



## Iceland in Frankfurt

### The artistic and cultural programme “Fabulous Iceland”

“Fabulous Iceland” not only presents the literature of Iceland but also the arts with which literature is closely tied, as part of the country's Guest of Honour appearance at the Frankfurt Book Fair. A comprehensive artistic and cultural programme for various Frankfurt cultural institutions was launched in August 2011. It features an unprecedented combination of individual and group exhibitions of contemporary Icelandic artists, architects, filmmakers and designers, all organised by theme. There is also a musical programme featuring rock, jazz, folk and classical concerts. The whole programme was co-developed by Matthias Wagner K, curator of the artistic and cultural programme “Fabulous Iceland”, and the participating Frankfurt institutions.

## FRANKFURTER KUNSTVEREIN

### Ragnar Kjartansson: Endless longing, eternal return

19 August to 16 October 2011

On the occasion of Iceland's attendance as guest country at the Frankfurt Book Fair 2011, the Frankfurter Kunstverein is presenting Germany's first major solo exhibition of Ragnar Kjartansson (born 1976). The exhibition comprises more than fifteen video works, image series and installations from the past ten years by the well-known Icelandic artist who caused quite a sensation with his six-month-long continuous presence at the Icelandic pavilion at the 2009 Venice Biennale. Kjartansson has produced a new sculptural work specifically for the exhibition at the Frankfurter Kunstverein.

Iceland is home to a small but very dynamic and diverse art scene, which is shaped by both international influences and the unique geographical and historical characteristics of the island. Contemporary art from Iceland is characterized by intermedial and interdisciplinary approaches. Many artists work with moving video images and still photography at the same time, with sound and electronic ambient music, or with performances and situational actions, which they develop into installations or arrangements of objects.

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#### Press Contact

Mirjam Flender, c/o projekt2508, +49 228 184967-24, [presse@sagenhaftes-island.de](mailto:presse@sagenhaftes-island.de)  
Photos are available on our homepage at: [www.sagenhaftes-island.is/en](http://www.sagenhaftes-island.is/en)

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Thus Ragnar Kjartansson, with his family background in theater, also follows a multidisciplinary approach, incorporating elements of visual art, music and above all theater in his works. From this emerge happenings, installations, drawings, photographs, and videos. Kjartansson, who understands the process of artistic creation itself as a performance, acts in many of his works as a protagonist, entering different roles: The artist has appeared as a knight, rock star, revolutionary, and even as the incarnation of death—and of course, as for the Venice Biennale in 2009, as an artistic genius obsessed with the search for the ultimate image. The use of repetitions and time loops and the related themes of duration and endurance are at the core of Ragnar Kjartansson's work.

The artist pushes himself and his audience to physical and psychological limits. As backdrops, he sets up spaces or projection areas in which the great appearance, the historical or fateful moment, could take place. For instance the video work entitled "God" (2007) shows Kjartansson on a stage covered in pink satin in the midst of a classical orchestra setting, singing the refrain "sorrow conquers happiness" again and again over the course of thirty minutes. He is not, however, repeating himself exactly with each refrain. Rather, the repetitions—similar to wearisome rehearsals of the same theatrical scene—are sequences sung endlessly, one after the other, of similar tonality, but which come out differently each time. This mantra-like exercise reflects the performer's inner search and endless longing for the true form of expression, which ultimately spreads to the audience, suspending them in an ambivalent state of happiness and mourning, beauty and horror, humour and drama. With the performance art of the 1970s as one source on which he draws, Kjartansson's continuous performances are also inspired by Icelandic storytelling. The popular narrative tradition in Iceland is based on the oral transmission and repetition of old stories. Thus Kjartansson's works alternate between regional folk tales and clichés of pop culture, offering views of history and the present that are at once moving and oppressive.

Ragnar Kjartansson describes himself as an incurable romantic, whose artistic practice is rooted in the tradition of existential performance. His works are the expression of "Weltschmerz", a feeling of sorrow, distress but also one of beauty, an emotion that the artist seeks to reduce to one existential moment. Thus many of his works are concerned with staging and enduring literary, musical or gestural moments of gripping emotionality and pure expression to the point of exhaustion. Key works in this regard are the three videos shown in the exhibition: "Me and my Mother" (2000, ongoing).

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They show Kjartansson and his mother in a performance that the artist repeated in 2005 and 2010, and will continue to film every five years as fate allows. In his mother's own living room, she is seen - an actress by trade - spitting repeatedly at her son. In this time loop of appalling tragicomedy, Kjartansson investigates the ambivalent mother-son relationship, which moves in a field of opposing forces: emotional intimacy and trust, and distance and contempt. He sets the relationship in the context of its inexorable conclusion as time goes on - an attempt, perhaps, to halt time and represent one's own existence within this, albeit for a moment.

[www.fkv.de](http://www.fkv.de)

Curator: Holger Kube Ventura

### **Frontiers of Another Nature – Contemporary Photographic Art from Iceland**

Fotografie Forum Frankfurt a guest of the Frankfurter Kunstverein  
19 August to 16 October 2011

“Frontiers of Another” Nature is a unique selection of Icelandic photographic and multimedia artists who address landscape and man-made environments in their work. The exhibition explores how the photographic arts are an essential means for examining the undeniably complex relationship between Icelanders and their natural environment. “Frontiers of Another Nature” introduces ambiguous environments in which the photographers investigate and build visual narratives around the expanse of land, or the loss of it. Here, the landscape often acts as a metaphor for desire, alienation, magnificence and awe, tradition, irony or rebellion.

Some of the artists specifically work within the expansive borders of city life in regard to the extreme economic changes the country has seen in the last 10 years. The youngest artist, Ingvar Högni Ragnarsson (born 1981), for example, has photographed a fence built around a construction site in Reykjavik over the duration of a year as if it were a wall dividing social, technological or even political worlds. Irony and yearning are imbued in Hrafnkell Sigurðsson's (born 1963) series of different snow mounds created from shovelled remains of snow in parking lots or on the sides of streets. A child may love to climb these urban landscapes but the more experienced passer-by yearns for summer or a real mountain escape. The photographer Bára Kristinsdóttir (born 1960) leads us to the remnants of what is a surreal world for non-Icelanders and an essential phenomenon for Icelanders: the geothermal greenhouses. Haraldur Jónsson's (born 1961) ongoing series TSOYL (The Story of Your Life) is a constellation of man-made treasures in

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suburban landscapes or the discoveries made during uneventful journeys. In his photographs, he embraces the uncertainty of nature and casts doubt on the idyllic. Vagueness plays a key role in Katrin Elvarsdóttir's (born 1964) images "Nowhere Land". The uprooted decomposing trees are evidence of the extreme internal forces shaping the land but have been photographed in a mysterious atmosphere.

Between 2003 and 2009, Pétur Thomsen (born 1973) completed his work "Imported Landscape" about the Kárahnjúkar Hydroelectric Project in eastern Iceland, whose construction created an artificial lake that has spoiled the largest body of wild nature in Europe. The large colour photographs are seductive with their patterns, the unexpected scale of objects and with textures that reveal the monumental and aggressive engineering involved in building the new power plant. In "Mother Earth" the artist trio Icelandic Love Corporation (Sigrún Hrólfsdóttir, (born 1973); Jóní Jónsdóttir (born 1972); and Eirún Sigurðardóttir (born 1971) created an outdoor sculpture in the form of a triangular "play" button. Time and Mother Nature caused the sculpture to change appearance, which was documented from above with an automatic camera. This combination of Land Art and photography act as a signal of the creative and destructive powers of Nature and appears as a warning not only to earthlings but possibly even extra-terrestrials.

The works of Einar Falur Ingólfsson (born 1966) represent a selection of his landscape photographs, which he began in 2007 as a dialogue with the artworks of the English painter, William Gershom Collingwood, who travelled extensively through Iceland in 1897, painting locations that are depicted in well-known Icelandic sagas. Long inspired by the sagas for past projects, Einar Falur Ingólfsson has symbolically created a 21st-century visual guide to the sagas, painstakingly researched and photographed with a 4 x 5 inch view camera. The photo artist and filmmaker Spessi (born 1956) contemplates specific places and documents them voraciously. He draws not only on aspects of environmental and landscape photography but also analyses places as a portrait of modern lifestyle. He seeks out how human nature changes nature, uses it and defines environments.

Participating artists: Bára Kristinsdóttir, Einar Falur Ingólfsson, Haraldur Jónsson, Hrafnkell Sigurðsson, Icelandic Love Corporation, Ingvar Högni Ragnarsson, Katrin Elvarsdóttir, Pétur Thomsen and Spessi.

**www.fkv.de**

Curators: Celina Lunsford (artistic director of the Fotografie Forum Frankfurt) and Christiane Stahl (director of the Alfred Ehrhardt Stiftung, Cologne) in collaboration with Inga Lára Baldvinsdóttir (photography curator for the Icelandic National Museum) and María Karen Sigurðardóttir (director of the Museum of Photography, Reykjavík).

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# SCHIRN KUNSTHALLE FRANKFURT

## **Gabríela Friðriksdóttir. Crepusculum**

29 September 2011 to 8 January 2012

On the occasion of Iceland's presentation as guest of honour at the 2011 Frankfurt Book Fair, the Schirn Kunsthalle will dedicate a solo exhibition to this country's artist Gabríela Friðriksdóttir from September 29th 2011 to January 8th 2012. Her approach is characterized by the use of a variety of media: drawings, paintings, photographs and sculptures figure as prominently as installations, performances and video films. In her works, Friðriksdóttir assembles various cultural, religious, and psychological elements to unfold a unique aesthetic canon of signs, forms, and meanings. This becomes particularly evident in her films, whose surreal scenarios, abandoning all traditional patterns of narrative, confront the viewer with wondrous worlds in which dream images mingle with stories from Norse mythology and references to sexual psychology. For her films, Friðriksdóttir has repeatedly collaborated with the Icelandic pop star Björk. For the Schirn, Gabríela Friðriksdóttir has conceived a room entitled "Crepusculum" (dusk, twilight) in which medieval Icelandic manuscripts are combined with the artist's mysterious system of signs and a new film production, creating a mystical landscape. This occasion will be the first time that the manuscripts, which form a vital part of Iceland's cultural heritage, will leave the island. The exhibition is sponsored by the project "Fabulous Iceland" – Guest of Honour, Frankfurt Book Fair 2011" and Actavis.

Gabriela Friðriksdóttir, born in Reykjavík in 1971, studied at the RYMI School of Art in Reykjavík and at the Prague Academy of Fine Arts before graduating from the Icelandic Academy of Art in 1997 as a Bachelor of Arts in Sculpture. She became internationally known for her involvement in the 51st Venice Biennale in 2005, where she represented her country as the youngest participant by staging her multimedia installation "Versations/Tetralogia" in the Icelandic pavilion. Besides solo exhibitions held, among other places, in the Migros Museum in Zurich (2006) and at the Prospectif cinéma in the Centre Pompidou in Paris (2007), as well as a show she shared with the US-artist Matthew Barney in the Akureyri Art Museum in Iceland (2005), her works were on view in group exhibitions in the Museum of Modern Art in Oslo (2005), in the National Gallery of Iceland in Reykjavík (2008), and in the Museum of Contemporary Art in Tokyo (2010).

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Gabriela Friðriksdóttir has established herself as an integral part of a young Icelandic generation of artists who jauntily experiment with all kinds of genres and media, which, due to the Nordic island's isolated position, are only peripherally influenced by the cultural traditions of Continental Europe. This attitude particularly manifests itself in Gabriela Friðriksdóttir's numerous collaborations with musicians, designers, and theatre makers. For instance, she worked together with both the French design office M/M (Paris) and the Icelandic musician Björk Guðmundsdóttir. She contributed drawings and photographs for the CD case for Björk's "Family Tree" (2005) and directed the video clip "Where is the Line?" (2005), while the musician in turn acted in Friðriksdóttir's films, as did many of her friends and artist colleagues.

In her oeuvre, the delight she takes in experimenting is expressed first and foremost in the great variety of media she employs, all of which are connected by a set of idiosyncratic aesthetic signs, forms, and meanings and which are characterized by a fusion of organic and synthetic materials, of delicacy and coarseness, of beauty and revulsion. This encoded canon, which can be deciphered only approximately, is further augmented in her video works, in which Friðriksdóttir fathoms the limits of human existence, of feelings and desires. Mysterious dream images offer insights into obscure regions of consciousness. The works oscillate between motifs from Norse legends and references to popular culture, from horror movies to heavy metal, and also include elements of sexual psychology, associations of spiritual exercises, and things past and present.

The recurring ingredients of these seemingly surreal scenarios – such as flour, dust, sand, clay, threads, roots, wood, fire, tarot cards or snakes – are subject to Friðriksdóttir's individual mythology and appear to derive from a different world, as do the landscapes emerging from them and their mostly porous, rugged surface textures. The same applies to the creatures populating these realms, and to their garments made of roughly sewn burlap or fur, but also of dough, bandages, plastic, hay, hair, and mud – not to speak of what pours forth from their bodies' openings: excrements, blood, mucus, squirming masses, or gelatinous blackness. The deconstruction of linear patterns of narrative and traditional ideas of a plot and the renouncement of conversation as such generate film works of painterly charm and extravagant fantasy from which emanates a raw, powerful force.

For the show at the Schirn Kunsthalle, Gabriela Friðriksdóttir has conceived an installation whose Latin title "Crepusculum" means "dusk" or "twilight" and whose mythical spatial atmosphere results from the contrast between light and dark. In a dusky desert landscape – an intermediate realm between day and night – the artist's mysterious system of signs is combined with a new film production, tones and sounds, as well as eight original medieval manuscripts, to create a fantastic universe.

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These eight manuscripts belong to a bulk of almost 2,000 documents preserved in the Árni Magnússon Institute for Icelandic Studies in Reykjavík; the oldest examples date from the twelfth century. These invaluable works are part of Iceland's national cultural heritage and have been released from the country for the first time ever. Legends of knights and saints, songs that had been passed on orally, as well as factual reports, law codes, and didactic and entertaining almanacs were copied by hand onto parchment made from calfskin. Some of them were elaborately adorned with decorative initials and drawings. The sagas and stories abound in supernatural views of the world in which dragons, sprites, shape shifters, shamans, witches and giants populate the Nordic island and in which magical practices and dreams, a driving force behind the course of events, play a key role. In her most recent work, Friðriksdóttir lays another trail to a time when magic was fundamental in the understanding of the world; when melancholy was not yet equalled with plaintive resignation and apathy; and when occultism incorporated such secret sciences as magic, astrology, and alchemy, all of which were directed at expanding people's knowledge of the world and of themselves. With "Crepusculum" Gabriela Friðriksdóttir returns to the origins of her work as an artist. It is a personal product that bundles motifs and themes of her previous activity and develops a great suggestive force in its intensive exploration of the tradition and culture of Iceland.

**[www.schirn.de](http://www.schirn.de)**

Curator: Matthias Wagner K

## **Erró. Portrait and landscape**

6 October 2011 to 8 January 2012

On the occasion of Iceland's presentation as Guest of Honour at this year's Frankfurt Book Fair, the Schirn Kunsthalle will dedicate a solo exhibition to this country's artist Erró from October 6th 2011 to January 8th 2012. Erró ranks among the great solitary figures of twentieth-century art. At once pop and baroque, eye-catching and narrative, critical of society and humorous, moral and inscrutable, he has produced an opulent, unmistakable oeuvre refusing all categorization in the course of the past fifty years. Combining pictorial elements from a wide variety of popular sources reproduced in painting, his critical narrative collages unfold eloquent tableaux. Reflecting essential social issues such as politics, war, science, art and sexuality, Erró's dense visual arrangements seem to be aimed at assembling a comprehensive atlas of images of the modern world. The exhibition at the Schirn will present the artist's series of landscapes "Scapes" and – for the first time – his entire series of portraits "The Monsters" from 1967/68. , Selected films by Erró from the 1960s will be screened to link the two work groups together. The exhibition "Erró. Portrait and Landscape" is sponsored by

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Mirjam Flender, c/o projekt2508, +49 228 184967-24, [presse@sagenhaftes-island.de](mailto:presse@sagenhaftes-island.de)

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Nomura Bank (Germany) GmbH. Additional support comes from the project “Fabulous Iceland” – Guest of Honour, Frankfurt Book Fair 2011.

Born Guðmundur Guðmundsson in Ólafsvík in 1932, Erró, who is regarded as one of Iceland’s foremost artists today, grew up on a remote farm in the country’s southwest. Before turning to contemporary art, he studied at traditional art academies in Reykjavík and Oslo and learnt the technique of fresco painting and mosaic art in Italy. In 1958, he joined the ranks of the international avant-garde when he settled in Paris. Decisively influenced at the outset by Surrealism which had come back to life in the post-war French capital, Erró, working in the context of the various forms of New Realism and Pop Art emerging in Europe and in the USA, developed a highly individual kind of critical, ironic collage painting in the mid-sixties by using pictorial elements as spread by the mass media which he reproduced in painting. Erró has produced thousands of paintings since then, which, mostly in the form of series dedicated to a certain subject, unscrupulously combine fragments from the most different spheres (comics, caricatures, picture postcards, photographs, films, art reproductions, illustrated encyclopaedias, catalogues and magazines of all kinds) to dense, often disturbing visual assemblages.

There seems to be no limit to the range of subjects, styles, and genres adopted by the artist. The gamut of his works, which frequently draw on contemporary historical events, spans from the ironic interpretation of Baroque apotheoses (“Baroquisme,” 1965–1968) to representations of Mao Zedong’s journeys through the Western world executed in the manner of Socialist Realism (“Chinese Paintings,” 1974) and political satires on the basis of comics and caricatures arranged to monumental triptychs. Relying on the endlessly repetitive and obsessive realm of images established by the consumer society, Erró has succeeded in creating a special pictorial history of the modern world. Yet, despite all provocations and breaches of taboos in terms of the contents presented, he has remained surprisingly true to certain conventions of traditional painting in his oeuvre. Thus, he has not only established a particular contemporary form of historical painting, but also resuscitated genres such as portrait and landscape painting in an original way. These genres are being presented in the exhibition at the Schirn in the form of a selection of Erró’s sprawling “Scapes” series, an unusual extension of classical landscape painting, and his series of grotesque double portraits titled “The Monsters,” which have not been on display for more than forty years after a gallery show in 1969.

The “scape” type of picture Erró developed in the mid-sixties provided the artist with an approach to which he would repeatedly return and evolve into the common denominator of a series which may be regarded as the sum total of his production as a painter. These overwhelming large-format “landscapes”, resulting from the artist’s examination of an explosively spreading consumerist and media culture, confront us

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Mirjam Flender, c/o projekt2508, +49 228 184967-24, [presse@sagenhaftes-island.de](mailto:presse@sagenhaftes-island.de)  
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with a culmination of the features characteristic of Erró's art, such as the obsessive manner of dealing with reproduced pictures and the principle of accumulation. "Foodscape," painted immediately after Erró's first visit to New York, is a definitely programmatic work. The artist unfolds an endless "landscape" of food on a jam-packed surface of 2 x 3 meters. Chunks of cheese, cakes, pieces of meat, vegetables, fruit, sauces and pastes merge to form a dizzying panorama of Western affluent society. "Inscape" (1968), a work dedicated to human anatomy, "Planescape" (1970) in its apparently apocalyptic tenor, and the colourful "Birdscape" (1979) continue the principle of accumulating innumerable variations of one and the same motif.

In his both critical and humorous landscapes oscillating between realistic pictorial fragments and abstract overall compositions, Erró has continued reflecting upon subjects like sexuality ("Lovescape," 1969), war ("Fishscape," 1974), art ("Odelscape," 1982), politics ("Reaganscape," 1986), and science ("Science Fiction Scape," 1992). Having realized quite early on that the history of the twentieth century is mainly written by images, Erró questioned the mechanisms of modern mass media in the classical medium of painting. It is above all in his "Scapes" where his personal vision of a critical encyclopaedia of the totality of pictures spread by the mass media becomes manifest. The flood of pictures evoked by Erró's paintings – it often took the artist several years to assemble the necessary pool of images – has since become a reality. The works' visionary power has only become completely comprehensible against the background of today's endless global transfer of images through the Internet. After their first presentation in Paris and Venice in the mid-1980s, the "Scapes" are now presented in context again for the first time at the Schirn.

"The Monsters," a thirty-part series of paintings dating from 1967/68, is a group of works to be read as an ironic comment on the classical portrait genre. Erró's grotesque gallery of prominent persons confronts each official likeness with a second, monstrously distorted face. Mostly taken from horror movie magazines, Erró's atrocious grimaces present themselves as the celebrities' otherwise hidden faces. They reveal some dark secret behind the dubious façade, caricature a supposed image, and thus change one's view of the person concerned. Yet, since the selection of people from history and today's world comprising such different heads as Ludwig van Beethoven, Charlie Chaplin, Winston Churchill, Dante, Paul Klee, Sophia Loren, Marshall McLuhan, Mao, Socrates, Josef Stalin, and Albert Schweitzer follows no graspable concept, the pictures can hardly be understood as a form of direct critique. The artist's tongue-in-cheek warning not to trust the official image of people too much rather seems to be a reaction to their representation in the media. The artist overturns alleged certainties such as the distinction between good and evil, true and false and challenges the viewer to form his or her own impression of the contradictory visual

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information he supplies. This also endows his “Monsters” with an unbroken relevance to the reality of today’s media society.

A number of still little-known film works by the artist from the 1960s will be screened to forge a bridge between the two workgroups, the landscapes and the portraits. “Grimaces” (1962–67) focuses on the unfathomable other side of the human countenance. Erró’s film portraits of 167 colleagues pulling faces constitute a grotesque anthology of the sixties’ international art scene unfolding to the accompaniment of a sound poem written by the Lettrist artist François Dufrêne. The artists featured include Marcel Duchamp, Claes Oldenburg, Carolee Schneemann, and Andy Warhol. The film “Stars” (1966/67) is exclusively based on reproduced picture material: the viewer is faced with a monotonous, seemingly endless sequence of female Hollywood stars’ portraits filing past – stars whose iconic glamour the exhausting repetition reduces to the absurd. Erró’s method of wearying accumulation so characteristic of him culminates in his film “Faces (Two Frames Story)” (1964–67).

Thousands of ready pictures of faces from various sources – sportsmen, Native Americans, politicians, film stars, monsters, models, babies – are presented one after another in such a fast way that the single image becomes almost unrecognizable and dissolves in the seemingly unending stream of images.

**[www.schirn.de](http://www.schirn.de)**

Curator: Esther Schlicht

Museum  
Museum für Angewandte Kunst  
Frankfurt für Angewandte Kunst  
Frankfurt

## **On the Cutting Edge – Design in Iceland**

22 September 2011 to 19 February 2012

The exhibition “On the Cutting Edge – Design in Iceland” presents some 100 exhibits from all fields of design.

Iceland is home to an extremely diverse and vibrant design scene, with a focus on fashion, but also unusual product ideas and a distinct communication design.

The Icelandic landscape itself makes for an impressive model. The volcanic island at the northernmost edge of Europe reveals itself in a light that shifts among shades of white, purple, green, brown and black, along with the milky blue that often characterises its lakes. This scenery, and with it the tectonic surface structures,

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Mirjam Flender, c/o projekt2508, +49 228 184967-24, [presse@sagenhaftes-island.de](mailto:presse@sagenhaftes-island.de)

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undoubtedly shapes the different approaches to design. But a literary approach to design is even more apparent. This is because Icelandic literature, with its tradition of sagas, has represented the centre of Icelandic culture for centuries – and it continues to play that role today. In this country of Protestant origins, functionality converges with a narrative that is just as mythical as it is fictional.

Iceland, which has only been an independent nation since 1944, is geographically situated at the edge of Europe. But the streets of Reykjavík feel like they could be in the middle of Europe. The rise of new media and significant mobility among Icelandic designers have led to completely new design and market configurations in recent years.

**[www.angewandtekunst-frankfurt.de](http://www.angewandtekunst-frankfurt.de)**

Curators: Dr. Klaus Klemp, Matthias Wagner K

## Archäologisches Museum Frankfurt

### The age of sagas

#### Stories and discoveries from Ancient Iceland

1 October to 30 November 2011

The Archäologisches Museum Frankfurt presents archaeological findings from the Viking Age and from late-medieval Iceland in the exhibition “The age of sagas”. The collection is on loan from the Icelandic National Museum. The exhibits also include an original manuscript of Egil’s saga. The subject of writing will also be addressed through the staging of a medieval scriptorium and a presentation of the calligraphy of Brody Neuenschwander.

A broad programme on the subject will complement the exhibition. In Frankfurt’s Karmeliterkirche, the museum will set up a reading room with the newly translated Icelandic sagas published by S. Fischer Verlag. A lecture series featuring renowned literary and cultural scholars from Germany and Iceland will address various aspects of the Icelandic sagas – their origin and tradition, their linguistic peculiarities and questions about their historicity and historical impact. Icelandic saga films from the early days of the Icelandic film industry will be featured along with concerts of historical and contemporary Icelandic music.

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Mirjam Flender, c/o projekt2508, +49 228 184967-24, [presse@sagenhaftes-island.de](mailto:presse@sagenhaftes-island.de)

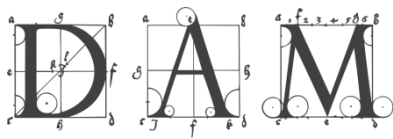
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The exhibition was developed in collaboration with “Fabulous Iceland”, the Institut für Skandinavistik der Goethe-Universität Frankfurt am Main, the Icelandic National Museum, the Diözesanmuseum Paderborn and the Herzog August Bibliothek Wolfenbüttel.

**[www.archaeologisches-museum.frankfurt.de](http://www.archaeologisches-museum.frankfurt.de)**

Curators: Prof. Dr. Egon Wamers, Kim Hofmann



### **Iceland and architecture?**

1 October to 13 November 2011

What type of architecture is characteristic of a country that doesn't use traditional building materials like wood or bricks, but rather builds houses with grass and soil? To what extent has concrete construction developed in Iceland? How was Iceland's quick financial ascent reflected in its architecture – and what about its just as sudden crash? This exhibition delves into these and similar questions, accompanied by the photographs of Guðmundur Ingólfsson. The festival documentary film “Future of Hope” by British director Henry Bateman also reveals various approaches to the country's future following the crisis.

**[www.dam-online.de](http://www.dam-online.de)**

Curator: Peter Cachola Schmal

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#### **Press Contact**

Mirjam Flender, c/o projekt2508, +49 228 184967-24, [presse@sagenhaftes-island.de](mailto:presse@sagenhaftes-island.de)  
Photos are available on our homepage at: [www.sagenhaftes-island.is/en](http://www.sagenhaftes-island.is/en)

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SAGENHAFTES ISLAND  
FRANKFURTER BUCHMESSE  
EHRENGAST 2011



deutsches  
filmmuseum  
filminstitut

### **Film series at the Deutsches Filmmuseum**

1 October to 31 October 2011

In collaboration with “Fabulous Iceland” and the Icelandic Film Centre, the Deutsches Filmmuseum is presenting a series of selected Icelandic feature films and documentaries in its new location.

The series, which includes around 15 films, focuses on a young generation of filmmakers. The Icelandic film industry has justifiably attracted international attention in recent years with “Children of Nature” (1991) by Friðrik Þór Friðriksson, “101 Reykjavík” (2001) by Baltasar Kormákur and “Nói Albínói” (2002) by Dagur Kári.

In addition to these and other current films, Iceland’s vibrant music scene, which includes famous musicians and bands like Björk, Mugison, Sigur Rós, múm, FM Belfast and Reykjavík, will also be featured in the documentary films “Screaming Masterpiece” (2005) and “Backyard” (2010).

**[www.deutsches-filmmuseum.de](http://www.deutsches-filmmuseum.de)**

Curators: Natascha Gikas, Matthias Wagner K

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#### **Press Contact**

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# **mouison**

## **Künstlerhaus Mousonturm Frankfurt**

11 October to 16 October 2011

As part of the Frankfurt Book Fair, the Künstlerhaus Mousonturm Frankfurt will team up with “Fabulous Iceland” to present Icelandic artists from the fields of music, dance and film from 11 to 16 October 2011.

11 October marks a concert by the four young women from the band amiina, who are particularly known for their close collaboration with Lee Hazelwood, múm and Sigur Rós. Icelandic composer and producer Valgeir Sigurðsson, who has already collaborated on many occasions with Björk, will be performing on 12 October. On 14 and 15 October, acclaimed dancer and choreographer Erna Ómarsdóttir will be presenting her piece “Transaquania – Into Thin Air” with the Icelandic Dance Company. Last but not least, on 16 October, Icelandic director Ragnar Bragason’s films “Children” and “Parents” will be screened in the “real to real” film series.

**[www.mousonturm.de](http://www.mousonturm.de)**

## **Additional events**

The programme will also be enriched musically by concerts, including a performance in Frankfurt’s Kaiserdom by the motet choir of the Hallgrímskirche in Reykjavík (13th October, 8pm) and a musical evening designed for the Guest of Honour appearance featuring violinist Judith Ingólfsson and pianist Vladimir Stoupel entitled “To the sagas and back”. The heart of this musical-literary journey through time is a work commissioned for piano quartet, written by the Icelandic composer Áskell Másson, which was performed at the Alte Oper Frankfurt (10th October) and the Musikhochschule Stuttgart (9th October).

Additional exhibitions, concerts, readings, festivals, etc., that tie in with the Guest of Honour appearance and with the subject of Iceland – and that also extend beyond the Frankfurt am Main area – can be found on the “Fabulous Iceland” event calendar at:

[www.sagenhaftes-island.de](http://www.sagenhaftes-island.de) and at  
[www.buchmesse.de/de/fbm/programm/veranstaltungskalender](http://www.buchmesse.de/de/fbm/programm/veranstaltungskalender)

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