



The REYKJAVÍK GRAPEVINE

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HönnunarMars
DesignMarch
Reykjavík
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THE ESSENTIAL GUIDE TO LIFE, TRAVEL & ENTERTAINMENT IN ICELAND

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What does "Iceland's Minister of Everything" do?

ART

Kunstschlager kicks off

TRAVEL

Super exotic ski trips!

THE INTERNET

No porn for you, Iceland

FASHION

There's a whole festival for that

Design team Ármann & Jónas pieced together four great designers and some huge letters for this year's DesignMarch.

Putting together the pieces for DesignMarch

Once again, DesignMarch is upon us. This annual celebration of Icelandic design in all its forms features something for everyone, and has quickly become an essential event for professionals and enthusiasts alike. As usual, we partake in the party by featuring loads of design-related stories and handing out our very own Design Awards!

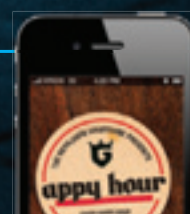
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You may not like it, but at least it's not sponsored (no articles in the Reykjavík Grapevine are pay-for articles. The opinions expressed are the writers' own, not the advertisers').



Cover by:
 Jónas Valtýsson
 & Ármann Agnarsson

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Editorial | Anna Andersen

BAD BUSINESS MAKES FOR GREAT ART

Anna's 22nd Editorial



Once again we've dedicated our third issue of the year to the annual Design-March festival. Once again we've created a special pull-out with lots of design-related stuff including our annual Design Awards.

And once again we've relinquished control of our cover to the designers behind the festival identity.

This time around, those designers are Jónas Valtýsson and Ármann Agnarsson (psst, they're the guys on our cover) and to represent the festival's identity they made these huge wooden letters that spell out HÖNNUNARMARS ("DESIGNMARCH"). But they're not just ordinary wooden letters, of course. The graphic designers collaborated with four designers from various disciplines, a decision they told us was key to creating something that could represent all design.

And it's this push to unite all design—from graphic designers to fashion designers to architects—that seems to stand out this year more than in past years. When I stopped by the Iceland Design Centre a few weeks before print, Director Halla Helgadóttir was getting ready to send off a proposal for the nation's first ever design policy, a comprehensive vision for the scene as a whole.

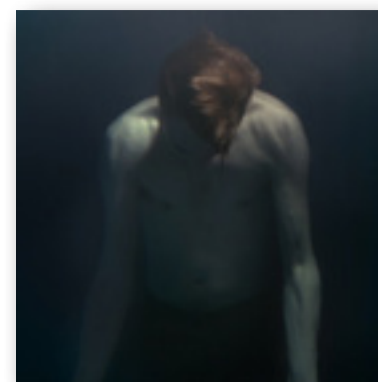
Despite this push to unite, however, Iceland's design scene is still young, still finding its roots and, as Halla noted, still benefiting from a lack of tradition. "We have this uninhibited power, you could call it naiveté. We're not weighed down by knowledge of what you can and cannot do," she explained. "And everybody knows everybody. If you see a celebrity in Iceland, you're probably somehow related to that person or you know them. It feels like it could be you. We all think, 'it could be me.'"

And perhaps it's this trait, the same one that led Icelanders to think they could be the greatest bankers in the world, despite the fact that they didn't have a banking tradition, that is now guiding Iceland's burgeoning design scene, which is full of individuals who are all confident that they can make it big. So it seems, as Halla said, that this grandiose thinking, which might be our greatest weakness, might also just be our greatest strength.

At least the DesignMarch festival is bigger than ever this year and the panel of experts who we got to pick this year's crop of Grapevine Design Award winners decided to make the awards bigger than ever, too.

Turn to our special DesignMarch pullout inside to read more.

TRACK OF THE ISSUE



Visions
 Pétur Ben

Download for FREE at www.grapevine.is

Wherever you go, there you aren't. Pétur Ben might not be in the same place as he used to be but with the release of his latest album, 'God's Lonely Man', his music has not moved away from being great. With gauzy muffled guitars that sound like they were recorded underwater, this wonderful track struggles and surges against itself as it builds to a sudden stop, leaving one wondering where Pétur is now. Download this beauty and figure it out.

FUN TRIVIA QUESTION!

Taken from the educational trivia game *Instant Iceland*

Q: The Nordic House in Reykjavík is designed by the acclaimed, modernist architect Alvar Aalto. With its ultramarine blue ceramic rooftop, the house is different from any other in the city. Where is Alvar Aalto from?

- A** Finland
- B** Akureyri
- C** France

Turn to page 24 for the answer!



Will You Be Grapevine's 'Tourist Of The Year 2013'?

We are now officially accepting nominations for "Tourist of the year 2013." Please submit your nominations to editor@grapevine.is to be considered. We will read them, post them to our website and print the best one come next January.

Note: To be eligible, the tourist (this can be you) must have visited Iceland in 2013.

What's The Deal With Those Crazy Icelandic Letters Yo?

Ð ð Þ þ Æ æ Ö ö

We thought we'd explain. We're ripping the idea off from the Icelandair magazine. Go read that magazine if you can. It's free.

We like spelling things using Icelandic letters like 'æ' and 'þ' and also those crazy accents over the vowels. Like Icelandair's inflight magazine—IcelandairInfo—says, the Icelandic language can use accents on all of the vowels, making them look all unique, like this: á, é, í, ó, ú, ö, ý (the accent also changes the pronunciation of the letters. The á in "kjáni" sounds quite different from the a in "asni", for instance). We also have an additional three letters. As IcelandairInfo notes:

æ (often written as ae) is pronounced like the i in tide.

ð (often written as d) is pronounced like the th in there

þ (often written as th) is pronounced like the th in think"

Here Is Your Kreisi Æcelandic Frase For Þis Issue!

"Hvar keyptirðu þennan æðislega trefil?"

(kvar kayp-tir-thoo then-naan eye-this-layga tre-fyl?)

Where did you buy this amazing scarf?

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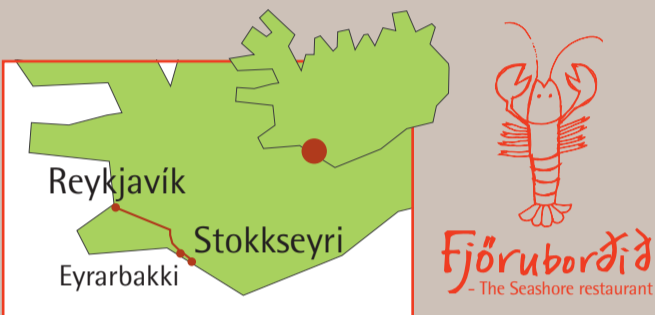


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Sour grapes & stuff

MOST AWESOME LETTER OF THE ISSUE

ZERO POINTS FOR ICELAND

An Open Letter about the Icelandic Eurovision Preselection

Sometimes it might be quite nice to have a different view on things from abroad and here are some thoughts from far away Austria on Icelandic Eurovision which could hopefully start a debate.

First of all I have to make a big statement: Yes - I really love Iceland! Iceland is one of my most loved countries in the world. It has amazing countryside, spectacular nature, liberal and warmhearted people, fantastic arts... A reason why I have visited this wonderful country several times and I read everything I can get about it.

But there is one thing I really can't understand: Your Eurovision Preselection.

I'm sorry to say that but I really haven't seen such a boring and uninspired event.

Yes, I know legendary Páll Oskar and Sýlvía Night. Two groundbreaking performances and artists which ESC fans on the continent still remember so well and which are always broadcast in compilation tv shows here. Funny, fresh, innovative!

But what has happened in the last years and especially this year? Who has chosen all those songs? Where is the entertainment? Where is variety? Where is innovation? Where are new artists?

What I can see is just an old fashioned folk-pop festival. Most of the songs and the singers just seem like clones. All female singers are sweet, middleaged and - average. Men are all of the type soft-rocker. And that's it. Nothing edgy, different, something to discuss, no spectacular shows, no scandal. Just songs which are well made but in a strange way seem to be all just the same. Absolutely no one with the potential to become a Eurovision icon!

Really sad because I always have the impression that Icelandic music is really colourful and just more than old fashioned folk pop!

Where is Friðrik Dór, FM Belfast, Dikta, Blár Ópal or ÁSA. Rand&Band. Her song „saetir kossar“ has even in Icelandic language become a hit.

And this is another thing I really don't understand: The Icelandic language is really beautiful but why have all the songs first be in Icelandic and then when they go to the big stage they are translated in English – like all the other songs. To me this seems a really weird system. I'm so sure that people on the continent adore Icelandic language – like „saetir kossar“.

These are just some thoughts I had to write down and maybe it's just something to think about a bit.

Hopefully my wonderful Iceland next year will have a Eurovision Preselection as colourful, edgy, innovative and great

like the country is!!! and then again it will be 12 points from Austria!

Julia

Dear Julia,

How endearing that you are so passionate about our participation in Eurovision! Maybe the reason we never won before is because no one cared enough, had the respect or the decency to tell us the truth. It's like when you're a teenager and you're dating someone really awful and none of your friends tell you about it and then finally you make a really awesome friend and they give you a reality check. And boy do we need a Eurovision reality check!

Or wait. Doesn't Eurovision need a reality check? Aren't the contestants from every country just pure crap? Even the ones that are marginally good, which honestly are few and far between, are still generally considered pure crap. Engelbert Humperdinck and Céline Dion being exceptions, of course. In any case, we like this letter and we think Eurovision is very funny (see Rebecca Louder's opinion piece 'Be A Cow' on our website: <http://grapevine.is/Home/ReadArticle/Be-A-Cow>). Have a present to ease your Eurovision pain!

Dear,

I am barrister Ben John personal attorney to Mr.Patrick Winn, a citizen of your country, who used to work with Shell Development Company in Lome Togo. Here in after shall be known as my client. On April 21, 2000 my client his wife and his only daughter were involved in a car accident along Nouvissi Express Road. All passengers of the vehicle unfortunately lost there lives.

Since then I have made several inquiries to your embassy here to locate any of my clients extended relatives this has also proved unsuccessful.

After these several unsuccessful attempts I decided to track his last name on the Internet to locate any member of his family hence I contacted you. I have contacted you to assist in reparating Fund in the amount of USD 15,2 million left my client before it gets confiscated or declared

unfit for togolaise-Union Bank (UTB) where this huge amount was deposited! He said the bank has issued me a notice to provide the next of kin or have his account confiscated within twenty one official working days.

Since I was unsuccessful in locating the relatives for over 2years now,I seek the consent to present you as next of kin, so that the proceeds of this account can be paid to you and we use it for investment in your country.

I have all the necessary information and legal documents needed to back you up for claim. All I require from you is your honest cooperation to enable us see this transaction through.

I guarantee that this will be executed under a legitimate arrangement that will protect you from any breach of the law.

With best wishes.
Attorney Ben John

Dear Attorney Ben John (if that is your real name),

The son of a Nigerian prince called and he wants his 419 scam back. Who do you think you're dealing with here, a bunch of amateurs? Did you really think you could pull a fast one on us? Well think again, punk! We don't get taken in so easily by money-grubbing scumbags like yourself. We know your type – flashy, always making the scene with your good time buddies. But when you mess with the Grapevine, you mess with the wrong free newspaper, buster!

YOUR PRIZE FOR THAT MOST AWESOME LETTER OF YOURS IS: TWO FREE MEALS AT THE ICELANDIC HAMBURGER FACTORY

Dear reader. We love you very much, especially those of you that write us letters all the time. In fact we love you so much that we keep trying to reward you somehow for writing us those letters. They entertain us, and they keep us informed of what our readers think. That is a pretty great deal. Now. Whoever wrote this issue's MOST AWESOME LETTER gets a prize. And it's a pretty great one. Yes, not one but TWO delicious hamburger-style meals at the wondrous ICELANDIC HAMBURGER FACTORY, which is an Icelandic themed restaurant that specializes in huuuuuge and mouth-watering burgers to Pt every occasion (we recommend the lamburger, unless you are a vegetarian. Lamb is not a vegetable). And if you for some reason didn't write this issue's MOST AWESOME LETTER don't panic. Their tasty burgers aren't that expensive, and you can always try for a MOST AWESOME letter later. Just write us at letters@grapevine.is



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Iceland | Politics

Jack of All Trades?

We check in with Iceland's Minister of Industries and Innovation Steingrímur J. Sigfússon

by Paul Fontaine

Minister of Industries and Innovation Steingrímur J. Sigfússon has had an eventful last four years. During this time, he went from being an opposition party MP to a ruling coalition minister charged with trying to breathe life back into Iceland's post-crash economy. Now with parliamentary elections only months away, Steingrímur has announced that he will be stepping down as chair of the Left Green party. Curious about his decision, we thought we'd drop him a line and gather some of his thoughts on the state of Icelandic politics while we were at it.



Thou Hast Kept The Good Wine Until Now



Guy Stewart is a teacher in Reykjavík.

Two Icelandic political parties held national conventions last weekend. They were both very exciting, but one sentence in particular stood out from the fray: "All legislation shall at all times be guided by Christian values and traditions when appropriate."

I was surprised to hear this policy proposal put forward at the national convention of Iceland's conservative Independence Party. It had the feeling of a miracle about it. I would clearly have to reconsider my attitude towards the IP. John Kenneth Galbraith would certainly have to eat his words: "The modern conservative is engaged in one of man's oldest exercises in moral philosophy; that is, the search for a superior moral justification for selfishness."

From now on, it would be "What would Jesus do?"

Marxist literary critic Terry Eagleton remarked in his 2007 essay "Jesus Christ: the Gospels" that Jesus of Nazareth is depicted as "homeless, propertyless, peripatetic, socially marginal, disdainful of kinfolk, without a trade or occupation, a friend of outcasts and pariahs, averse to material possessions, without fear for his own safety, a thorn in the side of the establishment and a scourge of the rich and powerful." Could it be that the Independence Party was doing a complete 180?

It certainly seemed so. As in the Gospel according to St. Matthew, when Jesus is challenged by the followers of the Pharisees:

"Tell us, then, what you think. Is it lawful to pay taxes to the emperor, or not?" But Jesus, aware of their malice, said, "Why are you putting me to the test, you hypocrites? Show me the coin used for the tax." And they brought him a denarius. Then he said to them, "Whose head is this, and whose title?" They answered, "The emperor's." Then he said to them, "Give therefore to the emperor the things that are the emperor's, and to God the things that are God's."

And what about foreign policy? Even Canada, a nation that hopped on the American war wagon when it came to the invasion of Afghanistan, turned up its nose when it came to the Iraq War. Not so the Independence Party, which stained Iceland with membership in the Coalition of the Willing when in government in 2003. Their Christian values would now make them disdain such ill-considered adventures: "Blessed are the peacemakers."

In addition to loving their enemies, renouncing wealth, paying taxes, and helping the poor; no doubt they would also wish to pour money into the healthcare system, doctoring the sick without asking for compensation, as Jesus used to do.

Then I got the bad news. Apparently voices within the Independence Party rose up to point out that such language was unconstitutional. The youth wing of the party in particular seemed to dislike it, knowing which side their bread is buttered on.

I usually don't refer to holy books when it comes to politics, but since the Independence Party opened Pandora's Box and let the cat out of the bag, to mix a few more metaphors, I was in a Biblical mind when considering the other national political convention, that of the Left Greens.

While the IP Chair Bjarni Benediktsson clung to power despite his unpopularity among his own party, the Left Green leader Steingrímur J. Sigfússon did the opposite. He announced that he would abdicate his position as party chair, clearing the path for the brilliant Katrín Jakobsdóttir, the most popular minister in the coalition government.

The fractiousness of the Left Greens in recent history has been less than impressive: but their least adaptable and eccentric representatives had left the field by the time of their last policy convention, ending a long streak of bad public relations. Evolution has put the Left Greens in good fighting form.

If I must make a Biblical reference here, I will refer to the marriage at Cana (John 2:6-10) when, after the wine had run out, Jesus turned water into wine. Not in on the joke, the steward of the feast complemented the bridegroom:

"Every man at the beginning doth set forth good wine; and when men have well drunk, then that which is worse; but thou hast kept the good wine until now."

of these different fields have been united into a new and powerful ministry, which improves the task of governing and makes my life easier.

Minister of Industries and Innovation seems like a pretty large umbrella. What does "Innovation" mean in this context; what does it entail for you in your job?

The "innovation" part of the name of the ministry refers to working on projects connected to the development of employment, funds that can be applied for support, and research into the costs for such development. We work closely with the public labour market and support progressive development in this area, which not least of all revolves around innovation.

Can you briefly explain the reasons behind the government renovation?

We decided to re-organise the government, and there were solid rationales for doing so from, among other sources, the Special Investigative Commission report. These sources pointed out that part of the weakness in Icelandic governance before the crash was that we had too many ineffective ministries and far too many small offices which poorly managed the tasks they had to handle in a complicated modern world. So the government took action. We have reduced the number of ministries from 12 to eight, saved money and made our work more effective.

Why do you think we've seen a lot of long-standing female members of parliament announce that they are not going to run again, yet almost no long-standing male members of parliament have said the same?

This is great cause for concern and not at all what the Left Greens want to see, as a party of women's liberation. The past year has been a difficult one in politics, which could have had a part to play in this. In addition, we have to realise that there is still a lot of unfinished business in order to create complete gender equality, among other areas, in politics.

The economy is demonstrably recovering, but support for the Left Greens has been steadily decreasing. Four of the party's MPs have since left the parliamentary party or left the party itself. Do you think the newly formed parties are breaking apart the left wing, while the conservatives remain a united front?

No, I think the activism and new political campaigns are more centrist, and the choices are increasing there. The Left Greens are and will be, in my mind, the main choice among those who are solidly on the left.

Why are Icelanders seemingly ready to reelect the party that ruined us financially?

That's a very good question and will be very worrisome if that becomes the case, but I'll have to see that happen to believe it. I think people will be reminded of various matters when the election campaign begins, and people will begin to seriously consider the choices before them.

country out of the economic danger zone and renewing its financial independence stands out. We could have worked faster to improve the job market, which has been affected by the economic problems in other European countries. Also, household debt remains a big problem and that's something that I would have liked to do more to alleviate.

You've had a lot of titles since the 2009 elections. According to your CV, you have been Minister of Fisheries and Agriculture, Minister of Finance, Minister of Economic Affairs and of Fisheries and Agriculture, and finally Minister of Industries and Innovation. Are you sort of a "jack of all trades"? How does one become minister of all these things?

This is all connected to the renovation of the government ministries, and not exactly because I wanted to run many ministries (though I don't have anything against taking on challenging projects). Most

You have just decided to step down as chair of the Left Greens, a post you've occupied since the party was founded more than 14 years ago. What are the main reasons for this?

As chair of one of the ruling coalition parties, I have been working for the last four years on the difficult task of bringing Iceland out of the financial recession. I am proud of what we have achieved, but the struggle is far from over. After careful consideration, I decided that it would be a good time to step down, both for me and for the party. Renewal is necessary in politics just as it is elsewhere. I am very happy with my decision and with myself and look forward to continuing the struggle in politics with my colleagues.

What are you proudest of? What could have been done better?

The success that we have achieved in taking the

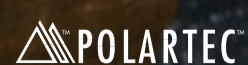


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Iceland | FAQ

So What's This Porn Ban I Keep Hearing About?

Words
Kári Tulinius

Illustration
Inga María Brynjarsdóttir

Minister of the Interior Ögmundur Jónasson said last month that he is considering proposing legislation that would, among other things, give the Icelandic state the power to block pornography from being accessed from computers in Iceland through nationwide content-filtering.

**BOO HISS CENSORSHIP!
BOO HISS BADMAN!**

Nationwide content-filtering is not a new thing. It is most infamously done by China and other undemocratic regimes, but other states have done it as well. For example, the Norwegian state has a voluntary agreement with local internet service providers to block access to child pornography.

WELL YES, NO ONE ACTUALLY MINDS IF PAEDOPHILES CAN'T ACCESS CHILD PORNOGRAPHY.

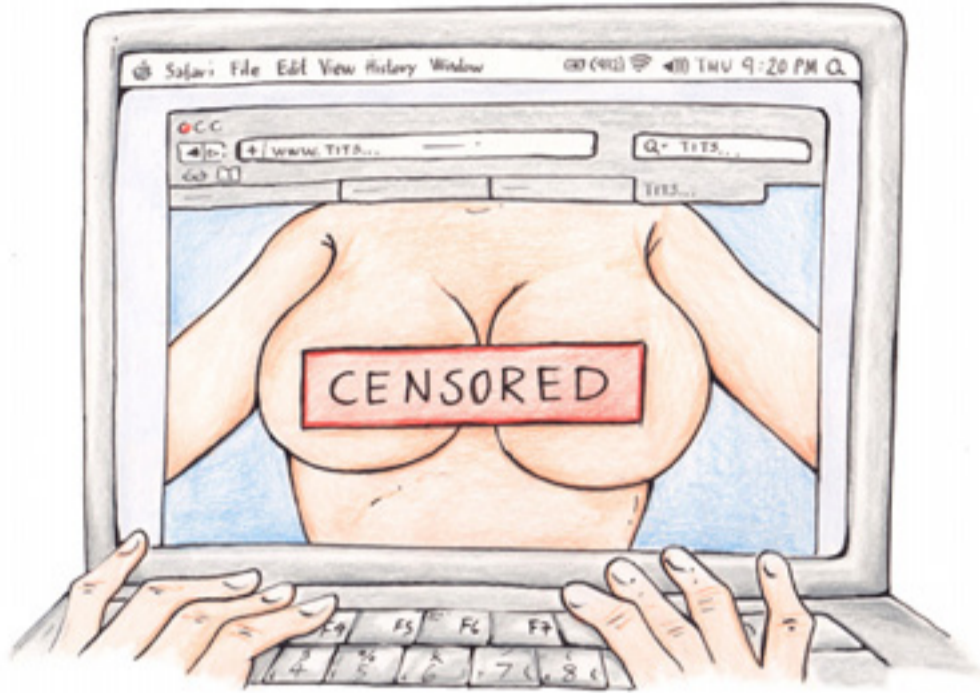
Indeed. Former French President Nicolas Sarkozy also threatened to make accessing websites related to terrorism a crime, though nothing came of that. Iceland's Minister of the Interior has not actually proposed legislation yet, but merely indicated that he was considering methods, content-filtering among them, to limit access to pornography.

BUT THE INTERNET TOLD ME THAT ICELAND IS BANNING PORN!

As a member of the European Economic Area, Iceland is bound by most European Union directives, including one on electronic commerce that prohibits internet service providers from monitoring what their subscribers access and use.

AH YES, EU DIRECTIVE 2000/31/EC, I KNOW IT WELL. BUT IT WON'T STOP A NORWAY-LIKE SCHEME IF ISPS SIGN UP TO A PORN BAN.

That is unlikely as all of Iceland is not against pornography, though there are a number of people who think that there is too much of it. In fact, pornography is



technically illegal according to Article 210 of the Icelandic Penal Code. Though as Ögmundur Jónasson points out, the law does not define what pornography is.

ACCORDING TO MY PENAL CODE, I KNOW IT WHEN I SEE IT.

That gets to the root of the matter. Ögmundur Jónasson wants to establish a committee to define exactly what is and is not pornography. However, that is notoriously hard to get a grip on.

WHY ALL THIS EFFORT? WHAT'S THE BIG PAYOFF AT THE END OF IT?

Ögmundur Jónasson feels that pornography is too easily accessible to people, that Iceland, much like the rest of the world, has been inundated by porn, much of which is of unclear provenance and ethicality. To quote the man himself: "I want to prevent access to an industry which profits from abusing people."

NOW, THAT'S NOT FAIR. THE ADULT INDUSTRY IS REGULATED AND MONITORED... IN SOME PLACES.

Even the staunchest advocates of pornography would admit that the adult industry does not exactly go out of its way to make sure that all its products foreground female agency or, for that matter, consent.

BUT WHAT ABOUT FEMALE-FRIENDLY PORNOGRAPHY? JAMES DEEN IS FAMOUS NOW, YOU KNOW. RESPECTABLE MAGAZINES INTERVIEW HIM.

'James Deen' is another phrase you probably should not Google for. At least not at work. There is indeed female-friendly pornography. In fact there exists such a thing as the Feminist Porn Award. If you do not believe me, just Google for it. But wait until you are home. Still, that kind of material is something you have to look long and hard for, while the other kind of pornography is only a mistyped Google search away.

YEAH, I'VE HAD THAT HAPPEN WITH 'DOCKS,' 'BANAL' AND 'HAY-ON-WYE BOOK FESTIVAL.' THAT'S WHAT I TOLD MY BOSS, ANYWAY, WHEN HE THREATENED TO FIRE ME UNLESS I STOPPED LOOKING AT PORN AT WORK.

Inspid eight-year-olds who are interested in harbours and literary gatherings are just as likely to make those same typos. That said, appealing to safeguarding children against ethically problematic material has a rather sordid history, from temperance to anti-gay campaigns all the way to modern Chinese effort to censor the internet.

NO ONE SHOULD MAKE ME THINK OF THE CHILDREN. ESPECIALLY IN THE CONTEXT OF PORN.

While it is indeed a concern that porn is so pervasive in society, it will take some very persuasive arguments to convince a majority of Icelanders that some kind of state-run content filter for internet pornography is the most effective way to change that. Until that happens it is very unlikely that a nationwide internet porn ban is enacted.

IT'S A SLIPPERY SLOPE, Y'KNOW. FIRST THEY COME FOR THE PORN, AND I SAID HEY, I WAS USING THAT. THEN THEY COME FOR... UH... JUST PLEASE DON'T TAKE MY PORN, IT'S THE ONLY THING THAT GETS ME THROUGH ANOTHER DREARY WORK WEEK.

While the world would be little worse off if the porn industry vanished from the face of the planet, history suggests that it is incredibly tricky to write legislation that only targets one certain type of pornography, while keeping safe the very important rights of consenting adults to do whatever the fuck they like.

NEWS IN BRIEF

February was a busy month for Iceland, with the people and government wrapped up in porn, the constitution and the FBI.

Early in the month, Eyþór Ingi Gunnlaugsson was chosen to represent Iceland at the 2013 Eurovision Song Contest, belting out the ballad "Ég Á Lif." The selection was not without scandal, however, as the interwebs were abuzz with speculation that the tune bears a striking resemblance to the song 'I Am Cow' by Canadian musical comedy group The Arrogant Worms. STEF, Iceland's copyright gurus, determined the comparison to be laughable.



From international song contests to international torture scandals, Iceland was named one of 25 European nations implicated in the CIA's extraordinary rendition operations by allowing CIA planes, possibly carrying prisoners overseas to be illegally interrogated or tortured, to land in Icelandic airports. All European countries involved could face prosecution at the European Court of Human Rights.

Ex-Baugur boss Jón Ásgeir Jóhannesson was found guilty of tax evasion in Iceland's Supreme Court after filing erroneous tax returns on 172 million ISK in earnings. He was also convicted of several counts of tax irregularities related to his work at Baugur. This speed-bump didn't slow down the tycoon of questionable business ethics, though. He laughed off the conviction, took up shop on the board of a high-end U.K. barber chain, and went about (allegedly) applying pressure to journalists at 365 (a media house whose board he sits on) to write more favourably of him.



It came to light that the FBI had arrived in Iceland in 2011 to question a hacker who had allegedly tipped them off about an upcoming attack on government computers. Minister of the Interior Ögmundur Jónasson called 'bullshit' and asked them to leave, as he believed they were actually in the country to investigate Wikileaks. This has been discussed a lot in Alþingi this month with Síggi, the hacker, speaking to the caucus last week, flanked dramatically by two bodyguards.

— Continues over —

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Consider The Source

How Iceland's new constitution was canned for a weekend



Catharine Fulton is Grapevine's online news editor.

It's an oldie but a goodie: Edward Herman and Noam Chomsky's propaganda model. The classic five-prong explanation of how the media manipulates each and every one of us and 'manufactures consent' for political, economic and social policies via the stories it does and does not offer for public consumption.

The gist of the model is that the media is a business and, like a business, its number one concern is its own bottom line. So rather than editorial content catering strictly to informing you, dear reader, it serves almost entirely to satisfy the wants and whims of owners, advertisers and sources, to dish out flak and to instill fear. This is the propaganda model in a confined nutshell.

And it was the first thing that came to mind when, on the evening of February 8, Morgunblaðið ran an article titled "Ekki ný stjórnaskrá" ("No New Constitution") stating that the government had decided not to go forward with passing the new constitution through parliament.

The article, which ran less than 100 words and provided no detail explaining this development, led to immediate public outrage expressed through social media channels. People linking to the article on Facebook and commenting on it lashed out at the coalition government of the Social Democrats and Left-Greens, accusing them of being anti-democratic for daring to take away the prospect of a new constitution that had been voted for by the people in a referendum just this past October.

Interestingly, this same headline—which would be considered pretty big news—didn't run on other media channels, RÚV, Vísir or DV. The entire weekend passed and these other major news sources didn't report that the constitution had been canned. Did Morgunblaðið get the mother of all scoops or could something else be at play here?

A LOVE AFFAIR FOR THE AGES

Almost since its establishment in 1913, Morgunblaðið has been in bed with the conservative Independence Party. So tight was the bond between the paper and party that Morgunblaðið's editors and reporters sat in on Independence Party meetings until 1983. That year, Geir Hallgrímsson, who was both chair of the board at Árvakur, which purchased the paper in 1919, and the chair of the Independence Party, put a stop to it, as the romance looked bad for the paper and the Party.

Coincidentally, 1983 marked the beginning of the fishing quota system in Iceland, which would eventually make a handful of people filthy rich by permitting them to pre-sell or rent the rights to yet-to-be-caught fish. The two largest shareholders of Árvakur are Guðbjörg Magnea Matthíasdóttir and Þorsteinn Már Baldvinsson who, through their other companies (Ísflaag Vestmannaeyja hf and Samherji hf, respectively), lay



Hörður Sveinsson

claim to a total 7.6% of the nation's fishing quota.

As talks have been brewing over the years about how unfair the quota system is and how badly it has damaged small fishing communities around Iceland, the Independence Party has remained staunchly against changing the system and Morgunblaðið has maintained a strictly pro-quota editorial policy. In fact, the Independence Party voted at its national congress on February 24 to withdraw Iceland's application for EU membership, partly because it would have an effect on the existing quota system.

“ Did Morgunblaðið get the mother of all scoops or could something else be at play here? ”

As if the Independence Party and Morgunblaðið couldn't be any more joined at the hip, in September 2009, Morgunblaðið's fishing baron owners appointed Davíð Oddsson as editor. For a quick rundown of his resume: Davíð was Chair of the Independence Party from 1991 through 2005, Prime Minister of Iceland from 1991 through 2004, Minister of Foreign Affairs from 2004 to 2005, and Chair of the Central Bank in 2005 until being ousted in 2009 after the economic collapse. He is the godfather of the Independence Party, is said to still hold

great sway within the party, and has been named by international media as one of the 25 people responsible for the global collapse.

SEE FILTER #1: OWNERSHIP

So was Morgunblaðið ahead of the game when they reported the death of the constitution? Well, it turned out that the constitution was not dead. Talks were to continue after the weekend, with leaders of the Social Democrats and Left-Greens confirming their dedication to wrapping up the matter before the end of this parliamentary session, including a detailed review and discussion of the notes that had been submitted to Alþingi from the Venice Commission, the constitutional advisory arm of the Council of Europe.

But it's election season. The Independence Party had been hinting toward a vote of no-confidence in the coalition government of the Social Democrats and Left-Greens for weeks (a proposition that was put forward on 21 February by an MP for the Progressive Party, which is forever in coalition with the Independence Party), and it's in the best interest of Morgunblaðið's owners, and their peers in the world of business and fishing quotas, for the current government to be seen as a failure and for the Independence Party to take the helm once more.

And so a negative story was put out in the world to fester over the weekend, to stir up negative public opinion of the two political parties that the Independence Party needs to best at the upcoming elections, and to linger even after a string of MPs responded that the constitutional talks were still a go.

THE MORAL OF THE STORY

Consider the source. Not all news is propaganda, but it's not always as cut and dry as it seems, either.

A record number of tourists have been traveling to Iceland this winter (to get their fill of online porn before the ban?) and analysts at Arion Bank suspect that, by 2015, tourists in Iceland will outnumber residents three to one! That's 900,000 tourists per year! That would be pretty super for the economy and for all the business folk itching to get rich by filling 101 with hotels. It might also be good for the value of the króna, which has grown 3% on the international exchange market this month... but then maybe a stronger króna would deter more tourists from coming. Nobody wants to spend more than they have to for a stuffed puffin or hilarious souvenir t-shirt.



That new constitution has been causing all kinds of drama in February. First all the MP's were like "Let's do this!

Discussions aplenty!" But then the Venice Commission, the arm of the Council of Europe responsible for oversight of all constitutional matters, returned a lengthy list of notes on the constitutional draft, leaving some MP's questioning whether it would be possible to cobble together a half-decent constitution before the clock runs out for this current government (parliamentary elections are slated for 27 April). And THEN Morgunblaðið posted a possibly made up story saying that the government was nixing the whole thing, making the interwebs ask "but what about democracy?!" AND THEN Þór Saari, an MP for The Movement, was all like "hey guys, y'all are taking way too long getting this new constitution together. I say let's do a little 'vote of no confidence'... not to slow things down more, but you know. Because." To which the ruling coalition replied "yeah, cool buddy, let's do it today." Prompting Þór to be all "woah, let's not jump the gun, you guys! If you're going to be jerks about it, then never mind. I'm taking my proposal and leaving." And the government continued discussing the constitution and the possibility of getting it passed through parliament before the end of this term. Government! What a bunch of drama queens!

But seriously, it would be a huge achievement for the new constitution to be passed through parliament ahead of the elections, so let's all hope that that can happen. Iceland deserves it.

✶ - CATHARINE FULTON

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Connecting Expats

The Facebook group bringing together foreigners living in Iceland

By Mark O'Brien

New arrivals scouting for job offers, teachers offering Icelandic lessons... and one lady asking where she can find a live chicken to eat! These are just some of the notices posted by members of a Facebook group specially created to help foreigners making their home in Iceland.



Alisa Kalyanova

"I met a friend at school back in 2008 who told me about this great new thing called Facebook—it was the coolest thing in the U.S. and was just opening to everyone," says Koleen Berman, who founded the page that year. "People were making groups for everything, so I made myself a group—even though it would be ages before Iceland caught onto Facebook."

Persuaded by her husband to leave her native Canada on promises of "a perfect island that was only slightly more windy than Saskatchewan," Koleen moved to Iceland with her children six years ago.

STARTED IN A BOUT OF HOMESICKNESS

"I called the group 'Away From Home—Living In Iceland' because that's exactly how I felt," Koleen explains. "The homesickness was setting in, and I needed to do something."

Koleen says the group started small, consisting mostly of women who came to Iceland with their Icelandic husbands. "So we shared recipes, went on shopping trips and had play dates," she recalls about the early days when the group numbered about 10.

As the network has expanded to 2,000 members, however, so has its purpose for expatriates, who can find pub quizzes at English Pub and book clubs through the group. "Most of all though," Koleen says, "it's a place for questions and discussions."

Those questions and discussions certainly show off a rich variety of interests and passions. One member recently offered to give away a few kilos of spare mackerel while another offered a seat available on the Multicultural Council of Reykjavík.

Among the everyday services and products members have recently requested help in finding are chicken wire, horseradish, fat burner supplement, cloth diaper services—and a live chicken to kill and eat.

The group struggled to help the member looking for the chicken and she conceded she'd just have to wait until she visited home—sticking for now to the dressed variety. Koleen admits that the group has changed a lot, but she says she is happy with the direction that it has taken.

AN EXPAT LIFELINE

"There have not been too many quirky messages in the group," one of the moderators, Angélique

Kelley, nonetheless insists. "I get a lot of private messages from people asking me to help them find jobs. I have had students who are going to the University of Iceland asking for help to find apartments, but most ask in the open group."

Angélique was born and raised in Chicago, the daughter of an Icelandic mother and a U.S. Navy father who was stationed at Keflavík in the 1960s. "I came to Iceland in 1987 for my grandmother's 60th birthday, and the family convinced me to stay so I could learn the language and get to know them," she explains. "I was young and crazy, and had nothing going on back home so I decided to stay."

She met her husband, who she calls her "Viking," in Grundarfjörður whilst working in a fish factory, saving money to return home to the States. Twenty-five years later, she has two daughters and a granddaughter to her name, and is an active volunteer for organisations in Reykjavík.

"The group really brings expats together and it is a lifeline for a lot of people coming to Iceland," Angélique proudly concludes. "We have tried to keep people informed of happenings, and it seems now that more and more people are just sharing information themselves, which is great."

Away From Home's Best Hits!

Compiled by Thomas L. Moir

Amongst the dozens of posts the Away From Home group receives daily are some pretty weird and wonderful ones. Here are our favourites:

"Here I am to sell an UNI gender Bicycle 12" Animator Brand, suitable for 2+ to 5. Asking Price Isk. 5.000(Can be accept close figures) Current status -- No Air in front wheel!!"

"Digital Scales just 1000 kr in great condition...."

"is it going to say i am 50kg?"

"Slip-sliding awaaaaay..."

"..was meant to post this on my main page... ..but everyone should be careful out there!"

"I have one 15 ounce can of pumpkin, perfect for bread or pie. For sale for 1.000 ISK OBO. But I'm leaving Iceland tomorrow..."

"Anyone interested for vouchers for wax of armpit, i bought it on hopkaup for about 450 isk one, the value is 1400 isk, i have 3 vouchers and i will not be able to make it"

"omg puppy farts are vile. And adorable."

"Try giving him some waffles. Then they'll get REALLY nasty."

"are they for sale?"

"hahahahah! We once had a situation where we actually had to leave the house. I know what you mean!"

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"Anyone know of a carpet cleaning company please? Someone who will come to Hafnarfjörður and clean and stain remove a white square of carpet about 10 metres by 10 metres.? Please. The carpet is really important to find a cleaner"

"you need the 5X steam mop"

"I need a friggin lot of things right now"

"I need to get a UK satellite and its LMB and cables down off the roof. Can anyone tell me of someone who can do it, Other than my husband, please."

"Hi folks, just wondering if anyone knows if it's possible to buy kangaroo sausages/steaks in Reykjavik?"

"Anyone possibly interested in adopting a homeless cat ? He is a very beautiful, proud fully grown male. Has been trying to squat at my workplace for quite some time now. He really needs a home !"

"Uh, that is my cat - and my building is right in the background of the picture If he is giving you trouble please call me at 661-4627 but please rest assured he is not homeless."

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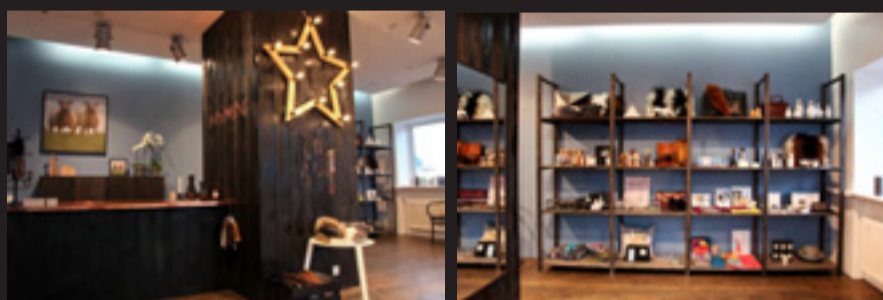


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Iceland | Literature

Not The Knee-Jerk Reaction

Recent Icelandic Literary Prize winner Eiríkur Örn Norðdahl on seeing and being seen

by Snorri Páll Jónsson Úlfhildarson



📷 Dagur Gunnarsson

Raised in Iceland by Lithuanian parents, Agnes is a history student writing her thesis on today's right wing populism and its resemblance to the Nazi's Third Reich. Her boyfriend Ómar carries with him all of his problems from youth, unsolved and silenced, and is incapable of finding himself a fixed existential position. Arnór is an educated Neo-Nazi who gets to know Agnes through her thesis work and winds up having an affair with her. Finally, Snorri is the newborn son of Agnes and Ómar—or of Agnes and Arnór—who slowly but systematically gets to know the complex nature of human existence.



These four are the main protagonists of Eiríkur Örn Norðdahl's most recent novel, 'Illska' ("Evil"), which was awarded the 2012 Icelandic Literary Prize last month. Eiríkur simultaneously tells a number of different stories from the past and present through the above-mentioned characters, who are often faced with the complicated,

paradoxical conflict between who we believe we are and who others believe we are. We contacted Eiríkur to congratulate him on his work and ask him a few questions about it.

My first impression of 'Illska' is that of the complexity of human society—the seemingly essential state of conflicts implied in human coexistence. Is this something you intended to highlight?

When I had written about half of the book, I realised that at its core it dealt with the phenomena of seeing and being seen. We often think that we alone decide "who we are"—that we are the masters of our existence, capable of being or becoming what we like, and this is true to a certain extent, but we also need others to recognise our ideas about ourselves.

This "fundamental truth," if we can call it that, is the basis of almost everything in the book—the roles we are given, the roles we choose, and the conflicts between them. In the world's eyes, Arnór is unrighteous but he experiences himself as righteous. Ómar, meanwhile, appears just to the world, but he experiences himself as unjust. Agnes feels like the world incorrectly associates her with "foreign" mischief and Snorri is discovering all these structures. All of this is then mirrored in the historical dimension—

abstractly in the Lithuanian town of Jurbarkas and more generally in the Holocaust, WWII, nationalism, right wing populism and possibly left wing populism as well.

In the foreground is polarisation—this dialogue centred on stigmatising the interlocutors. I push you into one corner and you push me into the other. This doesn't only change the way we see each other, but it also changes where we stand in the world and what thoughts we are capable of—it changes the way we see ourselves.

Can the communication between Agnes and Arnór then be interpreted as a call for a new method of discussion, one that is different from the predominant political trench warfare?

I want to say yes, as I want to call for discussion, but I didn't think of it that way. Their interest in each other is for me somewhat of a fetish for the past and possibly an indication of Iceland's smallness. Agnes can trace her ancestors only a few generations back to WWII. Arnór is a doctoral student who subscribes to a European school of thought regarding nationality and nationalism on quite a "high level." Agnes has never met a "real" Neo-Nazi and Arnór has never known Jews—they are sort of an archaeological discovery for each other.

And Arnór is quite far from the stereotypical all-stupid-racist-idiot that many would assume him to be...

I'm not sure if calling people idiots is the best way to deal with xenophobia. Quite the contrary, I think there's good reason to take this fear seriously and discuss it with composure even though one sticks to some fundamental principles and the demand for human dignity, which is not something we just "take ourselves"—we only enjoy it if society is ready to acknowledge that we are worth it.

I realised early on that the book would be in contradiction to itself. And it has been interesting to see how people take out of it

“
I'm not sure if calling people idiots is the best way to deal with xenophobia
”

what suits them best. Most simply, someone would say that theme A is better than theme B—but then there are more complicated interpretations, for instance that the Holocaust is completely incomparable to anything else or that the book's main thesis is a comparison of the Holocaust and Iceland's immigration policies. Both points are far from my thought, although they are brought up in the book. The book also contradicts itself, putting forth different ideas, trying one out before moving to another one, which is often a complete paradox.

Many of the highly political issues 'Illska' takes on—refugee and immigration policies, for instance—are mostly absent from Iceland's political discourse and are instead executed as they follow a certain form of logic. That's quite dangerous, isn't it?

It's very dangerous. It's remarkable how political issues—those regarding the nation's participation in real and harsh miseries—are almost never discussed, at least not be-

fore elections. This has been the case since I started voting. NATO and the presence of the US army in Iceland were for instance never discussed.

Well, there was a party called 'Frjálsyndi flokkurinn' which was infamous for its loud xenophobic rhetoric, but it sort of vanished after the post-collapse 2009 parliamentary elections. In your book, this is indeed a turning point for Agnes, who feels like the xenophobic rhetoric she is studying is eclipsed by the new rhetoric of the collapse.

It's even possible to interpret the death of 'Frjálsyndi flokkurinn' as a lost opportunity for discussion. Although the party's rhetoric was built on quite shaky ground, there were some parliamentarians and others who were ready to jump into the fray. But they were met with force—I myself almost called for the beating of one of their MPs in a radio column—so the opportunity for discussion was lost. I'm not sure what a proper discussion would have resulted in, and it's impossible to say because we flinched from taking part in it. But I think this indignation wasn't the right tactic. We are no better off by silencing unpopular and ethically unjustifiable ideas.

Is the book supposed to change the way we talk? Do you hope that it does anything like that?

It's important to note that the book is not a political manifesto and was never meant to be one. Its ideas are only the ideas of the book, wherein everything is permitted and the text is allowed to contradict itself. It's political in the sense that everything is political, but its only agenda is that of the fiction—the hypothesis.

But, of course I hope that it affects readers somehow—that they allow themselves to try the ideas on and discuss them out-loud without taking them too seriously. At the same time, we need to be capable of listening open-mindedly to other people's ideas, giving them a chance before we talk them down—so that we won't have a knee-jerk reaction based on who the speaker "is" or who we think he or she is.

Turn to the next spread to read a chapter of 'Illska'.

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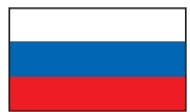
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Срок подачи налоговой декларации истекает 21 марта с.г.



Ostateczny termin rozliczenia podatkowego to 21 marca

TAX RETURN 2013

RSK RÍKISSKATTSTJÓRI

Id. no. of the filer _____ Id. no. of spouse _____

Municipality, December 31, 2012 _____

Name and address _____

Return to _____

Domestic injury insurance For application mark x here

Tax commissioner use only

Family status _____

Remarks _____

1 General information

1.1 Dependant children born 1995 or later, domiciled with the filer at the end of the year 2012

The filer must check and correct the information regarding his dependant children.

Single parent (If the filer is a single parent mark x for verification).

1.2 Joint taxation of spouses and cohabitants: A mark from both spouses is required otherwise joint taxation is not granted.

Mark x for application

Id. no. of spouse or cohabitant _____

In the case of a joint taxation of spouses it is sufficient for either of them to fill out 1.3 and 1.4

1.3 The tax authorities can grant a deduction from the filer's taxable base if he supports a youngster with insufficient income to support himself or herself, i.e. if he is attending school, in which case the name of the school must be stated. The application applies mainly to youngsters aged 16-21.

526	Name of school	527 Id.no. of youngster	528 Income of youngster

1.4 Notification of property change or other information Account for any purchase or sale of real estate on the form RSK 3.02

1.5 Calculation of seaman's credit. Calculation of seaman's credit. According to RSK 3.13.

Seaman on ships 20 tons brutto or over	317	Seaman on boats under 20 tons brutto	318
Seaman's salary	Days at sea 291	Seaman's salary	Days at sea 292

1.6 Received inheritance Id.no. of testator _____

Inheritance tax _____

Paid inheritance tax _____

With this signature the filer verifies that all information filed on the tax return is, to the best of his or her knowledge, correct. Jointly taxed couples and cohabitants must both sign the tax return.

RSK 1.10 3-1-2013

Date/signature _____ Telephone number _____

Page 1



RÍKISSKATTSTJÓRI
DIRECTORATE OF INTERNAL REVENUE

Laugavegur 166 - 150 Reykjavík - Iceland
Telephone 442 1000 - Fax 442 1999
www.rsk.is - rsk@rsk.is

Evil

Eiríkur Örn Presents A Taste Of Evil

Evil (Illska) is a new novel by Eiríkur Örn Norðdahl about Agnes Lukauskaitė, the daughter of Lithuanian immigrants, and her obsession with the Holocaust and the extreme right. This is a shortened version of chapter 14. Agnes is alone in Italy on her way from Iceland to Lithuania, trying to put together something towards her Master's thesis on the extreme right in Icelandic politics.

Agnes was raised on Hófi – Miss World, '85 – and Jón Páll – The World's Strongest Man throughout most of the eighties. Hófi was so pretty and Jón Páll was so strong. She so modest and he so bold. She so innocent and he so honest. She so petite and he so barrel-chested and swarthy. Both of them blond and blue-eyed, she like an angel, he like a viking. Both of them so perfect. By comparison, Lithuania just seemed slightly pitiful, somehow. It wasn't until Agnes had finished high-school that Lithuanians became serious contenders in the World's Strongest Man tournament, and not until the summer of 2009 did they finally clinch the title. By then Agnes had lost interest.

Beauty contests were illegal in the Soviet Union. Everything seemed so hopeless in Lithuania. Somehow, they always just seemed slightly pitiful. In Iceland, by contrast, lived the world's strongest man, the world's most beautiful woman, and they were everywhere – advertising Svali fruit juice and The Non-Smoking Team and all things pure and good, not to mention Iceland itself. But above all, they were virtuous.

Hófi wanted no part in any sort of jet-set life, and the moment she had discharged her duties as Miss World she went back to being a babysitter at her old daycare center. As far as anyone knows, she's still there.

Agnes had written half a page. She tried to express her stance on nationality. On herself as an Icelander. She tried to answer her own question on whether she was a second-generation Lithuanian immigrant in Iceland, or a first-generation Icelandic immigrant from Lithuania. It was raining outside and the temperature had dropped sharply since yesterday. She was fully-dressed, wearing a thin, white jumper and jeans, and she tried to recall the ads with Jón Páll and Hófi. Because that's how she remembered them. In the ads. She remembered the ads for Svali and she hazily recalled the Non-Smoking Team – or maybe the B-League World Champions in handball appeared in that one? Weren't they always kind of hanging around the edges back then? And that made her suddenly remember Bogdan Kowalczyk, the Polish coach for the Icelandic national handball team in 1989, the year Iceland won the B-League World Championship. B-League? Agnes wasn't completely clear on what that meant, but it didn't sound quite as glamorous as it should have.

Bogdan Kowalczyk was a former handball champion from Poland. He belonged to that clique of role-models for Icelandic youngsters – but in a sort of marginal way. Bogdan appeared in no advertisements for Svali, not as far as Agnes could remember. He smoked cigarettes perpetually, and was mostly known for being nasty to “our boys”. Or – it wasn't called being nasty. It was called instilling discipline. Icelanders were children of nature, and in order to harness all those primal forces (from volcanoes, winds, glaciers and the sea), we needed to extend our search as far as Warsaw, Poland. We needed a man who could get angry. Very, very angry. Who could give the nature children what for. Mould them into bona-fide warriors. We needed Iron Curtain discipline.

And anyway, if Bogdan got angry no-one minded, because he spoke such funny Icelandic. And no matter how angry he got, he was never so angry that he wasn't also funny. He was imitated in every breakroom in every workplace, all around the country. Comedians would work him over at annual gatherings, and occasionally, someone would even have a go at him on the country's only talk show, Tonight With Hemmi Gunn. But it was all in good fun, of course.

Bogdan Kowalczyk was the closest thing to a Lithuanian role model that Agnes had. But he was Polish, not Lithuanian. And now, perhaps, she had Dorrit Moussaieff, the President's wife. She was of Jewish



Illustration by Fanney Sizemore

descent, not Lithuanian. Agnes hadn't given a thought to this until now. She'd never felt a connection to either Dorrit or Bogdan. When she was a child, Bogdan was just the weird foreign guy who couldn't speak proper Icelandic. Like her parents. Like Dorrit was now: “Iceland is the giantest country in the world.” All that stuff. After the fall of Communism, Bogdan returned to Poland. Like Agnes' parents. Although he left only one year later, while her parents waited for almost a decade. But still. In retrospect, Bogdan owned a bigger part of her than Hófi or Jón Páll.

But none of this had anything to do with her thesis.

Agnes awoke with a start. She couldn't remember what she had been dreaming about, but she had the feeling someone was watching her. She got out of bed and went to the bathroom to pee. The feeling was unbearable.

She felt as though someone's eyes were drilling holes in her back. But behind her was nothing but the toilet seat. She wiped herself, flushed and went back into the apartment. She secured the door with the bar, looked out the peephole, closed the balcony doors and lay down in bed again. Goddamn jitters. Whatever had she been dreaming about? Something had whisked away her feeling of security. And though she knew it was just a dream, she couldn't shake it off.

It was six o'clock. After lying in bed for almost an hour without feeling any better, she decided to get back on her feet and try to get some work done.

Lithuanians were a thieving lot. They smuggled drugs and raped people. Things hadn't always been that way, but maybe they already were when Agnes started her thesis, two years ago. When she was little, there were maybe five to ten Lithuanians living in Iceland, not counting her parents. They would sometimes meet to celebrate the Lithuanian National Day – during the first year it was the old one, February 16 (the founding day of the Democracy of Lithuania in 1918), after 1991 they'd meet to celebrate the new one, March 11, and eventually it was both dates. When the Estonians

and the Latvians were also invited, the total number might sometimes reach 30. One time, Jón Baldvin Hannibalsson, the foreign minister who was the first to acknowledge the Baltic States' independence, showed up. Some people felt he drank rather heavily and was a bit high and mighty, but nobody ever spoke ill of him aloud. During the nineties, he was next to God in the eyes of Icelandic Lithuanians.

The Lithuanians grew fast in numbers after the turn of the millennium. According to official records, they were fifteen in 2000. Three years later they were 254. A year after that, Lithuania became a full-fledged member of the European Union, and Lithuanians could freely travel and work within it. Now they were over 1,500. Half a percent of the nation. Like a respectably sized Icelandic town. Suddenly, Lithuanians started popping up in the Icelandic media. All of a sudden Icelanders, who hadn't shown any interest in the country once they were done patting themselves on the back for acknowledging its independence, began exhibiting an unfettered interest in the citizens of Lithuania. Lithuanians broke other people's kneecaps, swarmed around in organized crime gangs and robbed stores. They strong-armed honest youths into becoming drug mules. They cohabited, dozens of them to each apartment, drinking and doing drugs and brawling, so that upstanding citizens were positively aghast. It got to the point that you could hardly open a newspaper without seeing some sort of rundown on the “Lithuanian Mafia.”

Agnes was angry at this rap. How Lithuanians were isolated and made into monsters. She was angry that there was never any talk of “Icelandic” pedophiles and “Icelandic” leg-breakers and “Icelandic” rapists. Most of all she was angry at the way that Lithuanians were turned into a faceless, nameless mass of bad intentions. Even Icelandic criminals were named something, were something. They were small-time crook Lalli Johns, leg-breaker Annþór Karlsson, pedophile Steingrímur Njálsson, rapist Bjarki Már, drug dealer Franklín

Steiner. The Lithuanians were just the Lithuanian. The two Lithuanians. Five Lithuanians. Nine Lithuanians. Fourteen Lithuanians. And somehow, they all seemed to be jammed, ass-to-nose, into the same apartment, even though they were big-shot international criminals who smuggled dope, hookers and weapons for multi-millions per day. Where was lovable small-time crook Vytautas? Rolandas the friendly thug? Raimondas, pimp with a heart of gold?

Worst of all, thought Agnes, was that it was all true. Nobody was lying about anybody. Not that she could see. They had assuredly raped, stolen, assaulted and battered – maybe worse. But so had many others, she thought, without being singled out especially – and above all, Icelanders had never needed any help when it came to rape and violence. They had always been perfectly capable of raping their own and beating up their own. Perhaps these were the jobs that populists were so afraid the foreigners would steal? Agnes knew she was bitter. She just didn't care.

And this, of course, was one of the main reasons for her thesis. Stemming the tide of the xenophobia, elevating herself above her own society. As if though she could, by ascending from these atrocities, cancel out her own nationality and absolve herself of the (shared) guilt that the newspapers seemed to imply that she carried. She wouldn't be just one more faceless head in an anonymous mob of Lithuanians. Lithuanian number 8. Lithuanian number 27. Lithuanian number 1,589. But the thesis wasn't supposed to be about Lithuanians. It was supposed to be about populists.

Agnes fell asleep shortly after dinner, so she was back on her feet a little past three AM. It was pitch black outside, and the temperature close to freezing. She hadn't seen the Colosseum yet, or applied for an audience with the Pope. She hadn't even ordered a pizza. The simple act of staring at a blank computer screen consumed her entire attention. Occasionally, she wrote a page or two, but she'd always move the results from the main text into a separate document, since these digressions of hers had nothing to do with a master's thesis in history.

Once, someone asked how I perceived myself. Whether I was who I thought I was, or who others thought I was. The answer to that question, that time around, was that I was she who I thought others thought I was. Philosophers speak of the Other, with a big O, the imaginary party sitting somewhere on-top an imaginary mountain, looking down on us, mouth agape in ceaseless, judgmental wonder. He is a figment of our imagination, no less real for all that. He represents what we think that others think of us – the Other is the eye on the wall, the keyhole, peephole, webcam. If there is anyplace he acquires solid form, it is in unmarked and hidden surveillance cameras, the suspicious eye watching over us, but never offering an opinion, never asking for the time of day or a light, and yet haunting every street corner.

When the Israelites hunched up, exhausted and harassed, in Babylon, God said to them: You are my witnesses, the guiding light of eternity, and I am God. In the Jewish midrash his words are interpreted thusly: When you are my witnesses I am God, and when you aren't my witnesses I am, so to speak, not God.

For not even the God of the Israelites exists, if there is no one watching.

Translated from the Icelandic by Steingrímur Teague

All In the Family

The Reykjavík Folk Festival redux



Alisa Kalyanova

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It doesn't get much more romantic than in the world of folk, where music is looked upon as a phenomenon of shared experience.

To the extent that folk emphasizes storytelling and the storyteller, and to the extent that folk is a miracle of community, most of the popular music coming out of Iceland today should be considered, whether the musicians like it or not, pretty 'folky.'

"For a long time I didn't want to admit that I was under any influence from my dad," says folk singer-songwriter Snorri Helgason, who this year is co-directing the Reykjavík Folk Festival alongside his father, Helgi Pétursson of Ríó Trío fame.

"I started out making music that was very different from him," Snorri says. "I'm not sure how it happened exactly, but somehow I ended up a folk musician, just like my dad. When I was growing up there were Ríó Trío rehearsals going on in my living room, so I guess it was bound to happen—it was bound to seep in eventually."

The fourth annual Reykjavík Folk Festival doesn't offer much in the way of traditional Icelandic folk music—something Snorri says is "surprisingly dark, heavy stuff." The traditional 'rímur,' for one, are the feature of a very different, more historically focused Folk Music Festival held in Siglufjörður in the north of Iceland in the summertime.

The Reykjavík festival is true, rather, to a more modern folk tradition, showcasing the folk-rock and folk-pop elements emerging in the local music scene.

"There is such an unbelievable amount of stuff happening locally that is, at its base, built on folk music," Snorri says. "Everything from Ásgeir Trausti and Of Monsters and Men to Ólöf Arnalds and sóley and Seabear. To my ears, it all stems, somehow, from folk elements."

PET PROJECT NO MORE

After three years at Rósenberg, this year the festival will be held for the first time at the Gym & Tonic hall at Kex Hostel. The change in venue along with the induction of Snorri as co-director, represents a ubiquitous shift in focus for the festival, which is being rebuilt, Snorri says, "from the ground up."

The new venue is ideal for the festival's small acoustic sets, Snorri says, and will hopefully attract a more diverse crowd than the one the festival saw at Rósenberg.

"In past years, the average age of attendees at the festival was forty," Snorri says. "Not that there's anything wrong with that, but I think appealing to different age groups is the only way that this festival can grow, and evolve into something bigger. Once the festival is more established, we hope to be able to in-

clude more international artists. The dream would be to get people like Bonnie Prince Billy, Sam Amidon, Bon Iver or Sufjan Stevens."

In order to appeal to a younger generation of concertgoers, Snorri says, it was not only important to get the younger generation in front of the stage, but also onto it.

Young, local musicians of the likes of Ólöf Arnalds, Pétur Ben, Elín Ey as well as Snorri himself are all playing the festival for the first time.

"It's quality over quantity," says Snorri of the 12 musicians playing this year, adding that keeping the concerts small and seated, and ending things early, is crucial to the spirit of the festival. "The idea is just that these be really good concerts. I don't have a very high festival tolerance."

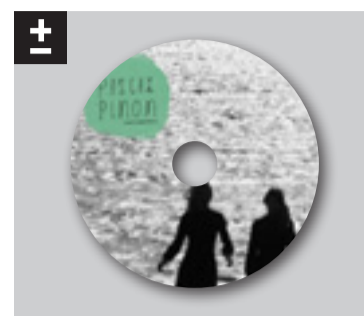
In the long run, the aim of the festival extends beyond just the festival weekend: the idea is to raise awareness of the burgeoning, local folk scene.

"It's about more than just this festival," Snorri says. "I want to point out all of the things going on, that there is actually a very strong, cohesive scene in Reykjavík. The idea is to continue throughout the whole year, working to increase awareness of folk music. There is so much going on. People just need to know about it."

✂ - VALGERÐUR ÞÓRODDSDÓTTIR

Album

Reviews



Pascal Pinon

Twosomeness

2012

www.pascalpinon.com

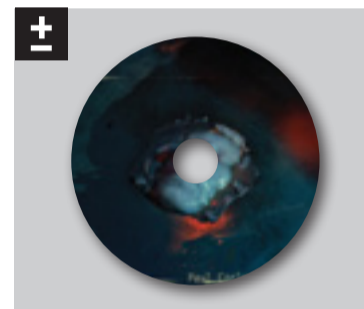
Something new for the kids.

Pascal Pinon is fairly well known on the Reykjavík music scene for their quiet ways and low-key performance style. Following up their widely acclaimed first album with 'Twosomeness,' the band attempts to bridge the difficult gap between childhood and adulthood with a more expansive and mature sound aided by the expertise of producer Alex Somers (of Jónsi and Alex fame).

'Twosomeness' is a step forward from their earlier work, which was decidedly simple and acoustic in style. This time around, however, they combine their sweet, breathy vocals with a bigger, more varied sound, for which they utilise anything from a choral backdrop to crunchy electronics.

On a track-by-track basis this change to a more complex style works quite well for the group and their determination to move forward in their sound is admirable. On the down side, the album feels like it might need a more decisive track order as it tends to veer around, as opposed to building up logically. Also, although the group is decidedly 'krútt' in their ways, the new album and new sound could have done with a bit more lyrical backbone.

On the whole it is definitely worth checking out, and hopefully these loose ends do get tied up and lead to a stellar third album. ✂ - BERGRÚN ANNA HALLSTEINSDÓTTIR



Paul Corley

Disquiet

2012

www.paulcorley.bandcamp.com

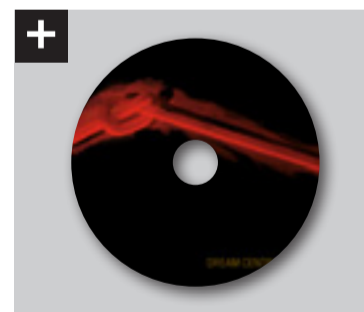
Mr Sandman, bring me a dream...

Paul Corley is the latest addition to Bedroom Community's tightly knit roster. If you are familiar with their output, then you should have a ballpark idea of where this release is coming from musically. More specifically, 'Disquiet' is a soft, minimal mix of piano plinkery and "found" sounds.

It occupies an odd sonic space. It feels "low" in the speakers. This evokes a sensation of being trapped under the floorboards. It seems almost nightmarish (much like its title might suggest), but it fails to force a blood-curdling scream from the listener. In a way it evokes the sensation of being trapped in a dream,

with no control. However, like most dreams, it therefore gives the sensation of detachment also.

So, on one hand it satisfies the intellect insofar that it is cleverly composed, yet on the other it fails to sate the passions. It does not get me rigid. It is just too calm and measured. It creates anxiety, yes. But it is more akin to needing a poo and not being urgently pressed (with acceptable lavatory facilities nearby) than being struck by a vicious bout of diarrhoea whilst on a roller coaster. And really, which incident is most likely to stick with you? ✂ - CLYDE BRADFORD



Dream Central Station

S/T

2012

<http://www.facebook.com/dreamcentralstation>

Gogoslingerína

First of all, hats off to Dream Central Station for covering an obvious inspiration (Brian Jonestown Massacre's "Feel So Good") on their self-titled debut record. This is an ingenious way to get lethargic critics to find something slightly more elaborate to write about than that particular influence. Thankfully this record provides plenty more to talk about.

Here members Hallberg Hallbergsson (of Jakobínarína fame and a member of Singapore Sling's live outfit) and Elsa María Blöndal (Go-Go Darkness) use simple chord sequences and simpler vocal melodies—which are almost entirely delivered in unison by the duo—to explore a variety of styles. These range from the scuzzy to the intimate but all fit within the realms of what could broadly, and lazily, be defined as shoegaze.

The hypnotic and hazy "Feel" is where DCS most resemble their brethren from Singapore Sling. The song, which features an unnerving semi-tonal melody and a driving repetitive drumbeat, is as experimental as this album gets. At the other end of the spectrum are the indie-folk inspired "There's No Place For You (In My Heart)" and "Now Or Never" which both opt for acoustic guitars to provide the vehicles for beautifully understated vocal deliveries.

DCS are at their best when they manage to marry those two poles, such as in opener "All On My Own." The fact that it feels valid despite it's subject matter being jeopardised by the unison vocal is testament to the duo's knack for writing brilliant little melodies.

✂ - ÁRNI ÁRNASON

FLIM ICELAND
Sindri Eldon Watches Movies
And Writes About Them

This is the first review of an ongoing campaign to train a balanced critical eye on contemporary Icelandic film. If you find your interest piqued, please take the time to see an Icelandic movie. They're usually not half-bad. Don't ever not see a film just because I said it sucked, because that's kind of a stupid thing to do.



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Here We Go Again: Marteinn Thorsson's 'XL'



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"How typical," mumbles Leifur, 'XL's' protagonist as he attends a performance art exhibition, only to be shushed by his vacuous date.

"What do you mean?" she asks as the lead man in the piece produces a man-sized stuffed pink bear, which he proceeds to eviscerate with a carving knife.

"Oh, you know, 'art.' It's just all so typical. He's got that bear, and now he's stabbing it," rants the overweight, overdrinking MP, not quite drunk but definitely not sober.

"Oh, be quiet. You just don't know what you're talking about."

Granted, there are times in Marteinn Thorsson's film when you can't help but agree with Leifur. With its done-to-death melodrama, often needlessly vulgar dialogue and puerile sex scenes (the movie's first penis appears roughly at the ninety-second mark), 'XL' expends much of its ammunition on easy targets, but there's more than enough good stuff here to elevate it above the average.

THE GOOD CHUNK

A large chunk of that good stuff stems from Ólafur Darri Ólafsson. His measured intensity and easygoing charisma is not only very watchable, but also utterly believable as he veers from meetings with the Prime Minister to raucous drunken fuckathons with his twentysomething girlfriend, Æsa. A man who gets away with this much has to be likable, and Leifur is that in spades; it is a testament to Ólafur's simple power that Leifur basically spends the whole film using and abusing every woman in his life and every form of alcohol imported to Iceland, and yet one leaves the theatre thinking he's basically a decent guy.

The screenplay occasionally gets in his way, with its forced exposition and emotional shortcomings typical of Icelandic film, but for the most part, the dialogue is direct and to the point, and Marteinn prefers to let the camera do most of the explaining, with plenty of close-ups poring over Ólafur and the host of competent supporting actors (including the utterly loathsome Helgi Björnsson playing Eiríkur, an utterly loathsome friend of Leifur's; relatively recent discovery María Birta giving a calm and vulnerable performance as Æsa; and Þorsteinn Bachmann giving us his smarmy, shit-eating best as the Prime Minister), their inner turmoil given voice not with cheesy lines or monologues, but with quiet sobs and uncertain blinks.

The cinematography and editing all-too-frequently stray into overachievement when a simple stroke would have sufficed, however, spending way too much time trying to capture the feel of drunkenness with choppy frames of black spliced haphazardly into the film's seemingly endless party scenes. Blurry hand-held POV shots try all too hard to make you feel

like you're the idiot reaching for that one last drop from the bottom of the bottle, and with the exception of one or two fairly poignant moments of public embarrassment, they all fall hopelessly flat.

ALTERED STATESMAN

Many would attest to the film's strength in depicting, fairly realistically, the life of a functional alcoholic in what passes for Icelandic high society: our beleaguered government. The truth is that individuals like Leifur can and do exist at every level of Icelandic society (although perhaps not quite as passionately indulgent as he is), but that is not what lies at the heart of 'XL's' message. Rather, it is the fact there is nothing separating the highest statesman in the land from the lowest filth vomiting in our gutters. There's just not many enough of us around to separate the two, and in highlighting this, the film does bring to light a certain uniquely Icelandic state of being, living in that weird little first-world country where everybody knows everybody else.

This is perhaps best expressed in Leifur's encounter with a cabbie who recognises him as an MP. The cabbie, played with reliable solidarity by theatre veteran Stefán Jónsson, offers him a can of snuff (the tobacco, not the porn). Leifur politely refuses, but offers the cabbie a swig of his hip flask, which he accepts. The two share a nice moment, with Leifur confident that the cabbie might tell friends and family about the encounter, but he'd never dream of taking it to the press; it's just not how things work in this country. It's a great little scene, one of the film's highlights.

ALL THINGS PASS INTO THE NIGHT

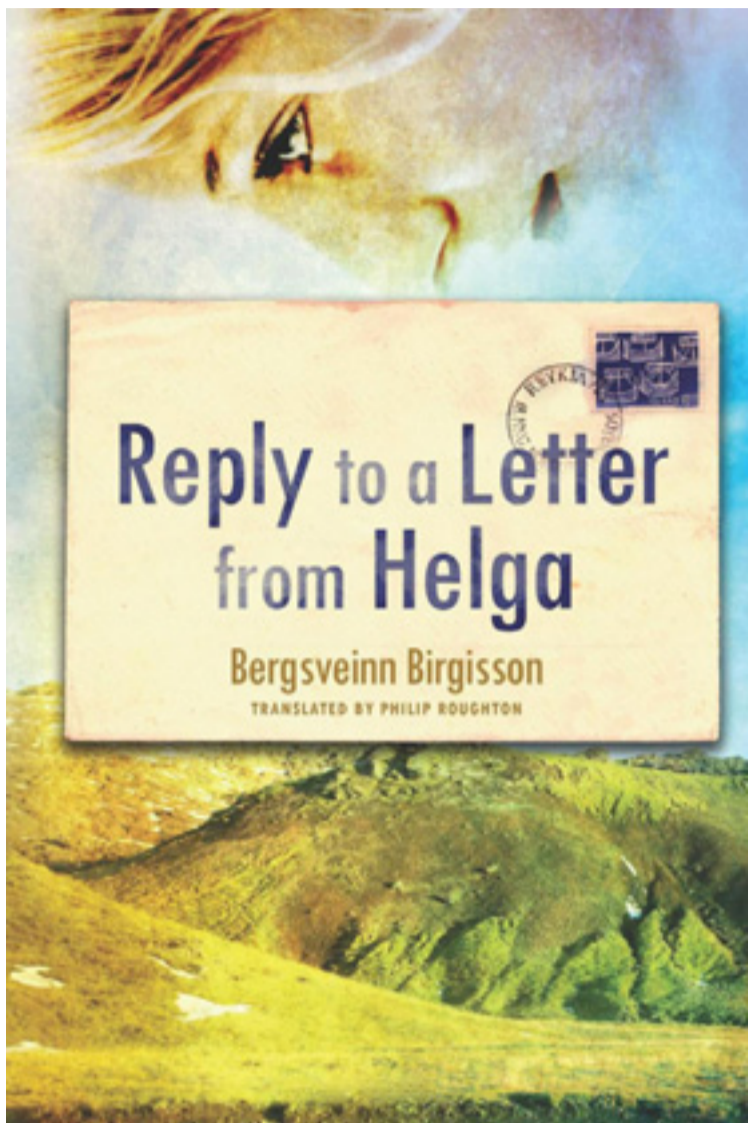
As for the rest of it, there's just not much to work with, really. Leifur dodges his responsibilities with booze and a particularly uninspired blackmail scheme, with the whole thing predictably culminating in some sort of jail-cell denouement as the soundtrack pitter-patters away inconspicuously. There are hints of something darker and more insidiously cruel at work here and there, especially where Leifur's relationship with Æsa is explored, and it is gradually revealed that the poor girl genuinely has feelings for the lout. A particularly powerful scene comes late in the film where Æsa breastfeeds a doll, but the resulting confrontation is stripped of all subtlety by its violent conclusion.

In short, there is promise here, with generous helpings of darkness, talent, truth and just the right amount of embellishment, but too much of it feels forced and hammed-up for it to say much of anything. The bottom of the bottle has been visited so many times in film that a revisit needs more than this, somehow, and a faint feeling of déjà vu never quite escapes you. ❧ - **SINDRI ELTON**

Reply To A Letter From Helga



By Bergsveinn Birgisson, Translated by Philip Roughton



A frank and poetic meditation on nature, relationships, and the choices that define us, Bergsveinn Birgisson's 'Reply To A Letter From Helga' paints an unflinching portrait of Bjarni, an elderly man on the verge of "the Great Relocation congenital to all men" who is ready to finally face the defining decision of his life and respond to a letter left unanswered for so many years.

When, in his youth, his lover Helga offered him the chance to follow her to a new life in Reykjavík, Bjarni chose instead to remain on the farm which had been in his family for generations, choosing his love for the land over romantic love and companionship. This decision was, and remains, a fraught and painful one for him. Even so, he maintains a clear sense of pride throughout the novel, a strength of purpose which separates his story from more conventional narratives of love lost. "I thought of what kind of person I would become in Reykjavík," Bjarni writes.

Could I love you...under such circumstances? Is it so certain, Helga, that everything would have been fine for us? I would have dug a ditch for you and filled it back up again, the same ditch all my life...But abandon myself, the countryside and farming, which were who I am; that I couldn't do."

While his brief, but passionate, affair with Helga provides the basis for his reflections, his other lifelong love, "the district where my forefathers had lived for an entire millennium," is what gives him purpose. For Bjarni's message is as much a love letter to the country and to a nearly forgotten way of life as it is a paean to Helga. His language is simple but always richly sensual, particularly in its descriptions of nature, and its evocations of desire and longing. Often these elements combine, as when he describes the "Helga Tussocks," which, "with their smooth, flat tops and steep, rounded sides, are made from the same mold as your breasts, by the same creative hands."

Bjarni's recollections also dramatise the seasonal rituals and complex relationships in a small, rural village, alighting on yearly sheep round-ups and ram exhibitions, on taciturn men sagely discussing politics at the local co-op, on the regular meetings and heated debates of the district Reading Club. (Bjarni has been an avid reader all his life, and quotes poetry, sagas, and psalms throughout the novel. This English translation includes a glossary of works cited, making for an excellent primer to great Icelandic literature.) His stories are not all happy ones: "I'm not saying that everything is so heavenly [in the country] and the people are utter angels," he says. "Of course there is rumormongering and jealousy and all sorts of other hogwash. But these same people loan you a tractor tire in a pinch."

'Reply to a Letter from Helga' is a rare novel in its capacity to measure and examine regret, courageous in its recognition that loving another person is not always enough in itself. "Love is also in this life I've lived here in the countryside," Bjarni writes. "And when I chose this life and pursued it and didn't regret it, I learned that one should stick to one's decision, nurture it and not deviate—that this is an expression of love."

✉ - LARISSA KYZER



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The Artists Are Present

Recent art school grads open a new breed of art gallery at Kunstschlager

To the untrained eye, Reykjavík appears to be a city with no lack of space devoted to art. For emerging artists, however, it can feel like a bastion for the privileged. One group of recent graduates from Iceland's Academy of the Arts transformed their frustrations about the inaccessibility of the art world into their own haven—a multifold space including a gallery, an art bazaar and studio space which they called Kunstschlager.



Alisa Kalyanova

“
Either you do it
yourself or you wait
10-15 years to get
into a museum
”

more out of necessity than desire, as Reykjavík has a reputation for fostering artistic events and talent. The Kunstschlager team took issue with this, however, pointing out that decent gallery spaces for emerging artists are few and far between. “For a consumer, it might seem like there is a lot going on, but for someone who needs a platform to show their art, there’s not much,” Claudia said.

Aside from a few free galleries that mainly show more established artists, such as the Living Art Museum and ASÍ, there are no spaces for emerging talent to gain visibility and have the chance to sell their works, having either closed (Crymo, Klósett) or been run ineffectively (Dvergur). Most exhibitions take place in state-run museums, which rotate every three months and charge admission. Kunstschlager aims to fill this gap by staying open for three hours every day except Sunday, rotating exhibits on a monthly basis and not charging for entrance.

The art bazaar is set up partially as a strategy to sustain the gallery financially, but mainly to provide a way for people to purchase art by emerging talents at a reasonable price. “Art is actually quite hard to get,” Guðlaug said. “We wanted to make a venue where that could happen easily without having to go to a fancy gallery.” There they also feature an “Artist of the Week,” a creative solution they came up with to deal with the high demand for exhibitions.

MORE, MORE, MORE

The group behind Kunstschlager had several ideas on how the local art-scape could improve, including more foreign exhibitors to break up the repetition of featured names, more diversity of spatial use and cooperation between artists to establish locations, and more colour, risk and extravagance in the content of exhibitions.

Their most resonant desire, of course, was funding. Although the group have recently received a modest grant from the City of Reykjavík, they have all had to continue working day jobs to maintain the gallery, which prevents them from extending their opening hours. “The art world definitely needs more money,” Helgi said. “I think if there was more money then there would be more spaces, more buyers and more foreign artists. It would just lead to more in general.”

✦ - REBECCA LOUDER

Like many good things, the gallery was the product of opportunity and good timing. Gallery co-founder and recent art graduate Steinunn Harðardóttir set the process into motion one day while browsing Barnaland (<https://bland.is/>) for something fun to buy and came across a post for a large, cheap space advertised as being good for artists. She rang up some artist friends to go check out the space and eventually they signed a lease together.

It was only afterwards that the idea of a gallery occurred to the group, which consists of Steinunn, Ásta Fanny Sigurðardóttir,

Baldvin Einarsson, Claudia Hausfeld, Guðlaug Mía Eyþórsdóttir and Helgi Þórssón. “In the beginning we thought we would also use the upstairs for studios, but then we decided to do something else in that space,” Helgi said. “I had in mind for a long time that if I rented out a studio, I could have part of it as a showroom. I think we were all thinking the same.”

This common sentiment among the artists was largely borne from a sense that something was missing. “There aren’t that many opportunities and there are very few places to display art,” Helgi continued. Guðlaug agreed, citing

her own ambivalence upon graduation from art school. “You basically have to do everything on your own and that’s exactly what we did,” she said. “We were very lucky to have this opportunity because three of us just graduated. Either you do it yourself or you wait 10–15 years to get into a museum.”

ACCESS PASSING

While there’s nothing surprising about the can-do DIY attitude of the young art community, it was surprising to hear that this was borne

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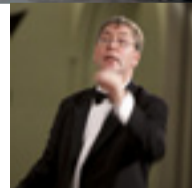
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Words & photos
Alf Alderson

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Whilst the region is often buried under vast quantities of light fluffy snow, I was here in mid-May when you can more realistically expect to find the kind of excellent spring skiing conditions I encountered every day. If you want powder you need to visit in March or April when it's colder, but I wasn't unduly concerned about its scarcity because in place of powder I got to slice through perfect corn snow for up to almost 1000 metres at a time.

That alone would have been good enough, but it gets better. The top pitches of those runs were often down steep couloirs with angles of 40–45 degrees. If that sounds tame, take the average black run in a ski resort and then add another ten degrees to the pitch of the slope.

You don't often get to ski slopes this steep on heliskiing trips for the simple reason that soft, light powder is likely to avalanche at such angles, but that was not the case with Iceland's stable maritime snowpack. This meant scores of excitingly steep runs down the butter-smooth, wet 'corn snow' that covers the peaks of the Troll Peninsula.

Several of our headlong swoops towards the North Atlantic were first descents down terrain that had never before been skied. If that doesn't qualify your average skier for ski hero status for at least a few minutes, I really don't know what does.

THE MOST EPIC SKIING

I was skiing with Jökull Bergmann, Iceland's only internationally qualified mountain guide and the dude who set up Arctic Heliskiing on the Troll Peninsula where his ancestors have lived for over 1,000 years.

The edifying result of this for his clients is some of the finest skiing you're ever likely to experience, apparently with no more effort than falling down a 45 degree couloir (and that really is easy, take my word for it).

This sense of comfort in and familiarity with northern Iceland's harsh and potentially unforgiving environment only comes about after decades of experience and respect for that environment, which JB clearly has.

JB's choice of descents, along with some magnificent helicopter flying by pilot Snorri Steingrímsson, means that each day's skiing is

a seamless flow of one epic run after another, interspersed by exciting pick-ups and drop-offs and short breaks before each descent to take in the giant, fantastical landscapes around us.

Our base was at Klængshóll, the farm owned by JB's family at the head of Skiðadalur valley, above which Arctic Heli Skiing's guests get their first taste of skiing—a short five minute flight away. Staying at Klængshóll is like staying with your best mate for the weekend—drop in, crack open an (expensive) beer, put your feet up and flop down in front of the TV.

And that's exactly what you feel like doing after a hard day's heliskiing. But if you think that's tough work, you should try ski touring, another one of JB's operations.

Ski touring involves attaching 'skins' to the base of your skis which allow them to slide forward but not backwards (you remove them when you eventually want to go downhill), and with the help of ski bindings, which have detachable heels, you can 'walk' uphill—usually for hours at a time to get to the summit of Iceland's mighty peaks. It's hard

work, but the views, and the chance to explore isolated, untouched

mountains make the effort more than worthwhile.

JB invites me back to North Iceland the following spring to give it a go. We're accessing the peaks via a 60-foot, two-masted oak schooner and skinning up every slope we ski. On the second day of my adventure here our schooner 'Hildur' anchors in Rauðavík Bay before we take the tender ashore to climb 1,129 metre Skálavíkurhnjúkur on the Í Fjörðum region of the country's north coast.

ELEMENTAL LANDSCAPES

Iceland lends itself well to a trip like this where you use a boat as your base from which to ski. And a boat is by far the best way to access Í Fjörðum, a perpetually snow-capped landscape of mountains and moorlands that is virtually inaccessible by vehicle outside of summer and which has no settlements other than an occasional remote, abandoned farmhouse or an equally remote 'summerhouse' here and there along the shoreline.

Our days followed a regular pattern. Rise to bright sunlight glinting on the still waters of whichever bay we'd anchored in for the night, down a huge breakfast and then head ashore and start the hard work of climbing to our

chosen summit.

One day I stood atop a mountain on my skis and looked down on the ocean, the small dot of Flatey Island just offshore, further north the outline of Grimsey Island through which passes the Arctic Circle (and which we'd later sail to, just to say we'd been to the Arctic) and beyond that, pretty much nothing? Few people had ever stood upon this summit, particularly in wintertime and I feel privileged to be there.

Every time we stopped for a breather we were greeted by views of elemental sub-Arctic landscapes—sky, snow, sea, mountains—it's about as primal and as glorious as it can get and more than repays the effort. Most of the mountains that stand guard along this stretch of Iceland's north coast top out at around 1000-metres, which means you've earned a descent as long as the biggest runs in most decent sized ski resorts when you eventually head back down.

But unlike most ski resorts this descent will be with just a handful of friends on untracked spring snow, with no sign of humankind to be seen anywhere—effectively you've got your own private mountain to ski down.

Whether it made me feel more worthy than the 'easy' option of heliskiing I can't really say, but I know I'd go back and do either any time.

“If that sounds tame, take the average black run in a ski resort and then add another ten degrees to the pitch of the slope.”



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Peaks Are Not For Conquering

We talk hiking with Ari Trausti Guðmundsson

Ari Trausti Guðmundsson is a prolific writer whose collection of short stories 'Vegalínur' ("Road Lines") received the Halldór Laxness Literature Prize in 2002. Perhaps more so than his fiction and poetry, however, the trained geophysicist and mountaineer is known for the tens of books that he has written about Iceland, its nature and rich geology. After flipping through his most recent output in this genre, 'Summit - 100 Mountain Hikes,' which is, as the title suggests, a book detailing 100 hikes in Iceland, we thought, 'This is impressive. It's time to drop Ari Trausti a line...'



© Ragnar Th. Sigurðsson

Grapevine last spoke to you just before this summer's presidential elections, which saw incumbent Ólafur Ragnar Grímsson re-elected to a record fifth term. How do you feel about the whole experience of running? Have you had time to reflect on it all?

Yes, I have. The experience was a very positive one. My arguments for a new person in office as well as for how the president should conduct his work were well received. My wife, María, and I travelled all over Iceland, meeting thousands of people who were genuinely interested in the interaction between this directly elected spokesperson of society on one hand and people or politics on the other.

Surveys and later research by social scientists show that two viewpoints amongst voters heavily affected the election outcome. One was a voter's view towards the acting government. If you supported the government you voted against Ólafur Ragnar. If you were against the government, you voted for him. The other was the notion that you had to vote for one of the two people leading in the polls, even if you thought that some of the other can-

didates were better suited for the job. Surveys revealing these facts indicate that I had far more support from voters than the election results suggest. Numerous calls, e-mails and personal statements that I have since received also lead me to conclude that I have to consider whether or not to run again. María and I aren't going to make any decisions now, but we will have to one day.

To conclude: I don't think that there was enough participation in the elections and I hope we will never again see voter turnout below 70%. A mandate with some 85,000 votes out of a contingent of 230,000 voters is not solid enough ground.

TOO MANY PEAKS TO COUNT

As an avid hiker for many years, do you find that reflecting is something best done at the top of a mountain?

I started hiking and mountaineering some 45 years ago, gradually putting more and more emphasis on technical climbing and high-altitude mountain-

eering. However, hiking has always played a big part in such activities as well as my leisure time. Hiking is good for your soul, at least mine. It puts you in a close contact with the environment and it strengthens your body and allows you to savour nature. It also enables you to think freely because aside from maybe seeking the best way forward or marvelling at some sights, you have ample time to let the mind wander and I get many good ideas while hiking.

Quite often the summit is not the main goal of a hike or climb and sometimes it doesn't involve a summit. But summits are nice, and I have been lucky enough to make it to the top of a number of otherwise unclimbed ones in Iceland.

Your most recent book, 'Summit - 100 Mountain Hikes,' published in English last year, suggests that you've topped at least 100 summits in Iceland. How do you make time for all of these mountains? Do you spend more time a few hundred metres up than you do at ground level?

I don't know how many mountains I have scaled in the last 45 years, but

the number isn't what's important. I topped a number of these 100 while working as a guide from approximately 1967-1990 and others through freelance work and assignments over the last 25 years, such as hosting TV programmes. For the most part, however, I have been a family man with a good number of chores to do on the ground level.

Are there many left for you to conquer?

Yes, there are, especially abroad, but that doesn't bother me. There are some summits that I do not want to scale, as they are uninteresting or they are too time-consuming, but in any case, it would be impossible to climb them all, as there are just far too many. I am very happy with what I have gotten away with.

A few words on the term 'conquer': I think it has an aura of disrespect. Man does not conquer nature. A mountain always has the upper hand even after you've scaled it. It will remain almost unchanged long after you've been there. Man has to learn how to be a humble part of nature, to treat it as an equal, not as something to be conquered—something that has been falsely stated in books and by important people through ages.

Are there some that you keep coming back to?

In general no, because I try to seek new experiences but of course you can get that by scaling the same mountain by different routes or in different seasons. In addition, hiking and climbing require practice and you tend to use mountains that are close to your home for such purposes. I have often stood on top of the same mountains, but am still adding new ones to my bank of experience. An absolute favourite? No.

INCREASING TRAFFIC

A woman died last month while hiking Esja, a mountain that gets so much traffic that some have likened its main footpath to Laugavegur, downtown Reykjavik's main drag. Is it a dangerous mountain? Was this a freak accident?

Esja is a big mountain with dozens of routes, which can be especially tough during the winter season. One way to decrease strain on the two to three main hiking routes is for more people to wander to other nearby mountains, most of which are also quite tough for 6-7 months of the year. I would also advise people to gain hiking and mountaineering experience in small and adequate steps.

I cannot comment on the painful accident because I do not know the circumstances. Sadly, since 1980, we

have had a number of deaths or serious accidents occurring amongst mountaineers. In some cases, it is hard to see what could have prevented an accident but in other cases poor judgment, lack of experience or equipment or a serious mistake is at fault. As the number of accidents is prone to increase with more people on the move, the need for more information and education grows. And this has been met by courses, written material and webpages. Still, there is not enough awareness at hand and I regularly meet hikers on my tours that are poorly equipped or haven't checked the weather forecast.

What kinds of precautions should people take before venturing into Iceland's often-unforgiving nature?

Take one to two day weather forecasts seriously, seek advice if uncertain about something, let others know where you are heading, learn about snow avalanches and very basic mountaineering skills, use basic equipment according to season, have some spare clothing in the backpack, fuel consistently (eat and drink!) and don't be afraid to turn back. I have written newspaper articles almost every year now to remind people about what I think are two of the most serious flaws: not using proper crampons and ice axes for winter ascents and not properly knowing how to use ropes and harnesses on glaciers.

Most mountains in Iceland are distinctively lacking in footpaths. This raw element is undoubtedly part of the beauty, but it probably comes at a cost too. Do you think there is real danger of hikers trampling and destroying precisely what makes the experience special?

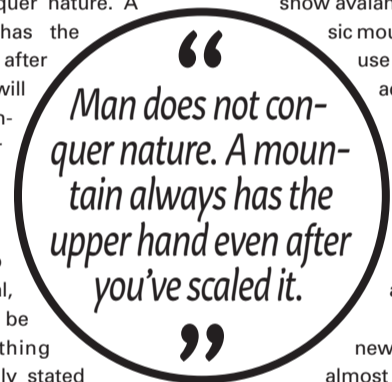
Yes, in some cases. This stems from the fact that the organisation of hiking, mountaineering and preservation of mountain areas is very scarce. Like so many aspects of tourism and travelling in Iceland, hiking, like off-roading, has for decades been a free zone, a haphazard jungle expedition, more or less an open field for entrepreneurs.

With increased traffic, this has to be addressed and requires investment like the funds now allocated by the government to improve "hot spots." But at the same time, we have to watch out for the tendency to be too restrictive.

✉ ANNA ANDERSEN

Answer to trivia question on page 2:

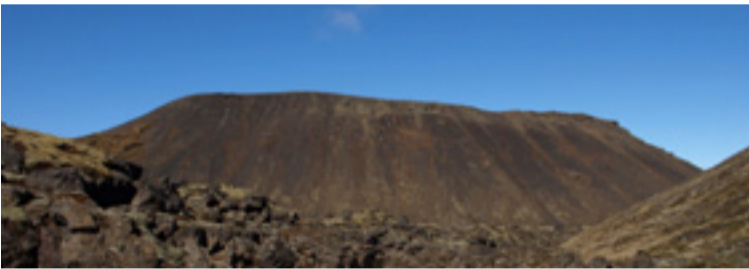
A Finland





Three Recommended Summer Hikes Not Far From Reykjavík

By Ari Trausti Guðmundsson



1. Stóra-Kóngsfell (602 m)

From a small parking lot in front of the Eldborg crater close to the Blálfjöll skiing area, follow a path between the crater and a small mountain called 'Drottning.' On the other side of the mountain, you cross a lava flow to the bigger 'Stóra-Kóngsfell.' The path is hard to find, but the crossing can be made safely if you walk carefully. Follow the base of the mountain until you reach a cairn, which marks a path that winds its way upwards across scree-slopes to the top. This hike can be done in two to three hours, both ways. It is a short and moderate, but rewarding outing.



2. The Hengill Circuit (805 m)

Start in the small valley behind the Hellisheiði Geothermal Power Plant. Directions there lead you to a parking lot below the Sleggjubeinsskarð pass. The route, which is marked by wooden pegs, takes you to this pass, into Innstidalur valley, up steep ridges past the lively high-temperature geothermal area Hveragil, and finally into another but smaller and shallower valley high up on the central Hengill volcano. From there you take the left fork in the path, climbing towards a small summit called Skeggi. For the return, retrace your steps or take another path some five to seven minutes short of the summit, which leads you along the western edges of the mountain, back to the pass. With the exception of two sections, the hike is not very steep. It is, however, long and demands endurance for five to six hours both ways.



3. Hafnarfjall (844 m)

The mountain overlooks Borgarfjörður and the town of Borgarnes. It is a good alternative to the trodden paths of Esja. Turn off from Road 1 onto an old road shortly before the Borgarfjörður bridge. Drive one to two kilometres along this road until you reach a circular valley surrounded by four summits. You start by ascending the long right-hand ridge (a more or less clear path). High up, the path turns left in a big semicircle leading to the sharp summit Gildalshnúkur. It is the highest of this complex of peaks that make up the ruins of an old volcanic crater (there is another quite demanding route, which takes you to three of the peaks). Trace the same route back. Allow two to three hours for the ascent and somewhat less for the descent.

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Next Stop: SHOP!

Reykjavík Concierge offers visitors unique insight into the Icelandic design scene

Never underestimate the power of tiny Iceland to capture the world's attention with financial crashes, volcanic eruptions, and a tourist campaign that went a little too far (here's hoping no one ever actually renames Iceland "Jump For Joy Land"). Lately, Iceland has been garnering attention for something else too: its blossoming fashion scene.



Alisa Kalyanova

Recognising this in 2010, Gréta Hlökkversdóttir co-founded Reykjavík Concierge, a company specialising in getting tourists acquainted with all facets of Iceland's burgeoning design scene, from the traditional wool sweaters to the latest fashions and designers.

MORE THAN THE NATURE

Reykjavík Concierge offers a wide range of design and culture tour options, from trips for those who only have a few hours to shop before catching their flight back home to day-long "VIP" trips where guests are chauffeured around town and exposed to a wide range of uniquely Icelandic shops and boutiques. The idea is to give visitors a more holistic Icelandic experience, Gréta says.

"The tours augment peoples' visits. People are so used to going to the Blue Lagoon, doing the same things, so you have to kind of change their mind-set and show them there's more than that," Gréta says. "Especially when people come for the second or third time, it's nice to see something new."

As an added feature to the customised VIP tours and pre-arranged group shopping tours, the service also offers visitors the opportunity to see designer workshops and studios. Gréta says they have a relationship

with nearly every designer or clothing company in Iceland. Tours are thus highly customisable and guests are free to pick and choose whom they'd like to visit.

Each visit also includes something extra, such as a tasting of Icelandic chocolate or herb tea, she says. Most recently, the service has started offering tours of designers' workshops on the Reykjanes peninsula, which is geared toward guests on their way to the airport.

SPREADING ICELANDIC DESIGN

Gréta attributes the growing design scene to the formation of Iceland's Academy of the Arts in 1998, which houses a design and architecture department. The institution is young, but Gréta says it produces a number of designers who are garnering attention on a worldwide scale.

"Now the school is internationally recognised; they're doing things that are comparable to other places in the world," she says. "I think it's important to try to promote the designers, because it's a small country and no designer can live in Iceland alone."

With each guest, visit and tour, Icelandic design creeps a little further from its confines on a tiny nation in the Atlantic. ✎ KIRSTEN O'BRIEN

Putting Them To The Test

To put the Reykjavík Concierge services to the test, I set up a "mock" tour as if I were buying gifts for family and friends back home in Seattle. Typically, this sort of VIP tour starts at 12,900 ISK per hour, and would involve a chauffeured car ride around the city, an English-speaking guide and several hours to shop, eat and see the city. In my case, it involved an afternoon of brainstorming and emailing. Nevertheless, I received a variety of recommendations for everyone I listed.

MOM

Description: My mom would most appreciate something from a cute home décor or design store, such as a nice vase, tablecloth, area rug or decorative candleholder. She loves autumn colours, so anything amber, orange, yellow or reddish is good!

Budget: 20.000 ISK (approx. \$155)

Recommendation: "We would recommend a visit to the small boutique Kirsuberjatréd (located at Vesturgata 4), which offers ceramics and home decor in natural and vibrant colours."

FRIEND

Description: My friend Hilary is turning 23. Her style is pretty relaxed. She is a big fan of leather boots and Fossil handbags and accessories, and I'd like to get her a leather wallet or a purse from an Icelandic designer. She is a big fan of casual dresses too.

Budget: 13.000 ISK (approx. \$100)

Recommendation: "Visit the Icelandic designer Andrea at her boutique and workshop (the shop, Atelier & Boutique, is located at Strandgata 19 in Hafnarfjörður). You can find all sorts of beautiful and casual dresses similar to these and accessories for a reasonable price."

BROTHER

Description: My brother is 19 and likes to wear comfortable jackets and sweatshirts. It rains a lot in Seattle in the winter (like here!) and I want to get him a waterproof jacket. As for other clothing, he likes things that are functional and not too flashy.

Budget: 17.000 ISK (approx. \$130)

Recommendation: "We would definitely take him to visit Cintamani (located at Bankastræti 7) or Farmer's Market where he can find comfortable and casual clothing in good quality material for this price range." (Farmer's Market is located at Hólmaslóð 2 in the harbour area.)

MYSELF

Description: Because I can't leave Iceland without a little something for myself, I wanted to find some earrings or other jewellery from an Icelandic designer.

Budget: 12.000 ISK (approx. \$90)

Recommendation: "For the earrings we would take you to Helga at Gullkúnnst (located at Laugavegur 13) or Guðbjörg at Aurum (located at Bankastræti 4) or Ingi at Sign (located at Fornubúðum 12, 220 Hafnarfjörður) because they have a wide range of jewellery inspired by Icelandic nature at all prices."

Reykjavík Concierge offers three different tour packages:

GROUP SHOPPING TOURS

A three to four hour tour for a group of four or more that introduces guests to Icelandic design. It includes a free chocolate, food or tea tasting.

Price: from 9,900 ISK per person

STOPOVER TOURS

A three to four hour tour where guests visit the Reykjanes Peninsula. Groups of four or more can visit the home or workshops of designers in the area.

Price: from 9,900 ISK per person

VIP TOURS

A highly customisable tour that caters to the guest budget, taste and interests. The tour includes transportation, Tax Free refund guidance, a local tasting and chances to meet designers.

Price: from 12,900 ISK per hour

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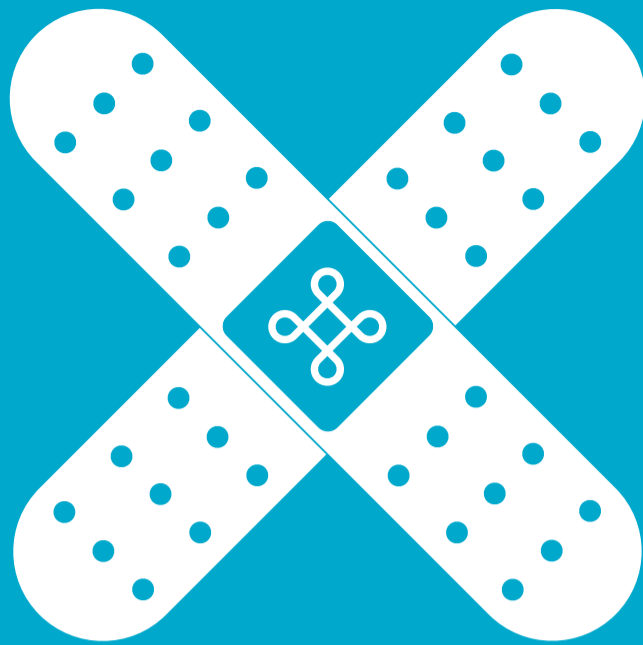
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Nationwide content-filtering is not a new thing. It is most infamously done by China and other undemocratic regimes, but other states have done it as well. For example, the Norwegian state has a voluntary agreement with local internet service providers to block access to child pornography.

Is Iceland going to ban porn? Have they maybe already done so?



She felt as though someone's eyes were drilling holes in her back. But behind her was nothing but the toilet seat. She wiped herself, flushed and went back into the apartment. She secured the door with the bar, looked out the peephole, closed the balcony doors and lay down in bed again. Goddamn jitters.

Read an excerpt from Eiríkur Örn Norðdahl's new book, 'Evil'.



While there's nothing surprising about the can-do DIY attitude of the young art community, it was surprising to hear that this was borne more out of necessity than desire, as Reykjavík has a reputation for fostering artistic events and talent.

The artists behind Kunstsclager give a reality check.



Quite often the summit is not the main goal of a hike or climb and sometimes it doesn't involve a summit. But summits are nice, and I have been lucky enough to make it to the top of a number of otherwise unclimbed ones in Iceland.

Ari Trausti Guðmundsson doesn't climb mountains because they're there!

Glacier Walking & Ice Climbing Day Tour from Reykjavík!

Arctic Adventures offers the Blue Ice combo trip from Reykjavík City for only 21.990 ISK. It is a day tour Glacier walking and Ice Climbing on the Sólheimajökull glacier. A packed lunch and a visit to the famous Skógafoss waterfall is also included. We can pick you up from your hotel or hostel in Reykjavík.

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iNFO



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+ Eating, Drinking and Shopping + Map + DesignMarch Special

Issue 3 - 2013

www.grapevine.is

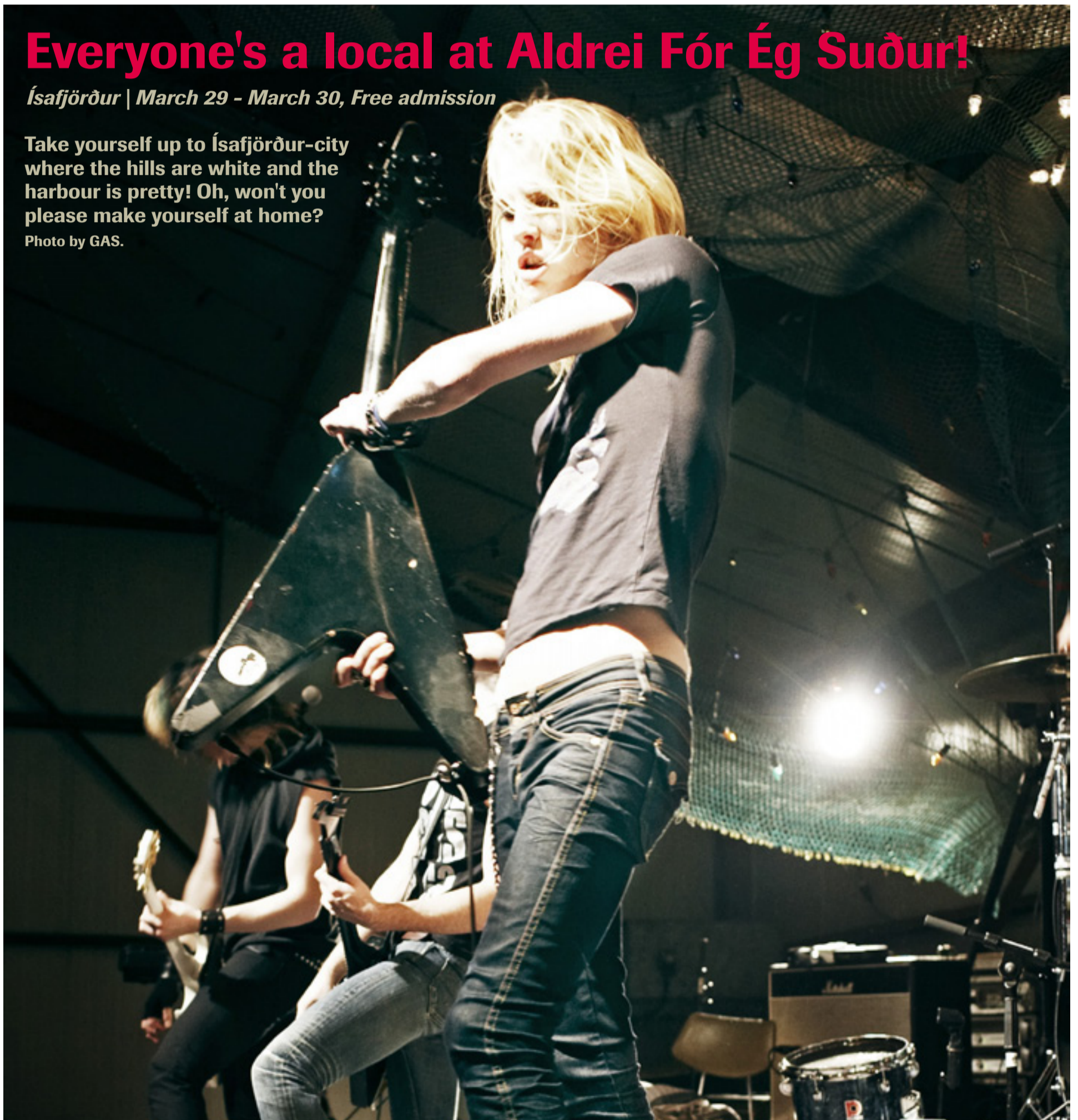
YOUR ESSENTIAL GUIDE TO LIFE, TRAVEL AND ENTERTAINMENT IN ICELAND

Everyone's a local at Aldrei Fór Ég Suður!

Ísafjörður | March 29 - March 30, Free admission

Take yourself up to Ísafjörður-city where the hills are white and the harbour is pretty! Oh, won't you please make yourself at home?

Photo by GAS.



ADVERTISING



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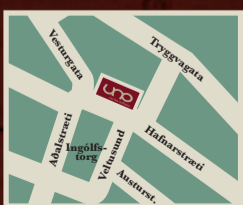
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MUSIC

CONCERTS & NIGHTLIFE

March 1 - April 4

Friday March 1

- Bar 11**
• 21:00 Oyama
Den Danske Kro
• 21:00 Hjálmar and Degi
Dillon
• 22:00 Skúli Mennski
Glaumbar
• 21:00 Suspect:B
Hressó
• 22:00 Ojba Rasta
Kaffibarinn
• 21:00 Maggi Légo aka Hunk of a Man
Kjallarinn
• 22:00 DJ Nalli
Lebowski Bar
• 22:00 DJ AB
Prikið
• 21:00 DJ Sunna Ben
Volta
• 21:00 Lady Boy Records Release Party 500 ISK

Saturday March 2

- Bar 11**
• 21:00 Bloodgroup
Café Rósenberg
• 20:00 Vanir menn
Den Danske Kro
• 21:00 Hjálmar and Degi
Dillon
• 23:00 NOISE
Gamli Gaukurinn
• 13:00 Mintan 2013
Gay 46
• 22:00 DJ Veloci
Kaffibarinn
• 21:00 DJ Kári
Lebowski Bar
• 22:00 DJ Jesús
Prikið
• 21:00 DJ Danni Deluxxe
Volta
• 23:00 Captain Fufanu, Bypass, Ewok & Árni Vector 500 ISK before 1, 1000 ISK after

Sunday March 3

- Den Danske Kro**
• 22:00 DJ Raggi
Harpa
• 20:00 Pearls of Icelandic Songs
Kaffibarinn
• 21:00 Kristinn Pálsson

Monday March 4

- Den Danske Kro**
• 22:00 Hjálmar and Degi
Kaffibarinn
• 21:00 DJ Pabbi
Lebowski Bar
• 21:00 Halli Dude
Prikið
• 21:00 DJ Hús

Tuesday March 5

- Lebowski Bar**
• 21:00 Halli Fróari
Kaffibarinn
• 22:00 Óli Dóri
KEX Hostel
• 20:30 KexJazz

Wednesday March 6

- Dillon**
• 22:00 Jam Session Night
Frikirkjan
• 20:30 Bubbi Morthens
Kaffibarinn
• 22:00 DJ 2.25 aka Pilsner
Lebowski Bar
• 21:00 DJ Biggie
Prikið
• 21:00 Dungeon Massive

Thursday March 7

- Den Danske Kro**
• 22:00 Magni Ásgeirs
Dillon
• 22:00 Metal Extravaganza
Glaumbar
• 21:00 DJ Keppni
Hemmi og Valdi
• 22:00 DJ Krystal Carma & The Cosmic Cowboy
Kaffibarinn
• 22:00 Alfons X
KEX Hostel
• 20:00 Reykjavík Folk Festival

Friday March 8

- Bar 11**
• 22:00 Trust The Lies Release Party

11
Mar



Mckinley Black Americana on the rocks

Café Rósenberg | 21:00 | Free

A mix between Sheryl Crow and Tracy Chapman, this soul-driven singer from the States is as passionate about her music as anyone can be. There's a country/pop touch to her melodies, as her music follows the oral tradition of storytelling of down-home Americana. Some of her songs are emotional but they can also be dangerous, so the audience is in for a treat from this Berlin-based artist! Swing on by and feel the good feeling. PP

Den Danske Kro

- 20:30 Tryggvi and Biggi
Dillon
• 22:00 Low Roar
Gamli Gaukurinn
• 21:00 Project Lone Wolf
Gay 46
• 22:00 DJ Bluescreen
Glaumbar
• 21:00 DJ Seth Sharp
Kaffibarinn
• 22:00 DJ Yamaha
Kjallarinn
• 22:00 DJ Kolla
Lebowski Bar
• 22:00 DJ AB
Volta
• 22:00 Dream Central Station, Nolo & Oyama 1000 ISK or 2000 ISK with CD

Saturday March 9

- Bar 11**
• 21:00 DJ Leaves
Den Danske Kro
• 21:00 Ingi Val, Hjálmar and Degi
Dillon
• 22:00 Lockerbie
Gamli Gaukurinn
• 22:00 Skálmöld
Glaumbar
• 21:00 Basic House Effect
Harpa
• 14:00 ISO, Pyjama Party
Hemmi og Valdi
• 22:00 RVK Soundsystem's Reggae Night
Kaffibarinn
• 22:00 Símon FKNHNSM
Kjallarinn
• 22:00 DJ Dramatík
Lebowski Bar
• 21:00 DJ Jesús and Holy T
Salurinn
• 20:30 Anna Pálína Memorial Concert
Volta
• 23:00 TriAngular: BenSol, Casa-Nova & Hendrik 500 ISK

Sunday March 10

- Harpa**
• 20:00 Pearls of Icelandic Songs 3900 ISK
Kaffibarinn
• 21:00 Kristinn Pálsson
Salurinn
• 13:00 Töfrahrúð 1500 ISK

Monday March 11

- Kaffibarinn**
• 22:00 Dabi and Skúl of Life
Lebowski Bar
• 21:00 DJ Holy T
Prikið
• 21:00 DJ Hús

Tuesday March 12

- Kaffibarinn**
• 22:00 DJ Katla
KEX Hostel
• 20:30 KexJazz
Lebowski Bar
• 21:00 DJ Biggie
Prikið
• 21:00 DJ Gay Latino

Wednesday March 13

- Harpa**
• 20:00 Domenico Codispoti
Kaffibarinn
• 22:00 Extreme Chill
Salurinn
• 20:00 Fiðlusónötur Brahms 3300 ISK
Lebowski Bar
• 21:00 DJ AB

Thursday March 14

- Dillon**
• 22:00 Stone Stones
Glaumbar
• 21:00 DJ Keppni
Harpa
• 19:30 ISO, Symphonie Fantastique

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Hemmi og Valdi
 • 22:00 RVK Sound
KEX Hostel
 • 20:30 Cheek Mountain Thief
Kiki Bar
 • 21:30 DJ Ravensclaw & Queerwolf
Lebowski Bar
 • 21:00 House Band

Friday March 15

Bar 11
 • 21:00 Jan Mayen
Dillon
 • 22:00 Nóra
Gay 46
 • 22:00 DJ Veloci
Glaubar
 • 21:00 Suspect:B
Lebowski Bar
 • 21:00 DJ AB
Salurinn
 • 20:30 Andrea Gyfadóttir 3300 ISK
Vegamót
 • 23:00 DJ Gunni Stef
Volta
 • 23:00 Midland (UK), Árni Skeng & Jon Edvald 1000 ISK

Saturday March 16

Den Danske Kro
 • 21:00 Tryggvi and Biggi
Dillon
 • 22:00 Muck
Gamli Gaukurinn
 • 21:00 Vintage Caravan
Harpa
 • 11:00 Domenico Codispoti 2500 ISK
 • 20:00 John Grant 6400 ISK
Keiluhöllinni Egilshöll
 • 12:00 Big Lebowski Fest 2950 ISK
Kjallarinn
 • 22:00 DJ Nalli
Salurinn
 • 15:00 Eva Þyri Hilmarsdóttir 1000 kr.
 • 20:00 Mannakorn 3900 ISK

Sunday March 17

Harpa
 • 17:00 Girl from Kiev
 • 19:30 Chamber Music Club 3500 ISK
 • 20:00 Pearls of Icelandic Songs 3900 ISK
Volta
 • 21:00 Colin Stetson & Úlfur

Monday March 18

Kaffibarinn
 • 22:00 DJ Andre
Lebowski Bar
 • 21:00 DJ AB

Tuesday March 19

KEX Hostel
 • 20:30 KexJazz
Lebowski Bar
 • 21:00 Haraldur Fró

Wednesday March 20

Lebowski Bar
 • 21:00 DJ AB
Prikið
 • 21:00 El Jeffe & Padrino

Thursday March 21

Gamli Gaukurinn
 • 21:00 Rokksvar
Glaubar
 • 21:00 DJ Keppni
KEX Hostel
 • 21:00 The Smiths
Salurinn
 • 20:30 DJ Diddú 3300 ISK

Friday March 22

Den Danske Kro
 • 20:30 Tryggvi and Gunni
Dillon
 • 22:00 Dusty Miller
Gay 46
 • 22:00 DJ Manny
Glaubar
 • 21:00 Sound Illusion
Harpa
 • 19:30 ISO, Voigt sings Strauss
 • 20:00 Skonrokk 6400 ISK
Kjallarinn
 • 22:00 DJ Kollster
Prikið
 • 21:00 DJ Young Ones

Saturday March 23

Culture House
 • 17:00 Beauty Promised Concert Series 1500 ISK cash only
Den Danske Kro
 • 21:00 Ingi Val and Biggi
Dillon
 • 22:00 Boogie Trouble
Gay 46
 • 22:00 DJ Tooth
Glaubar
 • 21:00 DJ Seth Sharp

Hilton Nordica
 • 20:00 Reykjavík Blues Festival
Kjallarinn
 • 22:00 DJ Kidda Rokk
Lebowski Bar
 • 22:00 DJ Jesús and Elvis
Prikið
 • 21:00 DJ Moonshine

Sunday March 24

Harpa
 • 20:00 Pearls of Icelandic Songs 3900 kr.
Hemmi og Valdi
 • 20:00 Kyle Woolard and Svavar Knútur
Kaffibarinn
 • 21:00 Kristinn Pálsson

Monday March 25

Lebowski Bar
 • 21:00 DJ AB
Prikið
 • 21:00 DJ Hús

Tuesday March 26

KEX Hostel
 • 20:30 KexJazz
Lebowski Bar
 • 21:00 DJ Biggie
Prikið
 • 21:00 DJ Gay Latino

Wednesday March 27

Hemmi og Valdi
 • 22:00 DJ Elvar's Chill Out
Lebowski Bar
 • 21:00 DJ AB

Thursday March 28

Dillon
 • 22:00 Skelku í Bringu & World Narcosis
Kaffibarinn
 • 21:00 Kristinn Pálsson

Vegamót
 • 23:00 DJ Jói

Friday March 29

Den Danske Kro
 • 20:30 Triggvi, Hjalmar and Degi
Gamli Gaukurinn
 • 21:00 Fell Voices, Ash Borer, Gone Postal
Gay 46
 • 22:00 DJ Manny
Glaubar
 • 21:00 DJ Cyppe
Kjallarinn
 • 22:00 DJ Nalli

Saturday March 30

Dillon
 • 22:00 Biggi Maus
Gamli Gaukurinn
 • 21:00 Cosmic Call
Gay 46
 • 22:00 DJ Veloci
Glaubar
 • 21:00 Basic House Effect
Lebowski Bar
 • 22:00 DJ Jesús
Prikið
 • 21:00 DJ Introbeats

Sunday March 31

Den Danske Kro
 • 21:00 DJ Ingi Val and Gunni

Monday April 1

Dillon
 • 22:00 Chill Out Zone: DJ AnDré & Krummi
Kaffibarinn
 • 22:00 Dabi and Skúl of Life



**Músiktilraunir 2013
 Semi-final and Final**

Harpa | 19:30 & 17:00 | 1000 ISK - 1500 ISK

After three days of hardcore shredding and battling in Harpa for a chance to launch their careers, a dozen new bands will have one final chance to awe judges and audiences at Músiktilraunir. The annual battle of bands is a truly nail-biting, seat-grabbing, and eye-popping event (not always in a good way) to find the next big thing in Icelandic music. Of Monsters and Men got their break here, so it could happen! PP

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Iceland and **enjoy** Reykjavík in a **different**
way – a help with **native eyes** beside you –
best of Icelandic ingredients – learn
Icelandic and about Iceland – one **evening**
– stay with us – www.skoli.eu**ART****OPENINGS AND ONGOING****March**

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

Opening**ASÍ Art Museum**

March 16

Permanence is but a word of Degrees

Unndór Egill Jónsson opens his exhibition about life.

Runs until April 14

March 16

Eygló Harðardóttir

New exhibition by Eygló.

Runs until April 14

Gerðuberg Cultural Centre

March 14

Starina Couture by Ólafur Helgi

Ólafur takes part at Designer March and presents a world of adventures in his fashion.

Runs until March 17

Hafnarborg

March 23

My Perception

Exhibitor by Erla Stefánsdóttir

Runs until April 21

Nordic House

March 14

Water and Earth

A jewellery exhibition presented by a Finnish-Icelandic group who let them inspire by the wild nature.

Runs until April 14

March 9

The Long Moment by Cooper and Gorfer

Sarah Cooper and Nina Gorfer combine digital photography and classic painting. Since 2005 they work together and had various exhibitions in Europe.

Runs until April 21

SÍM House

March 1

Awkward Thoughts by elli

Artist elli opens a new exhibition focusing on the unwanted thoughts that visit us all, the taboos that stay hidden within peoples' minds and the reaction those thoughts would elicit in public.

Runs until March 26

Poka

March 2, 15:00 & 16:00

Performances

'Too Much of a Good Thing' by Rebecca Louder and 'untitled' by Ásrún Magnúsdóttir. Free entrance.

March 14

You Say It Best When You Say Nothing At All

GUNMAD presents its online type foundry 'Or'. GUNMAD is a graphic design duo comprised of Guðmundur Ingi Úlfarsson (IS) and Mads Freund Brunse (DK).

Runs until March 30

Ongoing**ASÍ Art Museum****The Lucksmith - Eirún****Sigurðardóttir**

Lucksmith is an exhibition about

**Mottumars at RAXTUR****Groom your beard and support a good cause****KEX Hostel****Skúlagata 28 | Every Thursday | Free**

Mottumars (Moustache March) is a yearly campaign against cancer where men grow and groom their moustaches in order to collect pledges for the cause. The nice guys at KEX Hostel barbershop Raxtur, are offering their assistance, but anyone that has tried sure knows that grooming a moustache is no joke. So if you wanna raise some dough for a good cause, but aren't necessarily proficient with the scissors, stroll down to KEX, have a stout and a shave and support the campaign. **SKK**

society, based on gender studies.
Runs until March 10**The Culture House****Medieval Manuscripts Eddas and Sagas**

It includes principal medieval manuscripts, such as Codices Regii of the Poetic Edda, Prose Edda, law codices and Christian works, not forgetting the Icelandic Sagas.

On permanent view

Child of Hope - Youth and Jón Sigurðsson

Exploring the life of Icelandic national hero Jón Sigurðsson, made especially accessible to children, families and school groups.

On permanent view

Millennium - phase one

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

On permanent view

The Library Room

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

On permanent view

The Einar Jónsson Museum

The museum contains close to 300 art works including a beautiful tree-clad garden adorned with 26 bronze casts of the artist's works is located behind the museum.

On permanent view

Gallerí Tukt**Ellevu - Helgi Mortal Kombat**

Helgi exhibits pictures, some of which have only been processed using paint, or other computer programs. Also on display are pictures, sculptures and other works.

Runs until March 9

Gerðuberg Cultural Centre**Hens by Eduardo Perez Baca**

Baca's exhibition of hens are painted with wax crayon and plywood.

Runs until April 7

Origami by Assia and Dave Brill

A display of colourful paper shapes in collaboration with the association Origami Island.

Runs until March 24

This is what children like!

A collection of illustrations of children's books which were published last year.

Runs until March 24

Hafnarborg**Gravity - Circular Motion by Björk Viggosdóttir**

A new installation exhibition that encompasses multiple and diverse media.

Runs until March 17

i8 Gallery**Ragna Robertsóttir**

A collection of landscapes which are applied directly onto the wall.

Runs until March 9

Kling and Bang**Nacho Cheese**

A new exhibition by Anna Hrund Másdóttir & Hildigunnur Birgisdóttir exploring the role of processed food in our world, the relation to garbage and its impact on our overall health and happiness.

Runs until March 24

Knitting Iceland

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

On permanent view

Kunstschlager**Glass Forest by Nina Weber**The first foreign guest to the gallery. She will fill the space with wallpaintings, sculptures and drawings. The title of the show refers to the fragile condition of a landscape in wintertime. Nina Weber currently lives in Berne, Switzerland.
Runs until March 9**Unique, unfiltered
Brewery from the North****Kaldi**
bar / café**Happy Hour every day from 17-20**

Laugavegur 20B, 101 Reykjavík



The REYKJAVÍK GRAPEVINE

IN YOUR POCKET

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Reykjavík Map

Happy Hour Guide

Places we like

Best of Reykjavík

Practical Info

Reykjavík Area

March 1 - April 4

Keep it in your pocket

Five Weeks

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

2
MAR

Sports

Boarding & Rapping



Mintan 2013

By donation (1500 ISK), not considered fee
Bláfjöll Ski Resort / Gamli Gaukurinn, Tryggvagata 22
☺ 13:00

Two things that indisputably go hand in hand are hip-hop and extreme sports. And that's exactly what this event is about. It kicks off in the slopes where you can show off your mad skills on the board in Bláfjöll's brand new snowboard park. When you've gotten all banged up you can head down to Gamli Gaukurinn and show off more unhealthy set of skills. Úlfur Úlfur and Emmsjé Gauti will fill your head with dynamic rhymes and Heineken and Rhino's will fill your mouths with complimentary liquids. Tickets on sale at Noland in Kringlan. **SKK**

2 SAT **PERFORMANCE** **Too Much of a Good Thing** at Galleryý Póka. What possesses someone to binge and purge? How are we dominated by food and how the hell is performance art supposed to help?

7-9 MARCH **MUSIC** **Reykjavik Folk Festival** at the Hilton Nordica. In harmony with the folksy trend in the hipster scene, this music feast is dedicated to mesmerizing and repetitive tones of the folk.

11 THU **GOth** **Death Is Not The End** at KiKi Queer Bar. Presented by Reykjavík Sex Farm, these grizzled sounds will set your dark soul soaring into the shivering night. Hush! Can you hear the raven?

UNTIL MARCH 17 **ART** **Fractions: Sirra Sigrún Sigurðardóttir** at Hafnarborg. An exhibition that raises questions both on art historical and philosophy, as well as the quest of beauty.

1.2
MAR

Boozing Up

Beer Fest!



Celebrate 24 years of beer freedom with a four day festival starring the best of Icelandic beer and great food.

WEDNESDAY February 27th	THURSDAY February 28th	FRIDAY March 1st	SATURDAY March 2nd
17:00 - 22:00 Beer presentation and sampling of Icelandic beer brands	17:00 - 22:00 Beer presentation and sampling of Icelandic beer brands	17:00 - 22:00 Beer presentation and sampling of Icelandic beer brands	17:00 - 22:00 Beer presentation and sampling of Icelandic beer brands
Signature drinking in Free Portland. The coast Mikkelson brewery and other foreign beers.	Viking presents Viking and Rhinoceros beer.	Aggravate and Friggids bring	Debut, Acids and Pagan.

Icelandic Beer Festival
Free entrance and samples
KEX Hostel, Skúlagata 28 ☺ 17:00

It's been twenty-four years since the seven-decade spell of beer prohibition was lifted, renovating a social spirit and pledging to every man, woman, and child that no force would ever hold back the inescapable conquest of beer. Join the good folks at KEX Hostel at this four-day festival to celebrate the time-tested and universal joy of ale! **PP**

22.24
FEB - MAR

Art and Food?

Nacho Cheese



Anna Hrund Másdóttir & Hildigunnur Birgisdóttir
Free
Gallery Kling & Bang, Hverfisgata 42

Orange, yellow, triangle. Basic colours and basic shapes, creating something so terribly complex and ludicrously simple at the same time, something like the nachos we like to eat. Anna Hrund and Hildigunnur portray their exhibition made of all sorts of ingredients, additives, and seasonings that together present their theme to us all: they are concerned with the planet. And on display will be their works screaming at the audience the most important of all messages: everything deserves beauty. **PP**



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A

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MAP

Places We Like

Food

1 Piccolo Italia

Laugavegur 100

We have a brand new member in our downtown culinary family and this one's created a small branch of Italy right here in our backyard. It's a cozy and homey place where you can get homemade gnocci, ravioli and cantuzzi. Well basically homemade everything. It serves all meals of the day so it's an apt option for getting a short Mediterranean break from your everyday.

2 Höfnin

Geirsgata 7c

Located at the old Reykjavík harbour, Höfnin offers the perfect setting to enjoy some fresh seafood. This charming restaurant serves up traditional Icelandic food in a rustic, but elegant and charming environment. Their service is also quite friendly.

3 Búllan

Geirsgata 1

Considered by some to be the best "real" hamburger in Reykjavík, "Búllan" does serve some mysteriously delicious burgers, guaranteed to take the edge off any hangover. This is a very cool little hamburger bar, where you can sit right up close to the counter and savour the amazing smells as these top class burgers are cooked away.

4 Munnharpan

Austurbakki 2

Danish cuisine with the inherent French influence and a little more French sprinkled on top. Munnharpan is owned by the same people that run Jómfrúin, a long-standing favourite in the local scene. The meals are mostly suitable with plenty of light courses offering a selection of smørrebrød (Danish open faced sandwiches) mixed with classic French courses.

5 Dill

Sturlugata 5

Pioneering New Nordic Kitchen style cuisine in Iceland, Dill Restaurant has very quickly gained status as a Reykjavík favourite. Using fresh and classic Nordic ingredients exclusively, Dill offers a unique dining experience whether you go for their short and simple lunchtime menu or the extensive evening one.

Drinking

6 Micro Bar

Austurstræti 6

One of Reykjavík's newest bars also boasts one of the city's largest selection of draught beers. It carries eight different kinds of beer on tap, as well as bottled beer from microbreweries in Iceland, Denmark, Belgium and Scotland. No doubt the biggest beer selection in town.

Useful numbers

Emergency number: **112**

Medical help: **1770**

Dental emergency: **575 0505**

Information: **118**

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

BSR: **561 0000**

Tax Free Refund

Iceland Refund, Aðalstræti 2, tel: 564 6400

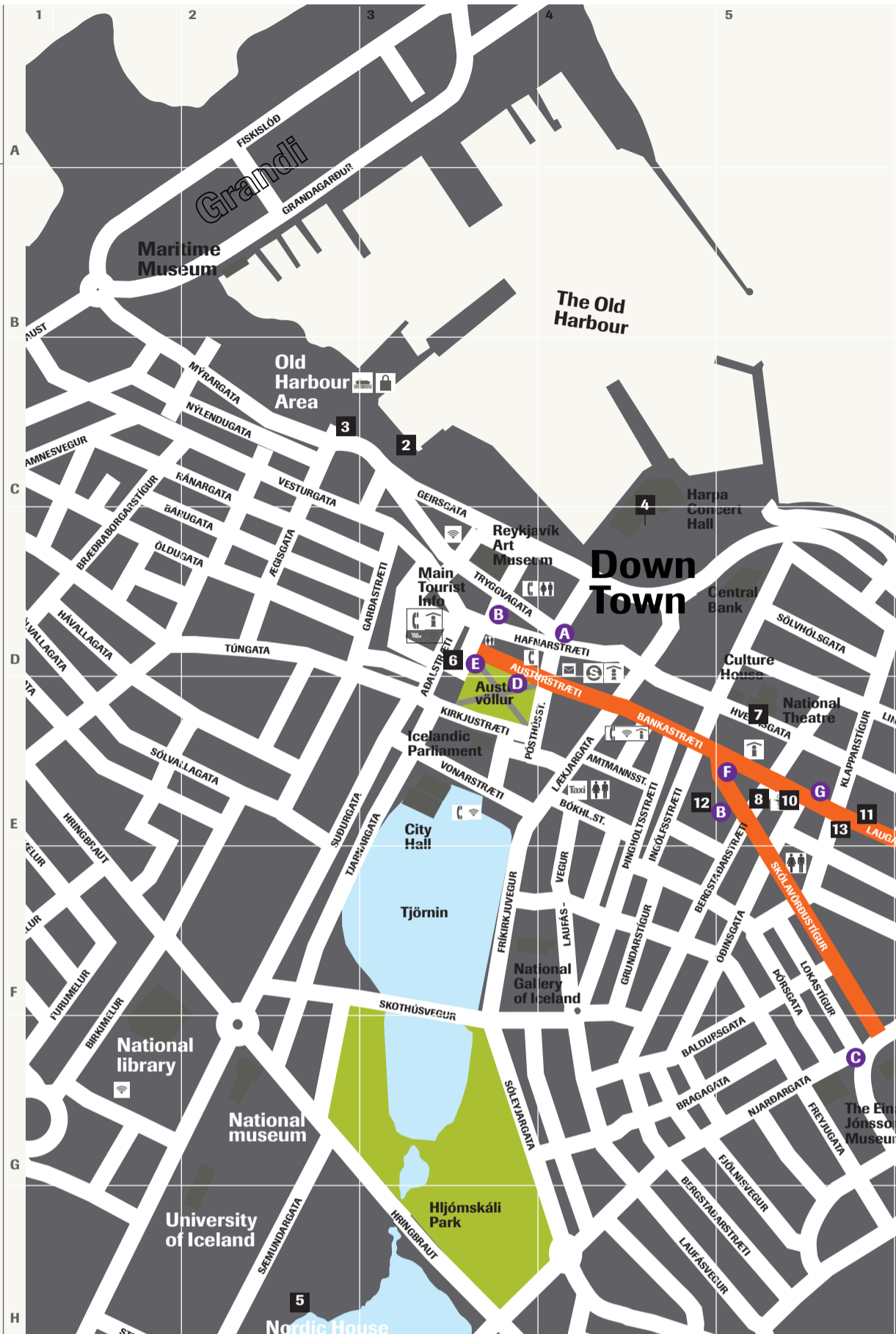
Tourist information

Arctic Adventures, Laugavegur 11,

tel: 562 7000

City Centre, Aðalstræti 2, tel: 590 1550

Iceland Excursions - Grayline Iceland,



7 Bar 11

Hverfisgata 18

At Bar 11, DJs call the tunes every weekend, emphasising old rock'n'roll classics, chart-toppers and sing-along hits (but only if they rock). The packed dance floor tends to turn into a war zone on weekends - an appealing experience if that sort of thing appeals to you. Thursdays often feature great live music.

Hafnarstræti 20, tel: 540 1313

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

Trip, Laugavegur 54, tel: 433 8747

Pharmacies

Lyf og heilsa, Egilsgata 3, tel: 563 1020

Lyfja, Laugavegur 16, tel: 552 4045 and

Lágmúla 5, tel: 533-2300

Coach terminal

BSÍ, Vatnsmýrarvegur 10,

tel: 562 1011, www.bsi.is

Domestic airlines

Air Iceland, Reykjavíkflugvöllur,

tel: 570 3030, www.flugfelag.is

Eagle Air, Hótel Loftleiðir, tel: 562-4200

8 Kaffibarinn

Bergstaðastræti 1

A popular café on weekdays, on weekends Kaffibarinn turns into a ticket for a wild night out, as the space fills up with the late-night souls oozing energy in every corner. With DJs playing and the occasional rock band, the party usually lasts until early morning, yet often manages to leave you begging for more.

Public transport

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

Opening Hours

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

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

9 KEX Hostel

Skúlagata 28

The hippest 'hostel' in town, and possibly anywhere. Located literally steps away from Reykjavík harbour, with a gorgeous view of Esja, it's a popular hangout amongst Icelanders who go there to enjoy the restaurant and bar, with a great selection of bottled and on-tap beers, pub grub and a great atmosphere.

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

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

Post Offices

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

D

New In Town



13 KiKi Bar

Laugavegur 22

The queerest bar in Reykjavík, Kiki promises. If you feel like partying and dancing all the night, Club Kiki offers fun good music, fun atmo and the "best crowd in the world". But watch out, you might get desperate while searching for the entrance. Even though the club is located at the Laugavegur, the door is in Klappastígur around the corner. **PM**

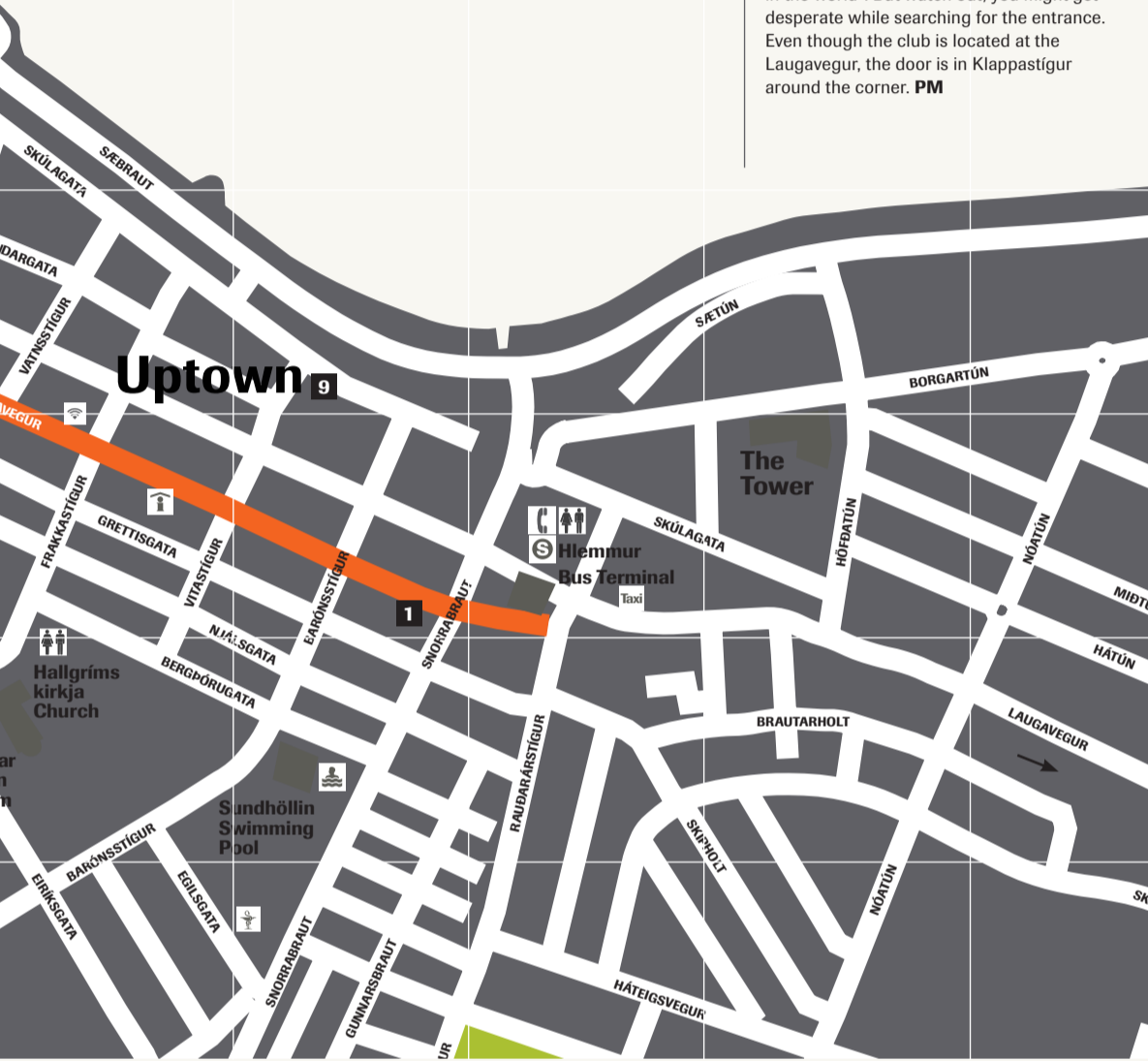
Venue Finder Music & Entertainment

- Amsterdam**
Hafnarstræti 5 | **D3**
- Austur**
Austurstræti 7 | **E3**
- B5**
Bankastræti 5 | **E4**
- Babalú**
Skólavörðustígur 22 | **F5**
- Bar 11**
Hverfisgötu 18 | **E5**
- Bjarni Fel**
Austurstræti 20 | **E4**
- Boston**
Laugavegur 28b | **F6**
- Café Paris**
Austurstræti 14 | **E4**
- Celtic Cross**
Hverfisgata 26 | **E5**
- Den Danske Kro**
Ingólfsstræti 3 | **E4**
- Dillon**
Laugavegur 30 | **F6**
- Dolly**
Hafnarstræti 4 | **D3**
- Dubliner**
Hafnarstræti 1-3 | **D3**
- Esja**
Austurstræti 16 | **E4**
- English Pub**
Austurstræti 12 | **E3**
- Faktory**
Smiðjustígur 6 | **E5**
- Gamli Gaukurinn**
Tryggvagata 22 | **D3**
- Gay 46**
Hverfisgata 46 | **E5**
- Hressó**
Austurstræti 20 | **E4**
- Mánabar**
Hverfisgata 20 | **E5**
- Kaffi Zimsen**
Hafnarstræti 18 | **D4**
- Kaffibarinn**
Bergstraðastræti 1 | **E5**
- Mánabar**
Hverfisgata 20 | **E5**
- Nýlenduvöruverzlun Hemma & Valda**
Laugavegur 21 | **E5**
- Næsti Bar**
Ingólfsstræti 1A | **E5**
- Ólsmiðjan**
Lækjargata 10 | **E4**
- Ólstofan**
Vegamótastígur | **E5**
- Prikið**
Bankastræti | **E4**
- Rósenberg**
Klappastígur 25 | **E5**
- Sólon**
Bankastræti 7A | **E4**
- Thorvaldsen**
Austurstræti 8 | **D3**
- Vegamót**
Vegamótastígur 4 | **E6**

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Museums & Galleries

- ART67**
Laugavegur 67 | **F7**
Mon - Fri 12 - 18 / Sat 12 - 16
- ASÍ Art Museum**
Freygata 41 | **H6**
Tue-Sun 13-17
www.listsafnasi.is
- Árbæjarsafn**
Kistuhylur 4
- The Culture House**
Hverfisgata 15 | **E5**
Open daily 11-17
www.thjodmenning.is
- The Einar Jónsson Museum**
Eiríksgrata | **G6**
Tue-Sun 14-17
www.skulptur.is
- Galleri Ágúst**
Baldursgrata 12 | **G5**
Wed-Sat 12-17
www.galleriagust.is
- Galleri Fold**
Rauðarárstígur 14-16 | **G8**
Mon-Fri 10-18 / Sat 11-16 / Sun 14-16
www.myndlist.is
- Kaolin**
Skólavörðustígur 22 | **E5**
www.kaolingallery.com
- Galleri Kling & Bang**
Hverfisgata 42 | **E6**
Thurs-Sun from 14-18
this.is/klingogbang/
- Ásgrímur Jónsson Museum**
Bergstaðastræti 74
Mon-Fri through Sept. 1
- Gerðuberg Cultural Centre**
Gerðuberg 3-5
Mon-Thu 11-17 / Wed 11-21 / Thu-Fri 11-17 / Sat-Sun 13-16
www.gerduberg.is
- Hitt Húsið**
Gallery Tukt
Pósthússtræti 3-5 | **E4**
www.hitthusid.is
- i8 Gallery**
Tryggvagata 16 | **D3**
Tue-Fri 11-17 / Sat 13-17 and by appointment
www.i8.is
- Living Art Museum**
Skúlagata 28 | **E7**
Wed, Fri-Sun 13-17 / Thu 13-22
www.nylo.is
- Hafnarborg**
Strandgata 34, Hafnarfjörður
www.hafnarborg.is
- Mokka Kaffi**
Skólavörðustígur 3A | **E5**
www.mokka.is
- The National Gallery of Iceland**
- Frikirkjuvegur 7 | F4**
Tue-Sun 11-17
www.listsafn.is
- The National Museum**
Suðurgata 41 | **G2**
Open daily 10-17
natmus.is
- The Nordic House**
Sturlugata 5
Tue-Sun 12-17
www.nordice.is
- Restaurant Reykjavík**
Vesturgata 2 | **D3**
www.restaurantreykjavik.is
- Reykjavík 871+/-2**
Aðalstræti 17 | **E3**
Open daily 10-17
- Reykjavík Art Gallery**
Skúlagata 30 | **E7**
Tuesday through Sunday 14-18
- Reykjavík Art Museum composed of Hafnarhús**
Tryggvagata 17 | **D3**
Open 10-17
Thursday 10 - 20
- Kjarvalsstaðir**
Flókagata 24
Open 10 - 17
- Ásmundarsafn**
Sigtún
Open 10 - 17
More info on www.listsafnreykjavikur.is
- Reykjavík City Library**
Tryggvagata 15 | **D3**
Mon 10-21, Tue-Thu 10-19, Fri 11-19, Sat and Sun 13-17
www.sim.is/Index/Islen-ska/Artotek
- Reykjavík Maritime Museum**
Grandagarður 8 | **B2**
www.maritimemuseum.is
- Reykjavík Museum of Photography**
Tryggvagata 16 | **D3**
Weekdays 12-19 / Sat-Sun 13-17 - www.ljosmyndasafnreykjavikur.is
- Sigurjón Ólafsson Museum**
Laugarnestangi 70
www.iso.is
- SÍM**
Hafnarstræti 16 | **D4**
Mon-Fri 10-16
- Skörin**
Aðalstræti 10
- Spark Design Space**
Klappastígur 33 | **E5**
www.sparkdesignspace.com

check out

classifieds-grapevine.is

Shopping

10 Red Cross Shop

Laugavegur 12B

Our favourite place to find bargains. They've got a nice selection of Icelandic sweaters, and sell all types of clothes for both men and women. Pretty nice if you're low on cash, especially considering the outrageous prices you can pay elsewhere in this darn city.

11 DEAD

Laugavegur 29

In an alley stretching off of Laugavegur, Jón Sæmundur Auðarson's Dead label has found a permanent home in his store of the same name. The former owner of Nonnabúð and Liborius, Auðarson has created a major label, now retailed to shops in Denmark, Sweden, Germany and Iceland.

12 Rauðhetta og úlfurinn

Skólavörðustígur 8

Rauðhetta og úlfurinn are an enduring favourite when it comes to supplying the good people of Reykjavík with their trendy haircuts—which is odd because trends keep changing and fashion is notoriously fickle. "I can always count on excellent service at Rauðhetta og úlfurinn, they make me look good every time," one reader noted.

Public phones

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

Internet Access

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

The National and University Library, Arngrímsgata 3

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

Swimming Pools

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

Public Toilets

Public toilets in the centre can be found inside the green poster covered towers located, for example, at Hlemmur, Ingólfsstorg, 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.

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Sundays 16:00-22:00

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Phone: +354 462 2223 | rub23@rub23.is

Best Of Reykjavík

Every year around the beginning of July, we make a BEST OF REYKJAVÍK ISSUE celebrating some of what makes Reykjavík-life worthwhile, posting some good entries into a hopefully never-ending discussion. The primary purpose of BEST OF REYKJAVÍK is celebration! It's about big-upping stuff, giving mad props to it and patting it on the shoulder. The following are some nice tips we culled from BEST OF REYKJAVÍK 2012, which you can find in full at www.grapevine.is



BEST THAI FOOD: BAN THAI



Ban Thai keeps serving up Reykjavík's best Thai food by far. It is so beloved that every single course off the restaurant's huge and varied menu seems to have a fan or two lurking around; indeed, Ban Thai's many advocates have grown a love for every single aspect of the place (even its weaknesses, with one reader proclaiming: "The bad service is entertaining—the food is fantastic"). Years of dining there allow us to damn near guarantee that everything you order at Ban Thai

Located at Laugavegur 130



BEST NEWCOMER BAR: SLIPPBARINN



This is a hotel bar located by harbour. It's in a cool and underrated part of Reykjavík, namely the Grandi area, and they have a nice selection of drinks and appetisers. Those of us who live in the west side of town find it an especially convenient place to start the night.

Located at Myrargata 2



BEST SHOP FOR HIGH FASHION: KRONKRON



Those with a fashion fetish will tell you that KronKron offers "the only proper selection of current international designers in Reykjavík," with one even remarking: "I would have no idea what I'd do without them! They are the only ones actively importing new clothes!" Go there for clothes by labels such as Marc Jacobs, Wood Wood and Vivienne Westwood, shoes by Eley Kishimoto and Sonia Rykiel and of course the storeowners' newly launched label KRONbyKRONKRON. Of course it all comes with a price.

Located at Laugavegur 63b

A GUIDE THAT FUCKS YOU UP

A list of every Happy Hour in 101 Reykjavík

- 101 Hótel**
Every day from 17:00 to 19:00,
Beer for **450 ISK** and wine for **645 ISK**.
- Austur**
Every day from 20:00 to 00:00. Beer **495 ISK**
and wine **550 ISK**.
- B5**
Every day from 16:00 to 22:00,
Beer **550 ISK**, cider **750 ISK**, wine **550 ISK**.
- Bjarni Fel**
Every day from 17:00 to 19:00,
2 for 1 beer for **890 ISK**.
- Boston**
Every day from 16:00 to 22:00,
Beer **500 ISK** and wine **500 ISK**.
- Café Haiti**
Everyday from 16:00 to 22:00.
Beer for **500 ISK** and wine for **650 ISK**.
- Celtic Cross**
Every day from 17:00 to 20:00,
Beer for **500 ISK**.
- Den Danske Kro**
Every day from 16:00 to 19:00,
2 for 1 beer for **900 ISK** and wine for **900 ISK**.
- Dillon**
Every day from 16:00 to 20:00,
2 for 1 beer for **850 ISK**.
- Dolly**
Every day from 16:00 to 20:00.
Beer for **500 ISK** and wine **500 ISK**.
- Dubliner**
Every day from 16:00 to 20:00,
2 for 1 beer for **1000 ISK**.
- Faktorý**
Every day from 17:00 to 20:00.
Beer for **550 ISK**.
- Fálkinn Bistro**
Everyday except Sunday from 17:00 to 22:00.
Beer for **500 ISK** and wine for **500 ISK**.
- Harlem**
Every day from 17:00 to 22:00.
Beer for **550 ISK**, wine for **700 ISK**.



Download the FREE Grapevine Appy Hour app!

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

- Hemmi og Valdi**
Every day from 17:00 to 20:00
Draft beer for **550 ISK** and wine for **700 ISK**.
- Hilton Hotel Bar**
Every day from 17:00 to 19:00,
Beer for **500 ISK** and wine for **650 ISK**.
- Hótel 1919**
Every day from 16:00 to 19:00,
2 for 1 beer for **1000 ISK**, wine for **1190 ISK**.
- Hótel Holt Gallery Bar**
Every day from 16:00 to 19:00,
beer for **475 ISK**, wine for **695 ISK**,
champagne and cocktails half off.

- Hótel Plaza Bar**
Every day from 17:00 to 19:00,
Beer for **500 ISK**
- Kaldibar**
Every day from 17:00 - 20:00
2 beer or 2 glasses of wine for **900 ISK**. 2 for 1 on all drinks.
- Kaffi Zimsen**
Sun - Thurs from 17:00 to 22:00,
2 for 1 beer for **800 ISK**.
- Kolabrautin**
Every day from 17:00 to 19:00,
Beer for **500 ISK**, wine for **700 ISK**.
- Lebowski Bar**
Every day from 16:00 to 19:00,
2 for 1 beer for **900 ISK** and wine for **1000 ISK**.
- Micro Bar**
Every day except Sat from 16:00 to 19:00,
500 ISK for a draft beer.
- Miðgarður Bistro bar**
Every day from 17:00 to 19:00.
50 percent off all drinks.
- No-Name Bar**
Every day from 17:00 - 19:00.
Beer and wine for **500 ISK**.
- Obladi Oblada**
Every day from 12:00 to 20:00
Beer **600 ISK**
- Prikið**
Weekdays from 16:00 to 20:00,
2 for 1 beer for **690 ISK**.
- Reykjavík Backpackers**
Every day from 17:00 - 20:00.
2 for 1 beer for **750 ISK**
- Roadhouse**
Friday & Saturday 22:00 - 23:00.
2 for 1 beer for **790 ISK** and wine for **790 ISK**.
- Slippbarinn**
Every day from 16:00 to 18:00,
50% off beer and wine.
- Stofan**
Every day from 17:00 to 20:00,
Beer for **500 ISK** and wine for **600 ISK**.
- Tapashouse**
Everyday from 16:00 to 19:00.
Beer for **950 ISK** and wine for **1150 ISK**.
- Uno**
Everyday from 17:00 to 19:00.
50% off all drinks.
- Uppsálar - Bar & Café**
Every day from 17:00 to 19:00.
2 for 1 beer for **900 ISK**.
- Pinghótsbar**
Every day from 17:00 to 19:00.
Beer for **500 ISK**

ART ONGOING

- continued -

Artist of the Week

The American artist Cristin Richard will be the artist of this week on the wall in the basar. It will be the first showing of Richard's recent collage project: Trifle. Furthermore, a unique performance will be presented during the opening.

Until March 2

Latin Dance Studio, Faxafen 12 Guided Practica

Argentine tango, Sundays from 17:30-19:30. Register by phone 821 6929 or email tangoadventure@gmail.com, 500 ISK for students, 800 ISK for others. Six-week courses are also available.

On permanent view

The Living Art Museum

The Judgement Is The Mirror

A group exhibition with Tiong Ang, Roger Palmer, Jan Kaila, Japo Knuutila, Clodagh Emoe and Mick Wilson. It is curated by Henk Slager and critically investigates aspects of Otherness.

Runs until March 24

Museum of Design/Hönnunarsafn Íslands

Gísli B. - Five Decades of Graphic Design

This survey of Gísli B. Björnsson's career features, among other things, work from his student days, magazines, book cover design and layout.

Runs until March 3

A glimpse of glit

An exhibition on chosen items from the Glit Pottery from between the years 1958 and 1973.

Runs until March 26

The National Gallery

Old Treasures

A display of past Icelandic and foreign artist.

Runs until May 5

Foreign Influences

A collection of various foreign artworks which influenced the Icelandic Art.

Runs until May 5

The National Museum

Across Greenland, 1912 - 1913

This exhibit features photos taken by four explorers who traversed across Greenland for a year.

Runs until May 26

The Making of a Nation -

Heritage and History in Iceland

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

On permanent view

The People Þórsgrata

Alda Lóa Leifsdóttir documents the residents of Þórsgrata through photographs over an eight year span. She aims to capture the beauty and individuality of the residents.

Runs until May 26

Behind the scenes - making of a museum

Concuring the 150th anniversary, the national museum invited a group of students to create an exhibition.

Runs until May 12

Photography in Iceland 1970 - 1990

Runs until May 26

Icelandic silverwork

A collection of the Icelandic silver work is displayed. The exhibition



A Girl From Kiev Ukrainian Concert in Harpa

Harpa, Kaldalón

March 17 | 3.700 ISK with soup, 2000 ISK without soup

Singer Alexandra Chernyshova is indeed a girl from Kiev who has spent the last few years in Skagafjörður. She has managed to establish a mini-opera scene in this faraway fjord with her production of Verdi's La Traviata in 2007. Her next task is to fill the halls of Harpa with a taste of Ukraine. This concert will be a laid back journey through the folk traditions of her native land, accompanied by an ancient Ukrainian instrument called a "kobza". After this one-hour recital, attendees can feast on a genuine "borscht" beet soup with some "pampushli" on the side. Which apparently is a must. SKK



Find all art listings online
listings.grapevine.is

shows pieces from different time periods.

Runs until May 26

The Icelandic Phalological Museum

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

On permanent view.

The Reykjavík City Library

The collection centers around new Nordic literature, both fiction and nonfiction. The library lends out novels, academic publications, audio books and more.

On permanent view

Reykjavík Art Museum - Ásmundarsafn

The Fire Within

A collection of sculptures by Ásmundur Sveinsson housed in his former home. The pieces explore three major themes: the woman as lover, the brutality of war and the unknown frontier of outer space.

Runs until April 14

Reykjavík Art Museum - Hafnarhús

Erró - Graphic Art, 1949-2009
For the first time the general public are able to view Erró's graphic art spanning half a century.

Runs until August 25

Spill - Ívar Valgarðsson

The artist comprises three drips of paint which are on the floor of the Art Museum and three photographs.

Runs until April 14

Reykjavík Art Museum - Kjarvalsstaðir

Kjarval - Key Works

Reykjavík Art Museum draws on

its extensive collection of works by Jóhannes S. Kjarval for ongoing exhibitions at Kjarvalsstaðir.

Reykjavík City Museum

Reykjavík 871 +/- 2: The Settlement Exhibition

Archaeological findings from ruins of one of the first houses in Iceland and other excavations in the city centre, open daily 10:00-17:00, 1.100 ISK per adult, 650 ISK per person in groups (10+) and free for children 18 and under.

On permanent view

Reykjavík Maritime Museum

From Poverty to Abundance

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

On permanent view

The History of Sailing

Iceland's maritime history and the growth of the Reykjavík Harbour.

On permanent view

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FOR YOUR MIND, BODY AND SOUL

by Ragnar Egilsson



Something Out Of Plaice

"It should be possible to build a pagoda of crispbread, to think of nothing, to hear no thunder, no rain, no splashing from the gutter, no gurgling around the house. Perhaps no pagoda will emerge, but the night will pass." -Man in the Holocene by Max Frisch

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What we think

A trend-setting power-house in need of an arse-kick

Flavour:

Pan-Asian-Icelandic-Nordic thingamajig

Ambiance:

A busy forest clearing

Service:

Helpful, smiling, knowledgeable, good flow.

Price for 2 (with drinks):

20-30.000 ISK



Fish Market was a trailblazer. An innovative, modern, fun, high-end, seafood restaurant with Icelandic ingredients and an Asian bent. Piloted by wunderkind Hrefna Sætran, the first female chef/restaurateur to rise to prominence in Iceland. But lately Fish Market has been overshadowed by her other venture, The Grill Market. So the question on my mind when I visited Fish Market in November of last year, was whether The Grill Market's success had caused them to neglect the first born. The short answer: Maybe.

Me and my new favourite dining partner, my mom, were seated in the basement, surrounded by the now-familiar design that blends Icelandic materials and subtle references to the Asian continent in a way that reflects the culinary chimeras

on the menu. But the design can no longer keep up with the wow-factor at work at The Grill Market, and it all seems a little obvious in 2013.

Tom Waits sounded from the stereo, the ambiance was comfortable and the service, throughout the night, was beyond reproach.

As a starter, I picked one of the house specialties, the king crab claws with chilli mayonnaise (3,900 ISK). Mom picked the lychée-glazed smoked puffin with fig and cumin jam (2,800 ISK).

Warning to those ordering the crab claws: those on first row will get wet. There is no dainty way of eating crab claws, but without the proper implements it feels like you're field dressing one of the arachnids from Starship Troopers with a baseball bat. It wouldn't kill them to provide customers with a lobster fork. The crab was decent, but the sauce was a bland version of the spicy tuna mayo that seems to be squirted on everything sushi-like these days. However, the portion was massive and the dish was more impressive for the fact that this is something you would never be able to make at home in Iceland.

The lychée glaze and fig jam with the puffin were excellent, but dominated the innocent little puffin. And my mom felt it was too salty—and she's of a generation where people would eat a block of salt as an appetizer.

Between courses, we decided to share a small sushi platter (Christmas special—price not available). My mom has taken to sushi (although she still insists on using a fork) and I wanted to see how they handled a straight Japanese plate without all the bells and whistles.

The sushi turned out to be the biggest letdown of the night.

The Christmas maki were completely ridiculous. The uramaki were rolled into dry and squished rice. The addition of pineapple was uninspired and the smoked trout was redundant. The tuna was dry and flavourless, even by Icelandic sushi standards. The only half-decent thing pres-

ent were the small, pale-orange scallops, but they were a little fishy (and not in the good drag queen way).

My mom's main course was a grilled monkfish with a squash purée (4,600 ISK). Again, the sides outshone the main the attraction. The purée was delicious and the sides were very well balanced. But the monkfish was rather dry. A good dish, but not as good as it could have been.

I had the tuna steak pakoda (5,900 ISK). At first I thought it was a spelling error and I'd be getting a Japanese style tiered "pagoda" tower of tuna steaks. I was disappointed to find it was just the Indian potato and onion fritters. It was a tangle of fried onion similar to a Swiss rösti.

The tuna was very lightly seared, and the tomato and lime brought the flavour close to a ceviche and it was far better than the sushi tuna had been.

For dessert, I had the sorbet and a selection of fruit (1,600 ISK). It wasn't quite as inviting as the pictures in the menu, but still miles above the fruit salad one usually gets. And the sorbet was delicious.

Mom had the cinnamon apple cake with caramel sorbet and cinnamon caramel sauce (1,900 ISK). Not bad, but too sweet and a bit of an overkill in my opinion. However, my mom quite liked it.

What's the verdict, doc? Is Fish Market on its last legs (fins?). No. The place still has a lot to offer and there are exceptionally talented people working behind the scenes. This seems more the case of them taking the eye off the ball while the new baby is taking its first steps. Pan-Asian-Icelandic-Nordic thingamajig may seem like a muddled concept to some, but it hides a unique and clear vision and there is no other restaurant in Iceland sitting at this table.

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Ten People Share A Margarita At Harlem

THE FIRST SIP



"This is probably what lemonade would taste like if it were made from cheap juice extract and moonshine."
- Gyða Dixon, student, Háskóli Íslands

THE SECOND SIP



"The margarita immediately made me think of sardines because of how they all just lay there. Drinking this alcoholic disappointment was like swimming in the Reykjavík harbour and inhaling salt water through your nose, while you've got a gummy worm in your mouth."
- Bowen Staines, owner/director, Don't Panic Films

THE THIRD SIP



"The margarita is a bit bitter, but it can pull you into a samba or limbo when you're already a bit too drunk, which is great! Mmmm..." [This must be lost in translation].
- Jón Þór Ólafsson, singer/guitarist

THE FOURTH SIP



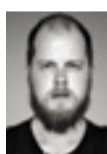
"Nice. Fine stuff. It tastes a bit artificial. It's a bit like a sugary mixed drink."
- Úlfur Alexander Einarsson, singer/guitarist, Oyama

THE FIFTH SIP



"Seemingly non-alcoholic, over-sweet and cloying with a mysterious menthol after-taste. And don't get me started on the lack of presentation. No salt-rim, wrong glass, cheesy straw. Stick to beer."
- Fletcher Tucker, recording artist, Bird By Snow (US)

THE SIXTH SIP



"It's fine. Not too bad, not too good."
- Snorri Helgason, singer/songwriter

THE SEVENTH SIP



"It's like walking on the beach at 7 in the morning with a bad hangover, no money and a phone with no batteries."
- Steinþór Helgi Arnsteinsson, band manager/bartender at Harlem

THE EIGHTH SIP



"It tastes like sunshine in a glass."
- Hörður Sveinsson, photographer/graphic design student

THE NINTH SIP



"On a good hangover Sunday, I have had ice coffee at Kaffitár, Pepsi at the movies and ice water from the tap, but nothing has satisfied my thirst quite like the margarita at Harlem. The only thing that is missing is the sunny beach and the day would be perfect."
- Ólöf Rut Stefánsdóttir, art school graduate



Reykjavík's watering holes primarily serve beer—lots and lots of run-of-the-mill beer from the tap—but not all of us are run-of-the-mill beer drinkers and some of us even like to enjoy a cocktail from time to time. Finding that cocktail at your average Reykjavík bar, however, can be tricky. As soon as you go for something a bit more fancy than a single or double plus mixer—like a gin & tonic or a rum & coke—there's no guarantee that the mixed drink will live up to its name.

The reasons are probably many. The exorbitant cost of strong spirits due to heavy alcohol taxes could explain the lack of demand, which could in turn explain the lack of experience, but it's hard to say for sure. For one reason or the other though, ordering a cocktail at your average bar is often a gamble—a gamble that we decided to take on Harlem's margarita, one of two cocktails (the other being Iceland's favourite mojito, of course) that the hip new bar advertises for the below-average price of 1000 ISK.

The bartender whipped it up in a matter of seconds and we proceeded to recruit nine people gathered at Harlem after Jón Þór and Bird By Snow's Sunday evening show to help us suss it out. Members of this spontaneous review team, which includes the aforementioned bartender, were simply passed the margarita along with a notepad and pen and instructed to write something—anything—about it. The following is their assessment. - ANNA ANDERSEN

THE LAST SIP



It was nearing closing time when the bartender came over and cleared our empty glasses from the table, leaving just one behind—the unfinished margarita. "Anna, Anna, Anna," the others chanted as if finishing off the translucent yellow fluid now sitting in a pile of melting ice cubes were some gargantuan task. I reached for the glass, grabbed the straw and slurped down the last of it. But that was not the last of it. The taste lingered long afterwards, lining my mouth in a sugary film that makes you itch for a toothbrush. As for my last words: The odds are against you.
- Anna Andersen, managing editor at Grapevine



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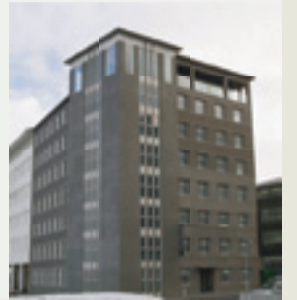
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DesignMarch SPECIAL | The Reykjavík Grapevine Design Awards | Interviews | Full Schedule Inside

The Reykjavík Grapevine Design Awards 2013

– Page 4-6



Men Of Letters

Meet Jónas Valtýsson and Ármann Agnarsson, the festival identity creators

By Rebecca Louder



Diversity, collaboration, innovation and risk are a few of the qualities that the Iceland Design Centre has aimed to highlight during DesignMarch, a four-day festival taking place since 2009. It was these qualities that drew them to the proposal submitted by independent graphic designers Jónas Valtýsson and Ármann Agnarsson to create this year's official festival identity. The pair got to know each other two years ago while working at an ad agency, which they left to focus on cultural industries like book design and album artwork. This project turned out to be their most ambitious one to date, involving architects, carpenters and crane operators. The final result is a three and a half metre tall grid of giant, three-dimensional wooden letters that simply spell out HÖNNUNARMARS ("DESIGNMARCH"). We got them to tell us more about the project and their involvement with the festival.

How did you come up with this concept?

Ármann: When we started this project we wanted to think of a good way to represent all design. We are graphic designers so we tend to think in that direction, but there are so many different fields of design.

Jónas: We thought about what all designers have in common, how we could represent that and what DesignMarch means to us. We came up with the idea that the festival is like an empty canvas that the Iceland Design Centre puts out every year and

then designers fill it up. Basically, we made a grid of letters that is like an empty canvas and we got four designers to fill some of them up.

Á: In the pitch we just wanted the idea to stand on its own. I think it was Halla [Helgadóttir, Managing Director of Iceland Design Centre] who said that the event isn't just about the outcome, it's about the process. That's what we like about working with each other. When we started, we didn't really know what was going to happen and that's the fun part, seeing how it goes and how it turns out.

Where has the process taken you so far?

J: I think the most exciting part has been working with the other designers and seeing what they came up with. All of them thought of amazing stuff. The tricky task was making the letters work as a wooden structure. They were designed with a wooden grid in mind to begin with, but it was also important for us to keep them elegant. We liked the contrast.

Á: In the beginning, I think the IDC was sceptical about whether we could really do this, in terms of construction and cost. It was really a huge thing to do and we have never done anything like this before. We designed the letters in cooperation with Hlynur Axelsson who then built them for us. He was essential to the project. It was really interesting to figure out how to budget and what kind of materials to use. The letters are made out of wood and

they are huge, too. They are really beautiful and very fragile.

J: But when they all come together, they form a strong structure. They are attached and stacked onto each other in three rows. When we were photographing it, it fell three times and almost killed us. It's so heavy and it was windy that day.

Á: Jónas was saying "Oh yeah, we're just gonna lift it and it's gonna be fine!" Finally Hlynur got a friend with a truck and a crane to help us out because four of those letters attached together are really difficult to move. The day we tried it out felt like being on a trip and something goes wrong like missing your train, but in the end you have a good story to tell.

As designers, what's the main highlight of DesignMarch?

J: It's nice to have a venue where all the fields of design can come together once a year. I think it's really important for everyone to get involved and for the public to see what's going on.

Á: I think it helps to educate people about what design is and what designers do. It really shows what's happening in Icelandic design; the good, the bad and everything in between. We trust that designers do what they like and represent themselves and their field, so there is always a range.

PHOTOS BY MARINO THORLACIUS

The Four Letters

One important aspect in both the process and the outcome of the project involved a collaboration with four local designers who Jónas and Ármann selected to customise one letter each. "It was really the key to the entire concept," Jónas says. "The designers really put life into the letters." Although the full structure of the letter-grid will not be installed during the event, these four letters will be set up at various locations throughout DesignMarch. The rest can be seen at ATMO.

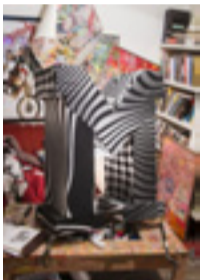
H – HAF by Hafsteinn Júlíusson

As a product design and distributor, HAF focuses on products that experiment with simplicity, societal values and ecological integrity. For their assigned letter, they painted the wood frame fire-engine red, installed glass encasements and turned it into a massive aquarium. Real living fish will be put in as the final touch right before the event.



M – Mundi

The fashion designer will be showing his new collection for 66° North during the Reykjavík Fashion Festival, which runs concurrently with DesignMarch. Never shying away from the intensely conceptual and irreverent, he adorned his letter with a bold, black and white patterned fabric. The result is an intersection between zebra print, seismic map graphics and circus wear.



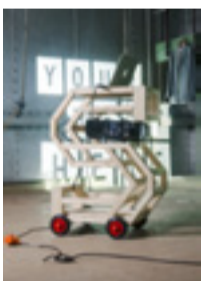
N – Vík Þrjónsdóttir

Putting a modern spin on traditional Icelandic knitting since 2005, Vík Þrjónsdóttir has turned their wool-work into coveted objets d'arts. They tucked their letter up into their signature sheep wool fabric, customised with a special event-exclusive print in soft, whimsical colours, and threw on a bright red hand-shaped scarf for good measure.



S – Marcos Zotes

Currently living and working in Reykjavík, this Spanish architect is the director of the UNSTABLE project, which explores the relationship between urbanism and the role of architecture primarily through the use of light technology. He has incorporated this into his letter, leaving the wood frame bare and installing an interactive projection device which people can text and watch as their message lights up a wall.





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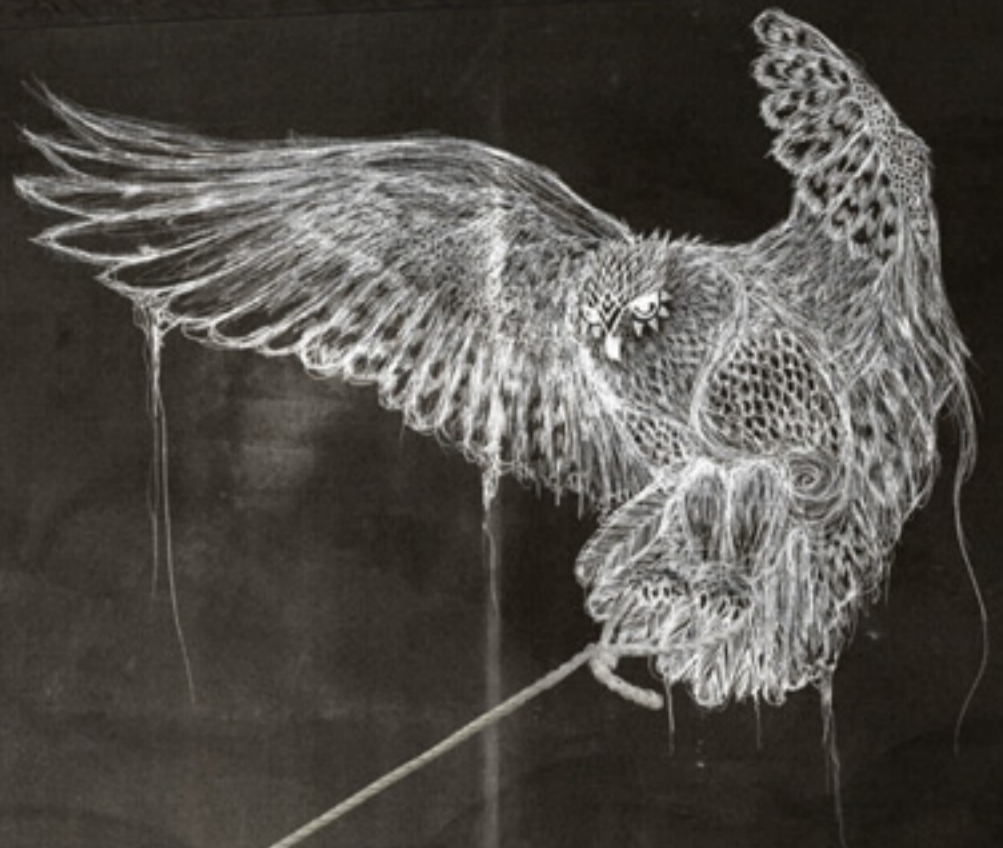



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The Grapevine Design Awards 2013

...For Best Product, Product Line, Design Project, and Fashion Design of 2012

Now in their third year, The Grapevine Design Awards are bigger than ever. We once again rounded up a small panel of design experts and asked them to determine what was most cutting-edge in 2012. In addition to 'Best Product,' 'Best Product Line,' and 'Best Design Project,' the panel added a new category, 'Best Fashion Design' to the roster. Judging by the number of runners-up, it looks like it was a good year for Iceland's growing design scene. Now without further ado, we present you the awards!

On the panel:

- Helgi Steinar Helgason**
Architect at the Iceland Design Centre
- Sari Peltonen**
Contributing writer at The Reykjavík Grapevine
- Rúna Thors**
Designer & teacher at Iceland Academy of the Arts
- Auður Karitas**
Managing director and stylist at Ari Magg
- Hafsteinn Júlíusson**
Designer at HAF



Holster

A unisex vest for carrying small items, Holster is the outcome of a cross-disciplinary collaboration between graphic designer Siggí Odds and fashion designer Bóas Kristjánsson. Made from leftover cuts of local high quality leather, it promotes recycling and

environmental values. It is high quality and genuinely functional—a practical new design solution to add to our work and travel wardrobes. We appreciate that the entire product is well thought-out from the craftsmanship to the retailer choices, brand develop-

ment and communication. Holster suits many target groups—perhaps more than it is given credit for—men, women, craftsmen for carrying their essential tools as well as hipsters walking down Laugavegur with their iPhones and headsets.



Cod II by Kría Jewellery

Cod II by Kría Jewellery (Jóhanna Methúsalemsdóttir) is a collection of jewellery inspired by cod bones. An interesting, beautiful new take on cod—the staple fish that kept the nation alive for centuries—the connection to local culture is strong. While the collection is strongly rooted in the local tradition and the form, language is almost poetic; it speaks to wide audiences both across cultures and genders and is an economically successful product.

The objects have great proportions and compositions and have an interesting relation to human body. Details are well considered and the use of two different metals, silver and brass, is clever. In addition to looking great, this also makes the items more affordable. Kría's concept is strong and the story is good. The extended product, from marketing to packaging and distribution, is well done.

Runners-up:



Prik by Brynjar Sigurðarson

Prik by Brynjar Sigurðarson, an exhibition of wooden objects at SPARK Design Space, leans towards design as art—an example of how varied and wide the spectrum of Icelandic design is today. Beautiful development of original, visually interesting work with fishing ropes and old knots, Brynjar's Prik has a strong connection to Icelandic culture. Brynjar is one of the most promising new names in Icelandic design.



Fifty by Dögg Guðmundsdóttir and Arnved Design Studio

A new take on the classic Flag Halyard chair (1950) by Hans Wegner, Fifty is aesthetically beautiful, comfortable and well suited to both indoors and outdoors use. Rope as material is used in a new, interesting way, and its design provides privacy in a subtle way. Being produced by Ligne Roset and receiving the Wallpaper Design Award are both notable achievements for an Icelandic designer. We admire Dögg's long and successful career in furniture and product design.

We look forward to seeing more in 2013:



Jónófón by Jón Helgi Hólmgeirsson

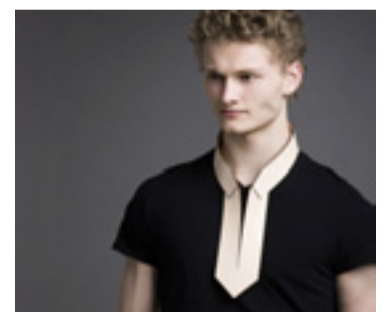
A graduation project by the young product designer Jón Helgi Hólmgeirsson, Jónófón is a flat pack carton-plywood-and-paper cup record player that you put together yourself. Fun, carry-with-you, affordable, DIY, it's a great take on a classic product. We also appreciate the beautiful form language and the overall well-thought-out concept.

Runners-up:



As We Grow

As We Grow is a sustainable, high quality children's clothing label with beautifully designed items promoting a great thought: reusing and expanding the lifetime of children's clothes—perfect for the most important people in the world.



STAKA

Is it an accessory? Is it jewellery? STAKA may lack definition but certainly doesn't lack in originality. The collection of modern jewellery combines beautiful craftsmanship and local materials with modern technology, and is beautifully presented.

9.3–21.4

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The Grapevine Design Awards 2013

...continuing from last spread



Torg í Biðstöðu

Run by the city, Torg í Biðstöðu is a programme that makes use of various 'meanwhile spaces' in Reykjavík. It invites and funds enthusiastic creatives (not just design professionals) to reconsider their relationship to their surroundings.

Torg í Biðstöðu has a great impact on the community, revealing how design and design thinking can change our society with little money and effort. While meanwhile projects take place in all big cities around the world, very few other capitals directly encourage and support it the way

the City of Reykjavík does. It is also a clever path past the heavy, time-consuming city planning agenda in trying new things fast. We like the focus on "doing."

What Torg í Biðstöðu may lack in professionalism (even if the 2012 programme was bigger, better, more professional and better run than the previous years' programmes), it more than makes up for in the joy it brings to people working on things together and enjoying our city during the short Icelandic summer.

Runner-up:

Life in the Vatnsmýri

Another project that has to do with the urban environment, Life in the Vatnsmýri is a great example of how to use design to communicate complicated scientific concepts to a wide audience. Professionally designed by product designer Brynhildur Pálsdóttir, architect Magnea Guðmundsdóttir, graphic designers Ármann Agnarsson and Jónas Valtýsson, and a team of scientists, the project dealt with an interesting topic—the relationship between nature and city in a country where city dwelling is a relatively recent phenomenon. We were also impressed by the extensive nature school activities run by the Nordic House in connection to the exhibition and loved the holistic take on the ecosystem in the Vatnsmýri area.



Ostwald Helgason

We have nothing but praise for Ostwald Helgason by couple Ingvar Helgason and Susan Ostwald. From the design of the clothing to the sales to the cat walk shows, the Icelandic-German label is run in an impressive and professional way.

Fresh and novel, Ostwald Helgason's aesthetics don't feel or look Icelandic in the traditional sense and lack obvious comparisons. Their silhouette, colour palette and playfulness

sometimes resemble that of Helga Björnsson and Louis Féraud. The label is notable for its strong patterns and prints and both 2012 collections are holistic entities with their own stories and themes.

While many may be able to "do things right," Ostwald Helgason has what only the very best in fashion (and any design, for that matter) possess—the magical appeal, the 'pull factor'—all of us (well, except for Helgi

perhaps) want to be the 'Ostwald Helgason girls!'

The label has developed quickly, gaining international attention and success on a scale previously unseen in Iceland, which is something that the Icelandic design scene can be proud of and learn from. We, along with the rest of the fashion world, cannot wait to see where Ostwald Helgason will take us next.

Runners-up:



Kron by KronKron

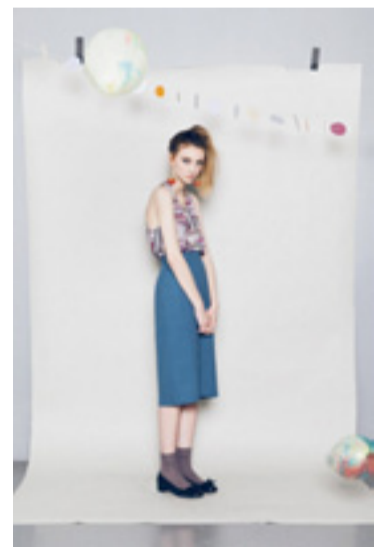
A label with a vibrant, fresh visual style and identity, you can spot a KronKron piece from a mile away. One of the cornerstones for the local design scene, their 2012 was strong and showed continued development. The label does a good job with communication and sales, and the collection features pieces that suit many body types.



Mundi

Each Mundi collection is a holistic, well thought-out concept and the label has a strong identity—yet it caters to everybody from Ásgeir Trausti to our great aunt. The 2012 collections showed maturity in printing and excellent development in tailoring. We also appreciate that the items are made in Iceland.

We look forward to seeing more in 2013:



Milla Snorrason

Milla Snorrason has gone from socks and glasses to a mini collection of clothing that is quirky, original in its sense of aesthetics and high in quality with well thought-out details and excellent, sophisticated patterning inspired by Reykjavík!

On the Cover

Top row, from left to right
 María Kristín Jónsdóttir & Bylgja Rún Svansdóttir, STAKA
 Siggí Odds & Bóas Kristjánsson, Fur Trade
 Hans Heiðar Tryggvason, Torg í Biðstöðu

Middle row, from left to right
 Hilda Gunnarsdóttir, Milla Snorrason
 Jón Helgi Hólmgeirsson, Jónófón

Bottom row, from left to right
 Guðrún Ragna Sigurjónsdóttir & María Ólafsdóttir, As We Grow
 Magnea Guðmundsdóttir & Brynhildur Pálsdóttir, Life in the Vatnsmýri
 Gréta Hlöðversdóttir, As We Grow



ICELANDIC DESIGN - INSPIRED BY TRADITION

REYKJAVÍK

FARMERS & FRIENDS

Our flagship store - Hólmaslóð 2, Fishpacking District

GEYSIR

Skólavörðustíg 16

KRAUM

Aðalstræti 10

HERRAFATAVERZLUN KORMÁKS & SKJALDAR

Laugavegi 59

MÝRIN

Kringlan Shopping Centre

OTHER LOCATIONS

GEYSIR

Haukadal & Akureyri

HÚS HANDANNA

Egilsstaðir

BLUE LAGOON

DUTY FREE FASHION

Keflavík Airport

Farmers Market

ICELAND

WWW.FARMERSMARKET.IS

FARMERS & FRIENDS VERZLUN - HÓLMASLÓÐ 2 - GRANDI - 101 REYKJAVÍK - S 552 1960

Hönnunars Mars DesignMarch Reykjavík 14.–17.03.2013



1 Green Marine Technology

Green Marine Technology by The Iceland Ocean Cluster consists of 10+ Icelandic technology companies for sea-related operations, many of which are leaders in their field, both in terms of quality and environmental protection. Focusing on durable goods, efficiency, good use of energy, oil savings, water savings and hygiene, the project shares their stories. Green Marine Technology also launches the first phase of an interactive website designed by Borgarmynd.

>> [Grandagarður 16](#)

2 Factory

Studio STEINUNN has recently relocated to a beautiful space by the harbor, formerly used by a netting factory. The exhibition features an installation that is the result of collaboration between fashion designer Steinunn Sigurðardóttir and fashion illustrator Laufey Jónsdóttir. The installation plays with the balance of the raw space and the delicate garments within. It explores fashion in relations to the new location and the history surrounding it.

>> [STEINUNN, Grandagarður 17](#)



3 JAJU and Sigga Heimis

Seen in Iceland for the first time, Sigga Heimis presents furniture and household objects she designed for South Korean lifestyle brand JAJU. The exhibition is at her studio at Grandagarður 19.

>> [Opening party Thursday, March 14 from 19-21. Studio Sigga Heimis, Grandagarður 19](#)

4 Dyngja

Industrial designer Erla Sólvieg Óskarsdóttir presents Dyngja, a sofa available in two sizes produced by Danish furniture house Onecollection. Custom-built coffee tables will also be on display.

>> [Grandagarður 27](#)

5 3D Design and Manufacturing

Hilmar Páll Jóhannesson opens the doors to his studio and presents major innovations in manufacturing technology, both technical solution to complex design projects and individual solutions in 3D design.

>> [Seljavegur 2](#)

6 Carnival at Netagerðin – Colors, Joy, Music

Netagerðin stirs up a cozy carnival mood during DesignMarch, filling the air with colorful vibes to the beat of live music. Ceramic designer Þóra Breiðfjörð and design firms Volki and Stáss will exhibit new works, while textile designer Bryndís Bolladóttir shows an installation. Live music by Kongó records.

>> [Party Friday, March 15 at 20-22 with colors, joy and music. Netagerðin, Nýlendugata 14](#)

7 Icelandair Natural

Icelandair introduces a new line of food packaging developed by HAF by Hafsteinn Júlíusson in collaboration with the Icelandic ad agency. Named Naturally, it provides a new experience of Icelandic nature in environmentally friendly produced packaging.

>> [The opening is March 14 at 17-19.](#)

Lucio Wall Lamp

The Lucio Wall Lamp by Siggí Anton

combines 12 mirrors, aligned in a backlit frame to create depth and mood. The lamp hangs in the lounge of Icelandair Hotel Reykjavík Marina.

>> [Icelandair Hotel Reykjavík Marina Mýrargata 2](#)

8 Hafnarboðið

Mýrin and MAR recently opened shop in Hafnarbúðir. During DesignMarch 2013 the designers of MAR, Hafsteinn Júlíusson and Karitas Sveinsdóttir of HAF, along with Guðný Hafsteins and Siggí Odds will show new works related – and unrelated – to the restaurant.

>> [Hafnarbúðir, Geirsgata 9](#)

9 Magical

Magical is a group exhibition by four designers whose most recent work share a magical motif. Goldsmith Sædis Bauer Halldórsdóttir interweaves magic into her jewelry making while ceramic artist Bjarni Sigurðsson fires his wall pieces, titled Íslönd (Iceland), with a magical glaze. Textile designer Helena Sólbá shows her latest items made from textile and fish skin, and goldsmith Dýrfinna Torfadóttir exhibits new jewelry made from silver and fish skin.

>> [Gallery Sædis gullsmiðja, Geirsgata 5b](#)

10 Goldsmith Erling Jóhannesson

In Skúrinn, a backyard shed in Grenimelur, Reykjavík, Erling Jóhannesson shows silver jewelry inspired by fish skeletons. The exhibition presents opposing ideas – on one hand ideas about aesthetics, on the other the concept of environment and society.

>> [Opening party Wednesday, March 13 at 20. Skúrinn, Grenimelur 7](#)

11 Water & Earth

A Finnish-Icelandic group exhibition showing unique jewelry inspired by the wild nature. The exhibition was first held in Hanaholmen, Finland, as a part of the World Design Capital Helsinki 2012 program. It will now be in the Nordic House from the 14th of March until the 14th of April 2013. The curator is Päivi Ruutiainen.

The Long Moment

A photo exhibition by Sarah Cooper and Nina Gorfer at the Nordic house. Their photos border photography and classical painting. The exhibited photos were shot in Qatar, Kyrgyzstan and Iceland, plus images shot for clients such as Vivienne Westwood.

Chair, Paper, Scissors – Art Workshops For Kids

Art workshops for 6-12-year-olds and their parents. Under the guidance of a Reykjavík School of Visual Arts teacher, participants will build a chair from recycled paper such as egg cartons and pizza boxes. Sign up at nh@nordice.is before March 15.



Sigurd Bronger Talks About His Works

Norwegian jewelry designer Sigurd Bronger was awarded the Torsten and Wanja Söderberg Prize in 2012. Bronger's designs are constructed from carefully selected and unusual materials with a touch of humor and playfulness. The lecture is held by the Museum of Design and Applied Art in Iceland and the Icelandic Union of goldsmiths, with the support of the Norwegian Embassy in Iceland and the Nordic House.

>> [Nordic House, Sturlugata 5](#)

12 Icelandic silverwork

Craftsmanship of many kinds has a long history in Iceland. This exhibition offers an insight into silverwork in Iceland from the end of the middle ages until the first half of the 20th century, after which modern technology supplanted craft traditions which had remained almost unchanged for centuries.

Workshop For Kids

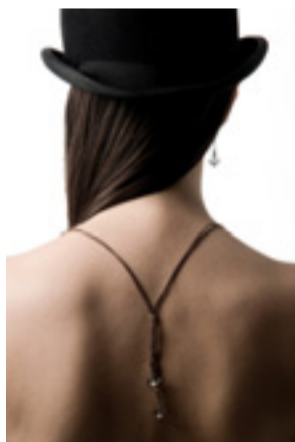
In conjunction with the exhibition Icelandic silverwork, the National Museum of Iceland offers a workshop for kids aged 6 – 16. Participants elaborate and build artifacts inspired by the exhibition from metals and various other materials.

Part-Time Silversmith

At the exhibition "Part-Time Silversmith" guests can observe a silversmith's workshop from the turn of the century. The base of the exhibition is Kristófer Pétursson's workshop who was a silversmith at Kúludalsá-river in Hvalfjörður. Kristófer's workshop is typical for the era, as many of the tools are home made and the silver was soldered together using an oil lamp.

The Holder

Þórdís Baldursdóttir presents porcelain tableware with convenient and accessible holders. On Saturday March 16 at 16, Þórdís invites guests to a cup of coffee and presentation at Kaffitár in the National Museum of Iceland.



Silver...13

The group exhibition Silver...13, set up by four jewelry designers from very different backgrounds, gives an intriguing insight into the diverse work processes, skills and frames of reference in jewelry design.

>> [Opening Tuesday, March 12 from 16-17. National Museum of Iceland, Suðurgata 41](#)

13 Vaktarabærinn: Old house – New design

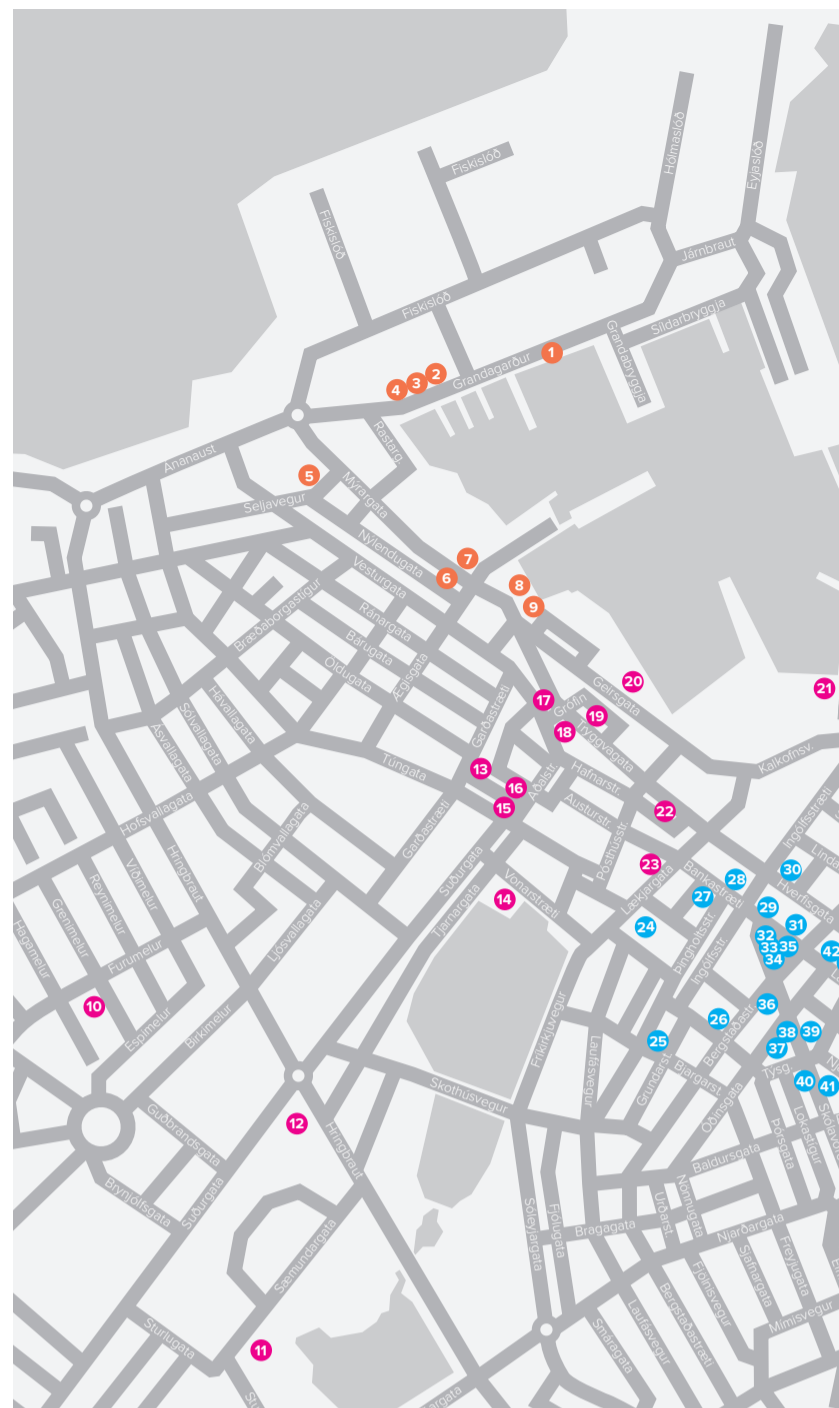
Group exhibition in the oldest house of Grjótaþorpið neighborhood. The house has been equipped with new fixtures and furniture, designed with special attention to the new usage of the house as a rental apartment for artists and travellers. The designers are Ingibjörg Ágústsdóttir, Gulleik Lövska, Ásdís Birgisdóttir and Guðbjörg Kristín Ingvarsdóttir.

>> [Opening Friday, March 14 from 17-19. Garðastræti 23](#)

14 Að Nema Land

At Reykjavík City Hall, students of architecture at the Icelandic Arts Academy invite children aged 5 and up to help create a place for animals. In the workshop, the children will be asked to identify with the animals and create habitation and communities tailored to the animal's specific wants and needs. The project aims to strengthen the children's social and environmental awareness.

>> [Reykjavík City Hall](#)



15 Stopp

Designed by KRADS Architects, Stöðin (The Station) in Borgarnes is a new internationally acclaimed highway service station. The exhibition explores Stöðin from two entirely different perspectives: As lines on the architect's paper and from the user perspective – through the eyes of the gas station attendant, the supervisor and the passerby.

>> [Opening party Thursday, March 14 from 17-18. Reykjavík 871±2, Aðalstræti 16](#)

16 Kraum – The Leaf Bread Iron and more

Last year it was the pancake pan, now it's the leaf-bread iron. Kraum takes objects from the Icelandic national heritage and redesigns them. The new look of the leaf-bread iron is by Kolbeinn Ísólffson and it is manufactured by Vélvík. Also at Kraum: Daniel Magnússon, Hring eftir hring, Dýrindi, Milla Snorrason, Kurlproject, So by Sonja, Icehome design and Helgi Eyjólfsson.

>> [Opening party is Friday, March 15 from 20-22. Kraum, Aðalstræti 10](#)

3Dcards

María Manda's stand alone greeting cards are small sprouts that continue to grow. Named 'Best New Product' by the Federation of Industries at the Arts and Crafts fair in Reykjavík City Hall last November.

>> [Skörin, Aðalstræti 10](#)

17 Play of Mirrors

Mirrors can infinitely extend and expand the stage, multiply views and unveil the unknown, cast new perspectives on familiar objects. In a mirror you confront your true self.

Kirsuberjatréd plays with mirrors and reflections.

>> [Opening on Saturday, March 16 from 13-15. Kirsuberjatréd, Vesturgata 4](#)

18 Fluttering Birds in IDA

The tern, the raven, the swan and the redwing bring the magical aura of wilderness to IDA book café in Kvosin. Designer Margrét Guðnadóttir engraves birds in wood and tries to capture their form, beauty and charm.

>> [The opening is Friday March 15, from 17-19. IDA Zimsen, Vesturgata 2a](#)

19 XLAND

XLAND is a live portal that offers you, your family and friends a journey through well designed urban spaces. The Icelandic Association of Landscape Architects hosts this first interactive exhibition where projects by landscape architects within the city limits have been gathered in one place. Get to know the designers and the ideas behind your immediate environment on www.xland.is.

Graphic Design in Iceland 2013

The 13th Annual FÍT Awards celebrates the best Icelandic graphic design. During DesignMarch, The Association of Icelandic Graphic Designers hosts an exhibition at the Reykjavík Art Museum where the awarded projects will be on display.

Iceland Post - Stamps

Iceland Post and The Association of Icelandic Graphic Designers join forces for an exhibition of postage stamp design. The exhibition also features stamps from the Icelandic Contemporary Design IV series, including new stamps designed by Siggí Odds, Ragnar Freyr, Rán Flygning and Siggí Eggertsson that will be issued on March 14.

Packaging Design Awards 2013

An exhibition featuring the top 15 entries to a packaging design competition hosted by Oddi Printing, the Association of Icelandic Graphic Designers and the Nordic House. Features packages made from corrugated cardboard, carton and thin plastics.

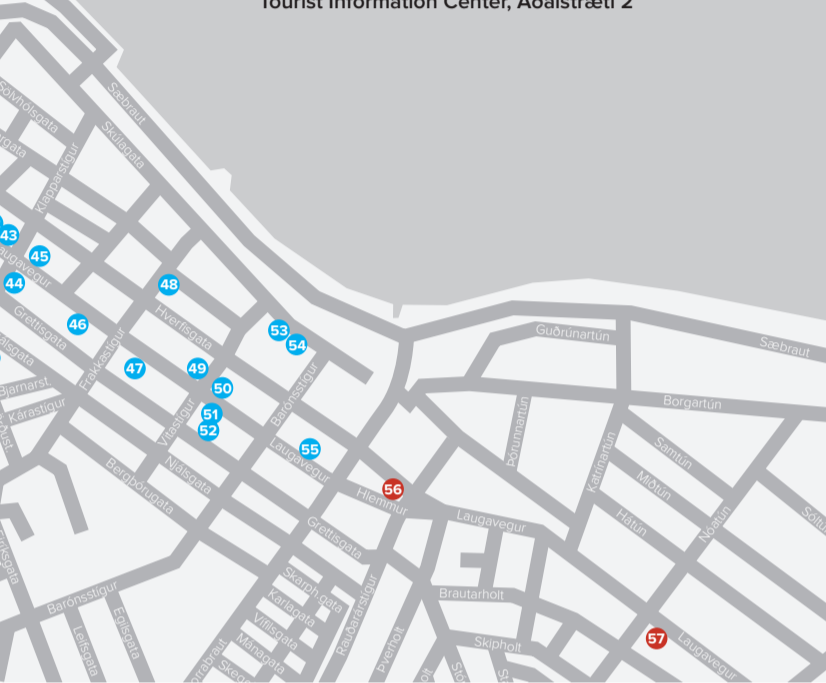
>> [Reykjavík Art Museum, Hafnarhúsið, Tryggvagata](#)

Complete event listings can be found in the DesignMarch brochure, online at DesignMarch.is and in the DesignMarch app.

Event schedule may change.

DesignMarch brochures with complete listings can be found in various event locations and key places such as:

- 10-11 - all Reykjavík locations.
- Kaffitár – all Reykjavík locations.
- Háskólatorg, University of Iceland.
- Hótel Natura, Nauthólsvegur 52.
- Hönnunarsafn Íslands, Garðatorg 1, 210 Garðabær
- Kex Hostel, Skúlagata 28
- Iceland Academy of the Arts, Þverholt 11
- The Nordic House, Sturlugata 5
- Reykjavík Art Museum
- Reykjavík City Hall
- Reykjavík University
- Tourist Information Center, Aðalstræti 2



20 Ljósaberg

On Miðbakkinn by Reykjavík harbour, Sólvi Steinarr, Flúrlampar ehf og Sólsteinar/S Helgason present Ljósaberg, a light made from Icelandic materials, suitable for Icelandic conditions. The light consists of Icelandic columnar basalt, LED lights and Plexiglas.

>> At Miðbakkinn behind Reykjavík Art Museum

21 Reykjavík Fashion Festival

The 4th edition of the Reykjavík Fashion Festival takes place March 14-16. The runway shows take place on Saturday, March 16 at Harpa, showcasing A/W collections for 2013-14 by 7 Icelandic designers. Designers: Andersen & Lauth, ELLA, Farmers Market, HUGINN MUNINN, JÖR by Guðmundur Jörundsson, Mundi and 66° NORTH and REY.

Suopunki – Design from Lapland

Suopunki is an exhibition of 19 designers from Lapland, Finland. Drawing inspiration from the extremes, the location on the Arctic Circle, the cold and the wild, traditions combined with cutting edge technologies and the delicate relationship to the nature, it includes modern Finnish design previously unseen in Iceland.

Samsuða - Concoction

The group exhibition by The Association of Icelandic Product and Industrial Designers premieres works by 18 designers, ranging from furniture to experience design, candles to prosthetic limbs and more. The opening event is March 14 at 20.

Icelandic Furniture and design

Exhibition of furniture designed and produced in Iceland aims to promote new Icelandic manufacturing, in which well-considered design and excellent craftsmanship go hand in hand. Participants include Á. Guðmundsson, Axis, G. Á. Húsgögn, Sólhúsgögn, Sýrusson, R.B. Rúm and Zenus.

>> Opening party is March 14 from 20-22.

Harpa, Austurbakki 2

... Love, Reykjavík

...Love, Reykjavík is the platform and travelling exhibition of five Icelandic designers and will showcase their

latest products at Epal this DesignMarch. The designers are: Anna Þórunn Hauksdóttir, Ingibjörg Hanna Bjarnadóttir, Marý, Ragnheiður Ösp Sigurðardóttir and Steinunn Vala Sigfúsdóttir.

>> The opening event is March 14 at 20. Epal, Harpa, Austurbakki 2

22 The Magic Table

Sisters Aldís Bára (potter) and Sigrún (product designer) Einarsdóttir collaborate under the name EINARSdætur. On a magic table in Ramma-gerðin Gift Store, they show wheel thrown tableware, designed specifically for brunch, together with accessories. While Aldís demonstrates wheel throwing on a potter's wheel, master chef at Kolbrautinn prepares brunch-related tasting for the magic table. Selected food items will be made available on Kolbrautinn's menu.

>> Rammagerðin, Hafnarstræti 19

23 Crossing the Line

Bryndís Bolladóttir and Rúnar Haraldsson present furniture collection Crossing the Line. Bryndís demonstrates innovative solutions in sound design while Rúnar shows chairs and sofas. Although distinct in function, their materiality and form ties them closely together.

>> lða, Lækjargata 2a

24 The Lamp MR

A new lamp will light up the windows of Reykjavík Junior College during DesignMarch. Designed by Industrial Designer Sigga Heimis, it is designed with the school's windows in mind.

>> Lights will be lit for the first time Wednesday, March 13 at 21.

MR, Lækjargata

25 Aurora Design Fund Awardees at DesignMarch

Many of the Aurora Design Fund Awardees present their projects during DesignMarch.

Hæg Breytileg Átt

Aurora Design Fund introduces a new platform for interdisciplinary teams to search new approaches and solutions to residential development with sustainability, social awareness and efficiency in mind.

Deficiency and Creativity on the Outskirts of Reykjavík

Global turmoil has caused uncertainty in shaping the built environment

and challenged established planning strategies.

April architects, students at the Icelandic Arts Academy in 2011 and MA students of Organizational Management at the Agricultural University of Iceland introduce a multidisciplinary research collaboration on the current challenges in city planning.

>> Hannesarholt, Grundarstigur 10

26 Magic

For centuries, goldsmiths have made jewelry, taking inspiration from the magic around us. The Icelandic Goldsmith's Association invites everyone to enjoy this magic as it takes form.

>> The opening is on Thursday, March 14 at 20. Gallery Bakarí, Bergstaðastræti 14

27 Orion

A jewelry line designed by Guðbjörg Ingvarsdóttir in collaboration with Icelandic-African aid organization Enza. Weaving a better life for themselves with Enza, women in South-Africa have now woven strong yet delicate bonds with Icelandic design. The jewelry reflecting this bond is made with African cotton.

>> Opening party Thursday, March 14 from 15:30-17:30.

Aurum, Bankastræti 4



28 unZIP - Part 1

HAF in collaboration with Mundi and 66°North presents part 1 of unZIP. The project regenerates chairs with a new and simple detachable cover whilst breaking down old barriers of production and distribution, offering a fun and inexpensive solution to recycling furniture.

>> The opening is Thursday, March 14 from 19-21. 66°North, Bankastræti 5

29 Show Window

Furniture Designer Frú Hansen will exhibit a lamp from her collection TINDUR in the window of Spaksmannsspjari. The lamp is made of local driftwood and will fill the window with an enchanting play of shadows.

>> Spaksmannsspjari, Bankastræti 11

Under the Influence

Orr Goldsmiths display jewelry tailored to fashion designs by Steinunn Sigurðardóttir.

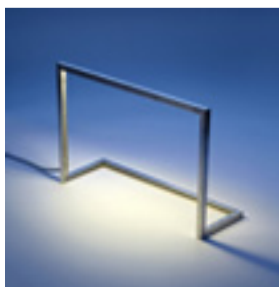
>> An opening event with cool refreshments from Gæðingur Brewery is Thursday, March 14 at 18. Orr, Bankastræti 11



30 Vík Þrjónsdóttir

Vík Þrjónsdóttir presents a new remix of their celebrated Seal Pelt, made by the British-Japanese design ensemble Eley Kishimoto. Vík Þrjónsdóttir also introduces new scarfs and blankets.

The opening is on Thursday, March 14 at 16.



Ljóshyrningar

Designed by Tinna Gunnarsdóttir for Lumex, Ljóshyrningur is a table lamp that emits gentle indirect lighting. Comfortable in a corner, it sometimes ventures towards the centre. The form is an ode to geometry, which is never far off. The material is an ode to industrial production, so unconscious of its beauty. The light

source is an ode to technical innovation, which leads us forward into the future. The execution is an ode to craftsmanship, which we can not do without.

Design in Dialogue

A group exhibition at the Culture House brings designers from different backgrounds together in interdisciplinary collaborations. Among participants are Hver design project, 7 factory design, ERUM, Guðný Hafsteinsdóttir, Sif Ægisdóttir, Rúna Thors and Ragnheiður I. Ágústsdóttir. The exhibition is curated by Katarína Siltavuori.

>> Opening party Thursday, March 14 at 16.

Story Delicious

Every meal tells a story, with a beginning, middle and an end. Story Delicious by Gerður Jónsdóttir, Tinna Ottesen and Kristín María Sigþórsdóttir is an installation coupled with a light meal. It is an experience for all five senses in which the thread unfolds with every bite. Limited seating, please book ahead at storytimedelicious@gmail.com.

>> The Culture House, Hverfisgata 15

31 Cairns and Rime Stones

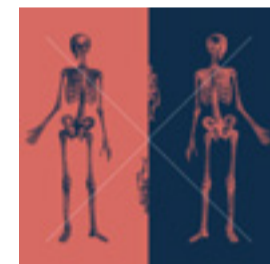
Ceramic designer Ragnheiður Ingunn Ágústsdóttir presents new products that refer to commonplace items and organic forms. Cairns (vases) are closed forms that serve as signposts or memorials for the departed, while Rime Stones are open forms which, similar to an eggshell, refer to a beginning.

>> Karlmenn, Laugavegur 7

32 Four Brothers

Anna María Sveinbjörnsdóttir presents a new jewelry series for men. The series consists of gold, silver and gemstone rings especially made for brothers Gunnar, Sveinbjörn, Bjartnar and Birkir. The rings along with photos of the brothers will be on display in Anna María Design on Skólavörðustígur.

>> Opening party Thursday, March 14 at 16. Anna María design Skólavörðustígur 3



33 Hringrás

Hringrás is a collaborative show of 15 graphic designers and illustrators, held at the legendary Kaffi Mokka on Skólavörðustígur. The theme is cycle that each designer and illustrator interprets through an art piece. The exhibition will travel to TastySpace, Las Vegas in April.

Designers and illustrators: Þorleifur Gunnar Gíslason, Bobby Breiðholt, Signý Kolbeinsdóttir, Elli Egilsson, Siggý Odds, Hrefna Sigurðardóttir, Kristín Agnarsdóttir, Dóri Andrésson, Kristjana S Williams, Hrafn Gunnars, Sig Vicious, Jónas Valtýsson and Erla María Árnadóttir, Alli Metall, Ragnar Freyr and Halldór Andri Bjarnason.

>> Kaffi Mokka Skólavörðustígur 3A

34 The Natural Magic of Iceland

In her work, goldsmith Dýrfinna Torfadóttir explores treatment and process of raw materials from the Icelandic ecosystem, experimenting with unconventional and unexpected combinations such as naturally polished stones, Icelandic lava, tanned fish skin, recycled rubber, timber and sheep or reindeer horns in addition to classic metals for jewelry making.

>> Ófeigur, Skólavörðustígur 5

35 Forget Me Knot

In a documented one-time surgery-performance, a plastic surgeon removed a 110mm x 10mm strip of skin from the abdomen of Sruli Recht. The resulting leather from the dermis was prepared for use in the ring, Forget Me Knot.

>> The opening is Thursday, March 14 at 20.

Sruli Recht, Bergstaðastræti 4

36 Skaparinn/Off Duty

Photos from the spring collection by fashion label Skaparinn are on display in the windows of Minja Skólavörðustígur, Sævar Karl in Hverfisgata and ATMO on Laugavegur. The photos were shot by photogra-

pher Inga Sólvéig.

>> Minja, Skólavörðustígur 12

37 Saltverk x HAF

The Salters at Saltverk present new products made from Icelandic natural materials, wrapped in new packaging by HAF by Hafsteinn Júlíusson. A rendezvous of crafts and design that will both please the eye and delight the taste buds. >>Opening event Friday, March 15 from 18-20 at Slip-pbarinn. Frú Lauga, Óðingsgata 1

38 Cross

Fashion Designer Erna Einarsdóttir exhibits her final project from Central Saint Martins Academy in London where she graduated with a master's degree in fashion design last spring. In designing this collection, Erna emphasized the use of textile and Icelandic materials with regards for Icelandic textile traditions.

>> Geysir, Skólavörðustígur 16

39 Silver Threads

Goldsmith Sif Ægisdóttir and interior designer Þuríður Helga Jónsdóttir exhibit a collaborative project inspired by the Icelandic national design heritage.

>> Húnoghún, Skólavörðustígur 17b

40 Magic From the Earth

The artists at gallery Kaolin invite guests to get acquainted with pottery. The gallery displays clay, tools and other things related to the ceramic designer's work.

>> Galleri Kaolin Skólavörðustígur 22

41 Fish

Textile designers Guðrún Eysteinsdóttir and Guðlaug Ágústa Halldórsdóttir in collaboration with goldsmith Jón Tryggvi Þórssón present Fish, silver jewelry created from sensory receptors of cod fish. According to old belief, a pair of these objects bring good fortune to the owner.

>> Fish, Skólavörðustígur 23

42 Blue Lagoon and Scintilla

Blue Lagoon introduces a new collection of scented textiles designed by Linda Árnadóttir of Scintilla for Blue Lagoon. Preview of the line is on display at Blue Lagoon shop on Laugavegur.

>> Blue Lagoon Shop, Laugavegur 15

43 Fönix - RannaDesign

Fönix is a new line of one of a kind, bold feather earrings designed by the fashion designer Rannveig Gísladóttir. Fine and detailed craftsmanship combined with the unique shape and pattern of the feathers create a fashion forward statement piece.

>> Opening party Thursday, March 14 from 18-21.

Nýlenduvörverslun Hemma og Valda, Laugarvegur 21

44 Something fishy

Róshildur Jónsdóttir's unique fish-bone model making kit is a showcase on bringing old traditions to the present. A collaboration between scientists and fish producers, it is creative transformation at its best.

>> Opening party Tuesday, March 12 at 17. Spark Design Space, Klapparstígur 33



45 You Say it Best When You Say Nothing at All

GUNMAD presents its online type foundry 'Or' with the exhibition at Þoka gallery. The website www.ortype.is is launched during the exhibition where visitors can try out typefaces while communicating in real time.

>> Opening party Wednesday, March 13 from 17-19. Þoka, Laugavegur 25, Hríml Design Shop cellar

46 Westerly Winds

Westerly Winds circulate the city centre but calm down near a store window on Laugavegur 36. Be sure to take cover! Westerly Winds is an interdisciplinary project by product

designers Elsa Ýr Bernhardsdóttir and Ágústa Arnardóttir with the Westfjords Heritage Museum.
>> Laugavegur 36

47 Markrún and Dýrgripirnir

Designers Leópolð Kristjánsson, Steinunn Arnardóttir (Markrún) and Diðrik Steinsson (Gripurinn) team up to present a colourful spring collection designed especially for DesignMarch 2013.

>> The opening is Thursday, March 14 at 18. Postulínsvirkid, Laugavegur 48b

48 Clichés on Clichés

We play on words and timeless clichés, which end up printed on all kinds of surfaces, from coasters to napkins and postcards. The word 'cliché' is derived from a print stereotype used for copy-making and just as a clichéd phrase, the print-cliché is used over and over again..

>> Reykjavík Letterpress, Lindargata 50

49 Kronkron and Sura

Artist Sura connects the two Kronkron stores in a duct-tape-colour-performance on Thursday, March 14 from 20-23. Kronkron invites guests to view Kron by Kronkron's new spring and summer collection along with refreshment and live music by Bakkelsi.



Design Forum Finland

Design Forum Finland opens its pop-up shop at DesignMarch for the second time, bringing the latest in Finnish fashion design from Helsinki to Reykjavík. Located at Kronkron, these labels are only available in Iceland during DesignMarch.

>> Kronkron Laugavegur 63b



50 Bingo at Kiosk

Kiosk celebrates the arrival of new collections by Milla Snorrason, Helicopter and Eygló and welcomes designer Sonja Bent on board the Kiosk team by inviting guests to a game of bingo accompanied with light refreshments.

Designers at Kiosk: Eygló, Go With Jan, Helicopter, Hildur Yeoman, Hlín Reykdal, Milla Snorrason and Sonja Bent.

>> Bingo March 15 from 16-21. Kiosk, Laugavegur 65

51 Twin Within at GK-Reykjavík

Twin Within - Creative Jewelry shows necklaces and fashion drawings in GK Reykjavík. Paper replicas of the original necklaces are available free of charge.

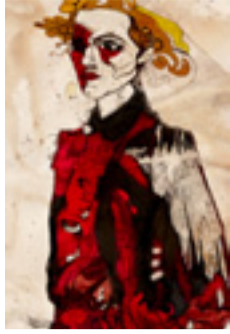
>> GK Reykjavík, Laugavegur 66

52 Grettisborg – Open house

Open doors at the studio of product designers Snæbjörn Stefánsson, Róshildur Jónsdóttir and Aðalsteinn Stefánsson. Meet the designers and see their work, displayed alongside

the works by the acclaimed Finnish design studio AALTO + AALTO and other visiting designers.

>> Grettisborg, Grettisgata 53



53 Framed

The Association of Icelandic Fashion Designers holds a group exhibition on fashion drawings. Front row Icelandic artists have been invited to create a visual representation of 11 fashion companies' latest collections.

>> The exhibition opens on Wednesday, March 13 at 16. Artíma Gallerí, Skúlagata 28

53 Arctic Plank

Kex Hostel shows sofas, chairs and tables by Arctic Plank. Using reclaimed wood and recycled materials, Arctic Plank turns old pallets, rain suit materials, fish skin and reindeer leather into bespoke pieces of furniture.



Fashion Drawings by Helga Björnsson

Fashion Designer Helga Björnsson exhibits fashion drawings at Kex Hostel. The exhibition spans Helga's successful career, from her days as Head Designer of Louis Féraud in Paris to the present day.

>> Opening party Wednesday, March 13 at 17.

+AI13

Exploring new potential uses of aluminium, 13AI+ shows a work-in-progress collection of items made from aluminium by five Icelandic designers Katrín Ólína, Sigga Heimis, Snæbjörn Stefánsson, Þóra Birna Björnsdóttir and Garðar Eyjólfsson.

>> Kex hostel, Skúlagata 28

54 S/K/E/K/K – A Temporary Exhibition

S/K/E/K/K design store opens a temporary showroom at gallery Listamenn Innrömmun where festival-goers can stop by and get acquainted with the designers, products and ideology. All SKEKK designers share a common aim to create innovative and progressive design with use of traditional material, without taxing the environment.

>> The opening is Thursday, March 14 at 17. Listamenn, Skúlagata 32



55 ATMO Fashion Show

Icelandic fashion and design department store ATMO in collaboration with Arion Bank hosts a fashion show featuring designers JÖR, MUNDI and

FREE BIRD. The show is held outside ATMO on Laugavegur 91

>> Thursday, March 14 from 21-22.

PopUp Store at ATMO

The PopUp Market sets up shop at ATMO. Emerging talents from all fields of design display and sell their designs firsthand. The perfect opportunity to get a close look and a good deal on new and fresh Icelandic design.

Designers at ATMO

Saturday March 16, ATMO offers guests to come chat with the designers at ATMO in the shop from 12-16.

>> ATMO, Laugavegur 91

56 DesignHlemmur

At DesignHlemmur, citizens are invited to help frame the future of the traffic hub in a fun, entertaining way. In addition, Reykjavík's planning and environmental division will present several recent projects which have shaped the city's character and structure.

>> Hlemmur

57 A Different Level

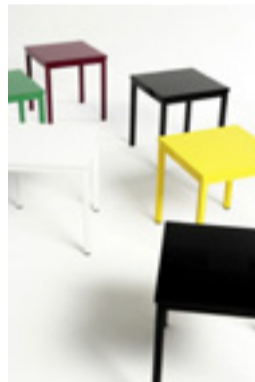
Designers open the doors to their studios on the 2nd floor of Laugavegur 169 to show works in progress, ranging from hot pot mats, light fixtures, felted wool coats, driftwood airplanes, clocks, a project for sustainable development and a park design project.

>> Laugavegur 168, .floor, 105 Reykjavík

The world of Taboo & the Fox is Black

This year's speakers at the ÍMARK lecture serie are David Maher of The Taboo Group and Bobby Solomon editor of The Fox is Black. The Taboo Group is one of Australia's leading marketing agencies, specializing in creative and imaginative solutions for young demographics. The Fox is Black is a U.S. based art and design blog, noted for inspiring ways of sharing ideas about contemporary life and culture. Further information and registration at imark.is.

>> Icelandair Hotel Reykjavík Natura



The Association of Furniture and interior Architects (FHI) - Awards Ceremony

Designers open the doors to their studios on the 2nd floor of Laugavegur 169 to show works in progress, ranging from hot pot mats, light fixtures, felted wool coats, driftwood airplanes, clocks, a project for sustainable development and a park design project.

>> Listasafn Reykjavíkur, Kjarvalsstaðir, Flóakagata 24

Geislar Design Shop

Geislar Design shop introduces new products in their store at Bolholt 4. Little Light is a lamp with many interesting lighting options. The collection also features new model toys and gift items such as fruit bowls, coasters, candle holders and cases of wine.

>> Opening Thursday, March 14 from 17-20. Bolholt 4, 105 Reykjavík

Invitation to Rhodium

Numerous Icelandic goldsmiths and designers have recently joined Rhodium and will be at the Kringlan store to introduce their latest items.

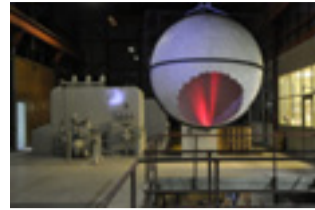
>> Friday, March 15 from 17-19. Kringlan 4-12

The Countless Colours of Icelandic Design

For decades, Epal Furniture store has promoted increased respect and

understanding for design in Iceland. During DesignMarch, Epal presents products by a diverse group of local designers.

>> The opening is Wednesday, March 13 from 17-19. Epal, Skeifan 6, 108 Reykjavík



The Magical Mystery at Toppstöðin

Magical threads, transformation through light and shadow, mysterious sounds, a fantasy playland for children, a captured forest and electrified world – Toppstöðin dresses up in an astonishing costume, where in-house designers present their diverse projects. The exhibition is held in Toppstöðin's engine room where the stunning machinery creates a unique backdrop.

>> Opening party Friday, March 15 at 20. Toppstöðin, Rafstöðvarvegur 4, 110 Reykjavík

Starina Couture by Ólafur Helgi

Starina Couture by Ólafur Helgi Ólafur Helgi's first clothing collection is titled Starina Couture and is based on his BA dissertation The Fantastic World of Fantasy and Haute Couture from Nouva Accademia di Belli Arti Milano. The collection is intended for stage performance and represents his fantastical mindset and self image.

>> Opening Thursday, March 14 at 17. Menningarmiðstöðin Gerðuberg, 111 Reykjavík

Matrem Breastfeeding and Maternity Clothing

Matrem breastfeeding and maternity clothing (formerly Lykkjufall) present their first organic collection in Móðir, Kona, Meyja in Smáralind shopping mall.

>> Refreshments are served 11-18 on Saturday, March 16.. Móðir Kona Meyja, Smáralind, 201 Kópavogur



A Glimpse of Glit

Glit was, in many ways, well ahead of its time, making deep impressions in the history of Icelandic ceramic art and design. Many of this country's best-known artists of the 20th century worked at Glit. Technological advances and the desire to increase production led Glit to shift gears and move the production into industrial history in 1970. On display are items from 1958-1973.

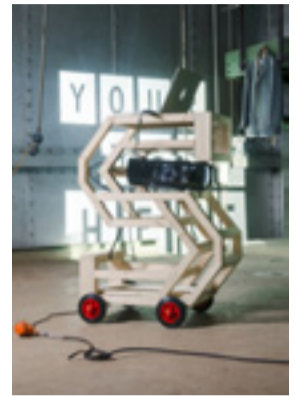
Nordic Design Today

The exhibition presents six of the most significant designers of our time in Denmark, Finland, Iceland, Norway and Sweden. All of them have been awarded the Torsten and Wanja Söderberg's Prize – the largest design prize of its kind in the world. The designers are: Front, Harri Koskinen, Henrik Vibskov, Sigurd Bronger, Sigurður Gústafsson and Steinunn Sigurdardóttir. The exhibition is brought to Iceland in collaboration with The Iceland Design Center and with support from Eimskip.

>> Opening Wednesday, March 13 at 18. Hönnunarsafn Íslands, Garðatorg 1, 210 Garðabær

The Magic of Creativity

DesignMarch 2013 opens with a day of inspiring talks by internationally renowned designers and local design thinkers. From where does the magic of creativity originate? How can we better connect hand and mind? How does magic translate to different contexts? What restricts magic, what compels it? Come, experience the magic at the National Theater of Iceland on Thursday, March 14 2013.



Speakers:

Eley Kishimoto is a London based fashion and design company run by husband and wife duo Mark Eley and Wakako Kishimoto. Combining the British craftsmanship tradition and the Japanese esthetics, the label is known for sharp prints and patterns and clean, simple design. Having deliberately stayed in the sidelines of the traditional fashion industry, Eley Kishimoto's list of collaborators nevertheless includes the likes of Alexander McQueen, Jil Sander, Marc Jacobs and Louis Vuitton.

Juliet Kinchin is a curator in the Department of Architecture and Design at MoMA. She has previously held a curatorial position at London's Victoria and Albert Museum and is currently an Honorary Senior Research Fellow at the University of Glasgow where she researches the role of contemporary design in a social and political context.

Inge Druckrey is a graphic designer with over 40 years of working experience as a designer and professor at Kunstgewerbeschule in Basel, Switzerland. Druckrey has dedicated her life's work to ideas about the power of eyesight and how exercises can help open your eyes to the design details all around you.

Maja Kuzmanovic is the founder of FoAM, where she leads a multi-disciplinary team of scientists, artists, chefs, gardeners, designers and more. Kuzmanovic was named one of the Top 100 Young Innovators (1999) and a Young Global Leader (2006) by the World Economic Forum and MIT Technology Review.

The talks are hosted by Hrud Gunnsteinsdóttir

In previous years, we have been inspired by the likes of Winy Maas, Ilkka Suppanen, Sigi Eggertsson, Bjarke Ingels and Paul Bennett.

Entrance fee: 5900 ISK including a day of lectures and panels, morning coffee and a light lunch. Tickets at midi.is and the National Theater.

Design Award Winners Share Their Must-See Tips!

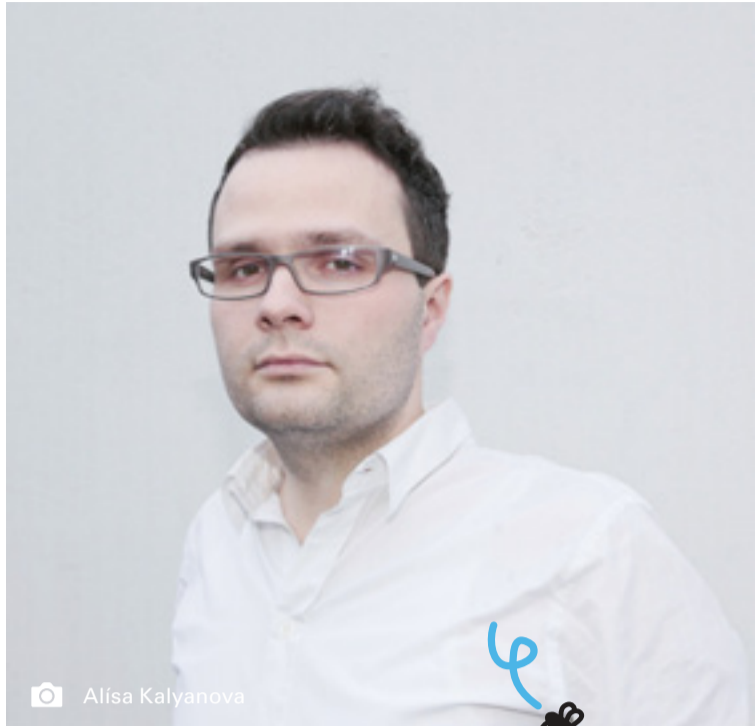
Hans Heiðar Tryggvason of Torg í Biðstöðu: Definitely check out the DesignTalks on the Magic of Creativity at the National Theatre. There are really interesting lecturers there! I'm especially keen on hearing Maja Kuzmanovic's experiences in design as a multidisciplinary collaboration.

Siggi Odds of Fur Trade: I would recommend the Stamp exhibit featuring examples of Icelandic stamps through the ages. The FÍT show should be pretty nice too, as well as GUNMAD's type foundry exhibit at Þoka. I'm also not going miss our friend Mundi's show at the Reykjavík Fashion Festival, which is always great.

Bóas Kristjánsson of Fur Trade: I have to recommend the Reykjavík Fashion Festival. We have a lot of great talent here that needs a lot of support. I would also advise people who haven't been to our amazing collective fashion boutique ATMO on Laugavegur to go check it out and try on some Icelandic couture.

Jóhanna Methusalemsdóttir of Kria Jewelry Go visit some studios so you can see how the designers really work. I am a big fan and friend of Aftur, Vík Þrjóndsdóttir, REY, Mundi and Jet Korine among others. There is so much talent to go around!

DesignMarch Festival Director's Address



Dear reader,
Welcome to DesignMarch!

I was strolling around the fair grounds at the Stockholm Furniture Fair a few months ago, square metre upon square metre, hall after hall. There were new chairs, tables, lights, and what not in beautiful pale pastel pink, lush jungle green, by Alvar Aalto, Muuto, hot design studio, star designer after another. My intention is certainly not to insult the Stockholm Furniture Fair here (which is a very fine Nordic design event I am practically a regular at), but I couldn't help but think, do we really need one more chair?

Surely we have more important problems to solve than which colour and shape we want under our butts?

While the design industry—and any industry, for that matter—benefits from a good look in the mirror every now and then (I mean, seriously, 4,000 chairs. If not 40,000), design is often sold a little short.

Which is funny, considering that the hype around the industry has been so enormous that most of us are already fed up with the whole word.

And frankly, standing there, surrounded by millions of chairs back in Sweden, I did wonder whether designers were just make ugly things pretty or relatively nice things even nicer.

While we are proud to show lots of new chairs at DesignMarch too (many of which are designed and produced in Iceland using local materials, which may sound simple but is far from it), we hope to take a closer look at design and show how designers' skills and design thinking can be used to make life easier, the world better, the city more fun, the environment less taxed and business more profitable.

Our DesignTalks, a one-day series of lectures that opens the festival each year is themed around the magic of creativity this time. On Thursday, March 14, at the main stage of the National Theatre of Iceland we'll hear thoughts

by Mark Eley and Wakiko Kishimoto, the founders of London-based fashion label Eley Kishimoto; Juliet Kimchin, the design and architecture curator of MoMA; Maja Kuzmanovic, a leader of a multidisciplinary team of designers, chefs, engineers and gardeners (among others) at FoaM and Inge Druckrey, a graphic design teacher with over 40 years of experience whose teaching focuses largely on the art of seeing.

From chairs to graphic design, the question remains the same—are these matters of taste and surface or are some things genuinely better, and if so, why?

We wish you a great, thought provoking DesignMarch!
See you!

Greipur Gíslason
Festival director, DesignMarch
Iceland Design Centre

Alisa Kalyanova

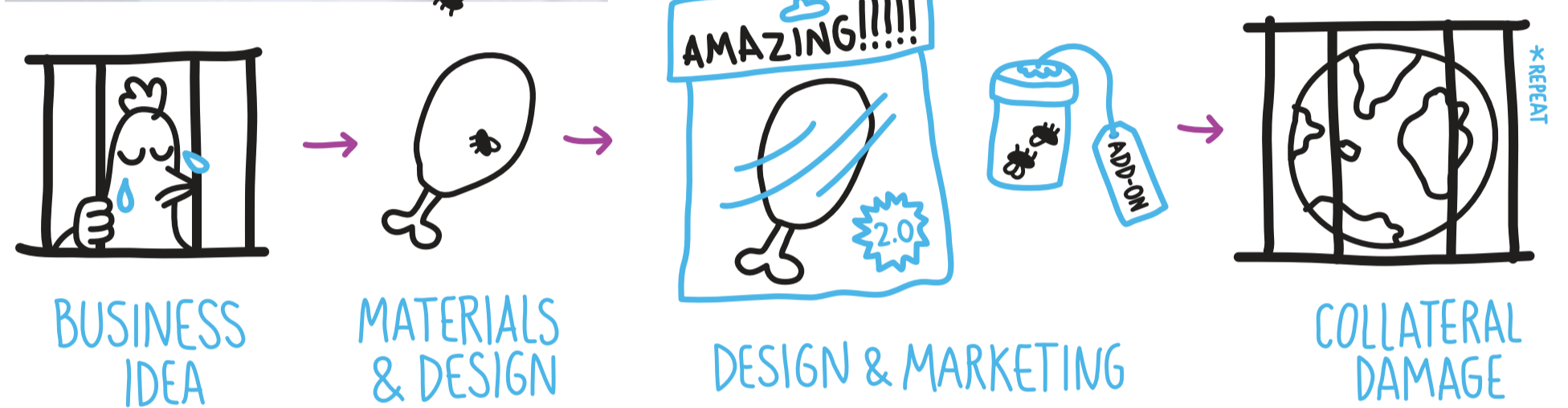


Illustration: Halli Civelek

Q&A



You have been based in London for quite a while. How does Icelandic fashion design look to you?

I love what people are doing in Iceland.

I have been a huge fan of Mundi for a long time. And there's Eyglo, REY and quite a few others... They are doing great stuff despite obvious hindrances, such as import taxes for samples and such, which make the designers' work difficult.

- Ingvar Helgason, Ostwald Helgason



What is your take on the state of Icelandic design and architecture today?

I feel as though Icelandic design is still in its birth phase and everything is just starting to make sense. DesignMarch is a venue for designers to show their stuff. It's an incentive to innovate. It will be exciting to see if and when a uniquely Icelandic style or aesthetic starts to take form. As of now, I can't really see any defining features that you could call Icelandic design but it would be interesting if we could.

- Soggi Odds, Fur Trade



What makes for great (jewellery) design in your opinion? What do you aim at in your work?

I'll refrain from defining what is great. I strive to evoke a sense of timelessness in my designs as it is reflected by the natural world, and I try to form a kinship between the jewellery I create and the person who will wear it. Over the millennia the intimate relationship people have had with what they choose to adorn themselves with has cultivated mysticism and ritual, and I hope my designs can continue that tradition.

- Jóhanna Methusalemsdóttir, Kria Jewelry



The path to success is rarely direct. Did something go terribly wrong with the Torg í biðstöðu project? Could you share funny stories from the history of the project?

This project is an experiment, so mistakes and things not going quite as well as you would like is just as important part as things going well.

Also, it's not guaranteed that the citizens understand what we are doing. I remember it bothering me at first, but now I see it being just part of coming up with new unexpected things in unexpected places.

For instance, last year, one group designed this really interesting and complex wire structure outdoor furniture. We were on site to see the project one day when an elderly lady came up to us and asked us why the city had put up all these traps for cats.

Even if she didn't know that they were benches and chairs that she could sit on, the project made her curious and changed how she experienced the space.

- Hans Heiðar Tryggvason, Torg í biðstöðu

Cutesy-Buttons At The Idea Factory

Toppstöðin fosters cutting-edge crafts and a mouse-killing cat

By Rebecca Louder



Christopher Lund

Walking through Elliðaárdalur towards the dreary brown factory that houses Toppstöðin, I somewhat expect to step into a vast industrial space full of dead machines and time-clocks. Instead, I find myself stamping my boots off in a vestibule with faux-wood panelling, neatly designed event posters, and a glass display case featuring clever design products. It's only when I reach the second floor that I'm taken aback—behind protective glass, a gigantic moon-like sphere dangles freely between the ancient turbines of this defunct power plant.

"It's covered in these old power print-out sheets that one of the members here found," Project Manager Sæþór Ásgeirsson says about the sphere, as he greets me in his second-floor office. "There were tens of thousands of them. It was like they didn't throw anything from the plant away. We even found the blueprints from 1942!" From his interior window I am looking directly into the massive industrial structure I originally expected, but the offices flanking his are stocked with fabrics, creative posters and designer products. This innovation centre is a haven for entrepreneurs, a place where people can rent out offices or workshop space for cheap to develop their projects and find their footing.

ELECTRIC FUTURE

Originally built in 1947, it functioned as a backup power station for Reykjavík Energy until it was shut down and essentially left to rot in 1982. Nowadays, although there are still active 20,000-volt transformers inhabiting the place, the primary energy source is mind-power.

After the financial collapse in 2008, some people began to redirect the focus of industry in Iceland onto idea-based businesses and entrepreneurship. This led writer Andri Snær Magnason, Sæmundur Ásgeirsson (now chair of the board) and Páll Einarsson to the doors of this abandoned factory in the hopes of breathing new life into it. After some rigmarole with the building's owners, Landsvirkjun and the City of Reykjavík, they got the keys in December 2008.

Sæþór is a Master's student at the University of Iceland in chemical engineering who became

project manager in June 2012 soon after joining the centre with his enterprise IceWind, where he develops small vertical-axis wind turbines for summerhouses.

NOTHING YOU'VE HEARD OF

"Most people come with a concept of what they want to do," Sæþór explains about the type of work that goes on within these walls. "Not many people are focused on one project. They usually have a basic product line in mind." The board of directors adhere fairly strictly to bringing in members with ideas that they find particularly exciting and unusual.

"If someone is making an app for mobile phones, that wouldn't rate high on our scale since a lot of people are doing that these days," Sæþór says. "A good example would be Hnoss, a company that is with us now. They are building these little houses to create magical worlds for kids. That's something different! We're drawn to stuff like that: things that we've never heard of before."

On the flip side, businesses are drawn to the centre, which they can use as a launch pad while they establish themselves. Today they are booked solid with 16 resident members. "People usually only move out when they feel confident about it," he says. "That's exactly what this station is for. We want to help people get up to the diving board and take the jump. So we're not like, aww, you're going! We're like, great! Good luck!"

THE CAT IN THE FACTORY

Financially speaking, the centre relies solely on the rent from its members—11,500 ISK per month for an office or slightly more for workshop spaces that are rented by square metre—which goes directly into renovating the building. "If we break even at the end of the year, that's perfect," Sæþór says. "It never will be profitable, probably. That's not really the point. It's just about maintaining ourselves and helping others to maintain their companies."

We are suddenly interrupted by a loud miauling, surprisingly close and remarkably lifelike. "Is that a cat?" I ask, turning over my shoulder to face

a precious grey-striped tomcat. "This is Bangsi," Sæþór says between giving the cat a high-pitched greeting. "There's a lot of mice here so he takes care of that. I went to Katholt, the cat shelter, and I picked him out. He's certainly been doing his job." This keeps in line with the innovative spirit of the centre as a frugal and ecological solution to the expensive prospect of professional extermination.

Bangsi is aware of his mascot status as well. When Sæþór begins my tour of the building, he follows us into the lecture hall, where members give talks on topics pertaining to their field. "You can't really come to a lecture if you don't like cats because he just jumps from one person to another," he says. "Sometimes people stop listening to the lectures and just watch him."

A BIT OF A FIXER-UPPER

The lecture hall in question is located in the plant's former metering room, still full of the old read-out machines. The operating desk has been replaced by a nice lounge nook with couches and a coffee table. Refurbishing the building is in fact the bulk of the work that happens at Toppstöðin.

"This is a bit of a dangerous place," Sæþór says. "It's actually still connected to the grid so there are parts of the building we don't enter. It constantly needs fixing up." As he takes me into the turbine hall to show me how they are preparing for DesignMarch, it is obvious that this is a slightly precarious place. He explains that they have a permit that allows them permanent use of a part of building, temporary use of the turbine hall, but which restricts them entirely from other places.

"We've been slowly taking over the building because there were a lot of offices that were completely ruined. They were full of water or the roof was missing," he continues. After two years of renovations, their plans are far from over, with two rooms with 8-metre ceilings that they plan to turn into two different floors. "But of course, if we want to move into a new part of the building we have to get approval from The City," Sæþór says. "It's a lot of red tape."

Dream Factory

For the second year now, Toppstöðin will participate in DesignMarch by holding an open house event. "Generally on a day to day basis people work on their own projects and they don't have that much time to interact," Sæþór says. "When we have an event like DesignMarch we try to get everyone together to do something that shows what this organisation is all about."

The theme of their event is "Magic, Darkness and Light" and the members of the centre have each tied this into what they will be presenting. The event will take place in the main turbine hall of the power plant, which they are tirelessly working to make safe and free from light to create a soothing mystical atmosphere for spectators to immerse themselves in. Here is a quick rundown of what they will have to offer.

UI Racing Team



They will display their race car, which recently won an award from Silverstone Circuit in the UK for its unique design. Its look was made by an award winning graphic design team from the Iceland Academy of the Arts.

Ásta Creative Clothes

This fashion designer makes dresses out of her own mystery fabric which is hung up and displayed with accentuating spotlights.

Hnoss



This team of dreamweavers will set up 'The Magical World of a Child,' a theatre for children age one to five intended as an otherworldly experience for kids to create their own adventures.

Inga Björk Andrésdóttir

The clothing designer will present a lecture titled 'Threads of the Mind' on how designers experience their work and manifest their creativity.

Dagný Bjarnadóttir & Hildur Gunnarsdóttir



These architects have collaborated with the inmates of a local prison to build outdoor furniture out of unprocessed Icelandic wood. The inmates' main task was to help build a frame made out of water pipes, as the project's focus is on recycled materials.

Shadow Creatures

This fashion and product line will display their new collection, appropriately titled "Dark." As the name implies, the content is still a bit of a mystery.

Dieter Kunz

The artist responsible for decorating the sound-sphere mainly works with lasers. He will have a display involving lasers, lenses and light refraction.

Alexander Schwarz



As a sound therapist, he is developing a project called 'The Sound of Healing' based on healing the body through the use of frequencies. This will be set up in a hallway where one may hopefully experience a

positive physical effect.

Marcos Zotes

This architect and light artist will do a large-scale projection piece from the roof onto the side of the building visible from the road.

Árstíðir

Toppstöðin's resident band will play a short concert on the opening night.

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RFF N°4

The Fashionistas are back in town

By Sigurður Kjartan Kristinsson

Something happened a few years back with fashion in Iceland. Maybe it was part of the creative tsunami following the economic collapse or maybe it was the result of all of the art attention that Iceland has been getting over the years. For whatever reason, studios suddenly started popping up all around and Icelanders were bombarded with headlines about fashion designers making it big at all those fashion extravaganzas around the globe. Suddenly we had a vibrant fashion scene.

But the scene was rowdy and untamed. Rather than boasting collections, designers were item driven and their main platform was on the sidelines at a music festival or an addition to some other happening. What I'm getting at is that it never had a home. And being an orphan results in a lack of roots and a lack of discipline. It was in dire need of a place to call home.

BIRTH OF A REALM

In 2009, a group of five fashion aficionados sat down family-style to discuss a mission: to create a fashion week-like event in Reykjavík. And so the Reykjavík Fashion Festival was born. The festival's director Þórey Eva describes its birth as a result of mixed feelings about how Icelandic fashion was being represented and branded abroad. "To most industry people, it was simply put unacceptable," she explains.

But it's one thing to create a fashion festival and another thing to actu-

ally execute it. Iceland's fashion gang wasn't used to preparing a collection and creating a brand. Or at least not to the extent required for this kind of show. "It's been a constant learning process; we are learning by doing," Þórey says. "A fashion festival is kind of like making a movie if you will, it's a collective process. Everything has to come together—the clothes, hair & make up, models, music and set design."

CELEBRATING ITS FOURTH EDITION

This year's edition will be the biggest one yet in terms of attendance, welcoming several highly esteemed foreign journalists including photographer Roxanne Lowit. Her posers have ranged from Salvador Dalí to Scarlett Johansson so the models skittering on the catwalk will certainly be in good company if they cross Roxanne's lens.

However fancy and chic the industry people will be, it's still ultimately about the designers and their collections. This year's festival has selected a nice bunch of captivating designers, a whole seven of them to be precise. Some are novices at RFF, but most have gone through this process at least once before. We sat down with a couple of them and uncloaked their views on this exciting hullabaloo that is to take place.

RFF's Seven

Ella	Mundi 66°N
Andersen & Lauth	Farmers Market
JÖR by Guðmundur Jörundsson	Huginn Muninn REY



Alisa Kalyanova

A Dark Pragmatist: REBEKKA REY

How does Reykjavík's fashion scene compare to the one in Los Angeles?

It's completely different. Everything is much bigger in LA. You're so isolated here in Iceland. It manifests especially in material-supply, but you have to adjust to what's available rather than doing anything you can imagine.

What do you think of RFF?

I don't want to be a drag, but there are a lot of things lacking with this festival, as there is in the industry here. But it's good to be able to maintain restraint and RFF makes designers think about making their collection. Icelandic designers are used to designing a nice dress and then producing it in seven colours and different fabrics and then trying to sell as many as you can.

When you design a collection you think about the whole picture, about building a brand. You constantly have to ask yourself question like, "what do I stand for? Which model should I use? What

is my demography?" You have to think about the whole, like creating a package. It's like conducting a symphony. That is what RFF has brought to the scene, which wasn't there before.

Tell me about your collection this year.

The REY pallet is pretty dark. I like asymmetry. I choose fabrics that I find beautiful. I know it's a cliché, but my design is never the most glamorous dress in the closet, but it's probably the garment you'll pull out most often. It's that timeless piece that you choose when you think you'll be overdressed in that other dress.

I studied a lot of dance costumes by Isadora Duncan, for instance, when preparing my collection. The dance costumes inspired me because of their flexibility; I was hooked on the movement of the fabric. So it's this flowing element as well as men inspired tailored clothing. It's almost more like a costume—a new-age costume.

Do Icelandic designers think practically when designing their clothes, keeping in mind that they have to try and sell them?

No. I think it's about 50/50. Practical thinking didn't really exist a few years back, which is healthy and awesome in a way. But you have to consider many elements. If you're designing a dress that is expensive to make, a flamboyant piece of art that would look great on the catwalk, then it's probably too pricy to sell. You have to have a few showpieces in your collection that you'll never sell, but 75% of it has to be something you can produce in a few sizes. Some things only work on a perfectly built model, but as brilliantly looking as it can be, you'll probably never sell it. You can at best let the models borrow it, but they won't afford to buy it. So you have to find this middle ground, which is annoying but that's how it is.

A Rebel With A Vision: MUNDI VONDI – 66°N

Has the transformation from graphics to fashion affected your designs?

Well, I make all my designs graphically. The collections are graphic. It's mostly textile design, which is in essence pretty graphic. I'm focused on working with textile and knitting. Prints and stuff like that. I also create the mood board [a collage of images and ideas to create a concept] graphically so it pretty much dominates my design.

How did you go about mixing fashion with the film medium?

I made my first short 'The Rabbit Hole,' with a grant I received for marketing purposes. I've always been enthusiastic about filmmaking. I think by fusing various forms of art you obtain a new vision, which is healthy for your creative psyche.

Your films are however quite different from the promo films you see in the fashion industry...

Most fashion films hinge on mood and atmosphere. They don't have an idea to

work from; they just have a look in mind and feature models goofing around. I find that pointless and shallow. My method is de facto criticism on the way people make videos in fashion. By making a narrative film you kind of take it to the next level.

The fashion film tends to reflect the ego of the artist and nobody besides the artist understands it. I get this take on things, but I find it boring. You can actually create this "world" while allowing people to understand it.

Do you think your collections have the same rebellious attitude as your fashion films?

Definitely. I don't fit in anywhere. I'm a rebel. I don't like labelling. If you have a certain style and an eye for things, you can use any medium as long as you stick to your own rules. With me it's always the David and Goliath battle. I'm always at war with the rest. It's not that I want it; it just kinda happens.

Tell me about your new collection in collaboration with 66°N.

It started last year when 66°N was do-

ing a show in The Blue Lagoon and borrowed some of my pants and accessories to accompany their collection. Sæunn, the head of design at 66°N, suggested that we do something together and we finally decided to create this cop, a fusion collection. It's a great landing actually. I've always wanted to use a tech-factory, and they've been searching for a more creative take on their stuff. And this is just the beginning. We plan on taking things further and hopefully we'll have a new collection every year.

What role has RFF played in the fashion world?

It has raised the fashion industry to another level. Before RFF you couldn't really showcase anything and it's important that designers have a platform to show their work. The cost to partake is relatively low but we still manage to fly in industry people and make it look a bit fancy. We realise of course that this is a tiny event compared to fashion weeks in Copenhagen and Paris and such, but we've managed to put Iceland on the map. And it's going to be exciting to see where we'll go from here.



Alisa Kalyanova

Places To Shop For Design

Kirsuberjatréð



Vesturgata 4
<http://www.kirs.is>
 Facebook: KirsuberjatredIslenskHonnun

Kirsuberjatréð is a gallery run by 11 women in the heart of the city. With different backgrounds and an individual approach to materials and fields of interest they approach the subject in their own way but join efforts in displaying their outcomes. Whether it be a single item or a series of objects, the focus is on the magic of reflection and the curiosity behind looking, viewing and experiencing what is seen.

Eggert feldskeri



Skólavörðustígur 38
<http://www.furrier.is>
 Facebook: EggertFeldskeri

Eggert feldskeri awarded most innovative shop in Reykjavík 2012.

Design and production in-house.

At Eggert feldskeri a great deal of emphasis is placed on making environmentally friendly, comfortable and high quality garments. Visitors are given an opportunity to see uniquely crafted products made in the workshop above the showroom.

Hrím Design Store



Laugavegur 25
<http://www.hrim.is>
 Facebook: HríM-Hönnunarhús

In HríM Design Store in Laugavegur 25 you can find the very best of Icelandic design along with beautiful design items from all around the world. With products ranging from Icelandic wool blankets to exoteric and unique lomography cameras it is safe to say you can find something for everyone in HríM. You can also visit the website www.hrim.is for inspiration or inquiries.

Aftur



Laugavegur 39
<http://www.aftur.is>
 Facebook: Aftur

Aftur is an Icelandic label that makes clothing from recycled textile and always works fair and local. It has worked with many artists in Iceland, most recently with the band Sigur Rós for their ongoing tour. The Aftur boutique carries labels like Raquel Allegra, Aftur, Pleasure Principle and Upstate but also jewelry, perfumes and scented candles.



<http://reykjavikcornerstore.com>

Reykjavik Corner Store - latest Icelandic design directly from the designer to any location worldwide. While in Iceland - enjoy the nature. When back home - browse comfortably through local design products. Inspired by Icelandic nature. Made by Icelandic designers. Shipped worldwide.

GAGA



Vesturgata 4
<http://www.gaga.is>
 Facebook: gagadesign

Enter the wonderful world of GAGA, where Iceland's unique conditions are reflected in a selection of clothing and accessories as diverse as they are beautiful. Drawing inspiration from Icelandic nature, designer GAGA Skorrðal's line is at once worldly and otherworldly.

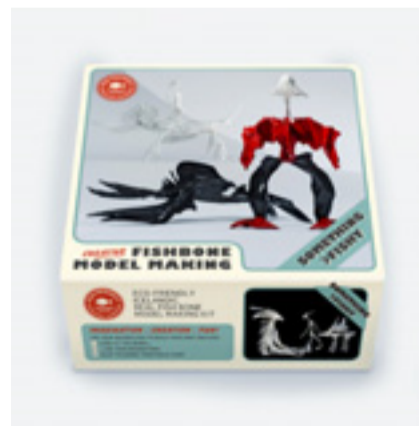
Kraum



Aðalstræti 10
www.kraum.is
 Facebook: Kraum

The Kraum Iceland Design store features the best from the latest trends in Icelandic design. Kraum sells unique, Icelandic takes on everyday items like stationary, wooden children's toys, plastic zip-lockable handbags and raincoats, and clothing and jewelry made from wool and other materials.

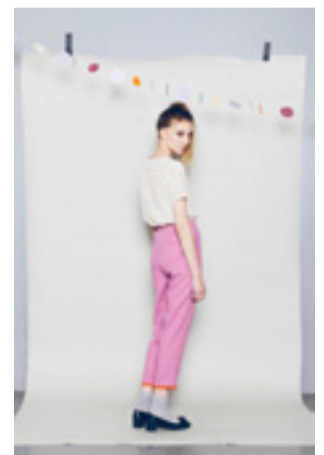
Spark Design Space



Klapparstígur 33
<http://www.sparkdesignspace.com>
 Facebook: sparkdesignspace

SPARK is a platform for excellent design projects with a focus on local initiatives that involve collaboration between designers and other professions. Each exhibition lasts for two to three months. After the exhibition we stock items from the show in our shop part of the space and very slowly we are building up a stock of things we love.

Kiosk



Laugavegur 65
 Facebook: Kiosk

Kiosk, voted the best place to stock up on local fashion design by Grapevine in 2011 and 2012, is a co-op shop owned by 8 different designers. It's not only the cool designer wear and accessories that make the shop a great pick, but since the designers take shifts behind the counter you can always guarantee to meet one of them.

Síminn Brings You
the Official 2013
DesignMarch App



The schedule, the venues, the people, the voices, the works.
The free app includes videos and other extra material.

Installation by Marcos Zotes - look for it at DesignMarch

