

IMPERFECTION IS TRUE HUMANITY IN THE MUSIC

Forsmán is a young Icelandic black metal band making increasingly bold strides onto the local scene – a scene already renowned for its talent in the genre. The band has actually also begun taking its live shows beyond the island's borders, performing at this year's Inferno Festival. In late June – following their excellent EP *Dönsum í logans ljóma* – they released their full-length album *Brenndar rústir & fuðrandi fjörur*, marking a massive leap in the level of advancement. The new album is breathtaking, surprising listeners with innovative arrangements and a multi-layered sound.

I spent an hour talking to the band's frontman and bassist, Viktor Árni Veigarsson, during [Sátan](#) Festival – fitting the conversation in between a panel discussion on nature's influence on creativity (in which he participated) and the day's first concert. We used this time well to discuss band dynamics, stage intensity, the contrast between artificial perfection and authentic imperfection, and friendships with long-time idols. We also touch upon the upcoming [Andkristni 2026](#) festival in December, which Viktor is co-organizing. Enjoy!

Polish version of the interview: <https://kvlt.pl/muzyka/wywiady/forsman-niedoskonosc-to-w-muzyce-prawdziwe-czlowiecenstwo>



Let's start with the band name. Could you please tell me what does Forsmán mean?

Well, Forsmán is a verb ,að smána' which means ,disgrace', but ,forsmán' is much more like accented version for this word, so it's a very strong word for ,disgrace'. Which kinda meets a lot of themes that we talk about in a music. But most of all it was a word that was easy for both foreigners and Icelanders to say and we've found it like a beautiful Icelandic word as we wanted to have an Icelandic pattern.

Hm, easy to say for foreigners – except for the accented ,a’, which hardly anyone knows how to pronounce correctly.

Yeah, sorry!

How long do you play?

Haukur and I, we’ve started a band in 2019 with the idea that took shape in 2018 when we both became friends and we kinda knew we want to make black metal music. And then we got Kári from Múr to drum and Kári had an old friend of his, Oddur, who came around September 2019, and this is how the lineup was finalized.

And then the first album was released.

In April 2021 from Ván Records.

After Covid.

Yeah, it’s pretty rough. We’re very happy with this EP but like today we are on the same page that it does not represent the band as it is today. Because back then when we were making it, I was 17, Haukur was 18, Kári was 20 or something like that, and Oddur was 22. So we were all pretty young and we all just had a mission to make an Icelandic black metal release. We’re kinda honoring that scene that we’ve been huge fans of at that time – and still are, but then it was more as like fans rather than anything, which is why the album is how it is. But it came together nicely, because Kári is not like a black metal guy and he’s doing his own things and we’ve all just met at the jazz conservatory as well, so we all already had different backgrounds in writing music and we’ve started writing black metal all together and it turned into that EP.

Do you all write the music?

Yeah, we all have riffs, separate songs on the new album, *Brenndar rústir & fuðrandi fjörur*. And even Kári who was not drumming on the album, still has many riffs on it that he wrote. He also has the synth parts. So we’ve all spent so much time to gather, rehearsing and everything like that, and the songs that Oddur wrote or Haukur and me, they’re all written by different people, but we managed to turn it into cohesive package for the album. I’ve never really thought about it that way, but when I think about it now in retrospect, I’m like kinda impressed that we managed to do that. Because there are many albums where you can hear when another person writes a song. Most of the time, at least in Iceland, there’s always one guy who writes all the music and there’s other people playing, but that’s not the case of Forsmán and I’m really happy with that actually.

I’ll tell you something honestly. I heard you three times: at Andkristni in 2024...

The one with Bölzer?

Yes. Then at Sátan 2025, and then at last year’s Andkristni. You reached a higher level every time. At Sátan I was wondering, that maybe it’s just better sound techs. But maybe it’s this maturation that you were talking about at the panel?

Hm, I would say like... I have two answers. One is very literal and obvious to all of us: we got Maggi from Misþyrming to drum with us. He is... a beast of a drummer. And when we got him in a band, we felt like it was a totally different – not a totally different battery, but it really was very different.

You know, a drummer and a bass player, the rhythm section, is a backbone of every single band. And when that changes, the whole dynamic changes. And the fact that we got Maggi, whom we all looked up to at the Svartidauði days and Mispyrming stuff, we were like really got our shit together and just fucking do this, because we don't want to waste anyone's time, especially the man like Maggi, who came to help us out, and we were just on the mission like: now we're gonna do that fucking album and we're going to rehearse a shit. And there were many rehearsals where there was only me and Maggi, doing only bass and drums, just to tie them better. And it didn't matter if everyone could come to the rehearsal, we would still just rehearse and spend a lot of time in the studio.

Also, when Maggi joined the band, not all the songs were ready, so then we got two extra songs and Maggi wrote a lot of the drum parts for those tracks.

But yeah, for us as a band that show at Sátan was like a pivoting point in a band's lifespan, because that's how we've got the Inferno show and we've played there at John Dee and it was packed and it was a total dream to do that. And it's funny like it's kinda a chain reaction, you know...

It was your first ever show abroad, right?

Yeah! We've never played abroad before and now... we're doing some planning.

What about Poland?

Oh, I'd love to play in Poland!

I'd love to have you in Poland. So on drums there was Kári, there was Magnús – whose playing indeed sounds like an unstoppable train or hurricane, and now there's Kristján, who joined the band this year. How do such frequent changes affect the group's cohesion – considering the dynamics you mentioned? How is it to work with Kristján?

Drummers have always been, in my opinion, the hardest members to find. Mostly because many drummers are always in many bands. Same goes with bass players – I myself am guilty (*laugh*). Kristján has been a legend in the scene here for a very long time. Having been in Myrk, Kontinuum, Momentum and countless other acts, such as sessioning with Sólstafir and such. All bands having aspects that we love: black metal, prog and even death metal. Working with Kristján has been an honor and is worth to mention that he is not just a great drummer, but a great man. His work ethic is on another level, which is nothing but inspiring. Having been with Kári, Magnús and now Kristján, it has taught us how to adapt with other musicians swiftly, and luckily these changes through the years have been organic and never felt forced.

Looking forward to see him on stage with you! I'm very curious. At these latest shows I was really impressed. The new stuff was this much different than the music played at previous shows I saw.

Are you talking about Andkristni 2025?

Mhm, especially that one.

Yeah, that was the first show that we played the new album in full. And we also had guests to come and sing with us as well.

Yeah, Kári and Dagur?

Yes, Kári and Dagur and my father played trumpet. My dad is a trumpet player and I really wanted to immortalize that on this album. They're all on that album and for the release show it's also planned to have every album guests to be with us on stage too. I'm very happy with that. To get some horns in and record my dad and fun to have that part immortalized – that was like a big part of that. He's not a metal guy, but he taught me a lot about music, basically everything that I know. He's a musician, a composer, but in a totally different span. He's not sure what a blast beat is, but I don't know how to compose for the orchestra (*laugh*).

Yeah, this is a beautiful collab. When your dad came on stage and the trumpet sounded, I was so surprised and had goosebumps as well. This song is really stunning, and probably will become one of my favorite on the new album.

Thank you, this is *Svartir svanir* and it's also one of my personal favorites. When we did this live at Andkristni for the first time it was a very personal moment for me being able to share the stage with my father and best friends.

There's so much happening on the two singles, and the album as a whole. There are these synths in intros and outros, absolutely beautiful riffs... Choirs, e.g. in the first single, *Andvana*. And female vocals and this amazing dissonant riff in the second single. That all really looks like another level.

The female vocals on *Andvana* are performed by Þórhildur from the band Geðbrigði, which are one of the most exciting acts to come from the local scene here. It's also worth mentioning that she has vocals all over the album, such as *Valdniðsla* and *Drottinn fyrirgefur allt*, which also includes Halla from Dánarfregnir and World Narcosis, the legendary band that unfortunately split up this year....

And yeah, that second single, *Drottinn fyrirgefur allt*, is the opening song on the album. The title means *The Lord forgives everything* and the whole concept of that song is just pure irony. You might think it sounds like a Christian song or something like that. But the concept of that song is about the atrocities and the terrors that humans inflict on others and also just on the planet, but... it's okay, because the Lord will forgive you. I think many people hide behind their scriptures in the name of being like 'let go' or whatever, which is pretty fucking scary. Like the systematic oppressions and all these wars going on – all for the name of being right. Or the money, or anything like that. A lot of greed. That's the most repeating theme on the album.

The album title means *Burnt ruins and roaring shores*, and the album cover is just a manifestation of the lyrics put into a painting. And the full album art will be on the insert layer, and you will see mass graves on the side, bodies hanging, and then there's like a cliff with a white flag with two men hanging from that cliff – and of course the white flag symbolizes surrendering – and they tie the noose on each other's necks, jump off the cliff and end all this madness. Kind of like assisted suicides just the 0.1% who are fucking everything for all of us.

Then on the other side you see the ivory tower, which is quite beautiful, not cracked or anything, and it's very light. And it's also what a lot of people do today: they sit in their ivory tower, look away from all the bad stuff that's happening and just live in ignorance which also does nothing to help our flaws, really.

I think the first step on actually making something better, at least for yourself, is to be aware of what's going on, think about how it makes you feel and how your nervous system and body reacts to all this news with all this constant overstimulation of brain. The first thing you do when you wake up you open Facebook and it's always something negative.

Recent studies show that it affects very much not only the mood but also the functioning of the entire body.

Exactly, yeah. It's a lot of stress and you feel like you're getting stressed so easily. It can choose a place in your body and slowly start to destroy it. And I'm talking from personal experience: my lower back is totally fucked, definitely because of playing live a lot and putting my all into every show. But it's also I think stress manifesting itself physically or like cleaning itself onto a piece of a body, which is very real, and very weird, but it's fascinating. The best way to do something about it is kinda look around and look at yourself too.



Being more aware of yourself.

Mhm.

However, there is another side to the coin: the Western countries' trend of mindfulness which became so trendy that it is being overused.

Yeah! It gets pretty performative for it's just like: 'be mindful' and 'wake up at 5 AM and do this and do that' and you're like 'what the fuck?'. Especially in the era of AI and everything where we are right now and everyone is like literally just curating what other people can see of you. Guy posts on Instagram like 'I wake up at 5 AM, run half an hour like every morning'. Yeah, maybe he wanted to think that. But everyone has off days. You can feed that into the narrative that there's no room for failure. But we are imperfect beings and we all make mistakes and we all do pretty fucking shit – we're only capable of that – but some people go through with it and some people don't, most people don't, but some people have no sense of remorse, which is kind of horrifying.

And for some people this kind of news that your friend wakes up at 5 and goes running, and drinks smoothies, with a perfect full makeup – or maybe it's just a photoshop – and has time for work and for kids, can be this negative news you've mentioned, because they feel they fucked up when they can't do that.

Exactly, and it's totally like this is the way to live for yourself and live for what you really want to do. And you don't even necessarily have to live it, but if you wanna do something and you fucking hop on that train, you gotta do it well, and put your all. But if you don't really want to do something, sometimes you have to sit and ask yourself 'how bad do I truly want this' and... like for me releasing this album was such an important thing – for me personally. I don't know if it's like this for all the other guys too, like us as a band, we were like 'this album is coming out, no matter how long it takes', but... Yeah, I forgot my point, I had a point... *(laugh)*

It's not the perfect album in a sense. It's all totally real and all very blemished, you know, not totally perfect or whatever. But you know, like I was talking about this influencer shit that you see everywhere, this AI and people photoshopping photos and stuff like that... Imperfection at this point is where the true flex is. Having something imperfect or maybe something a bit raw or the vocal takes where you could hear that I'm hurting myself when I'm screaming *(grin)* – that's the true humanity in the music. That I think a lot of people are looking for, whether they know it or they're not. Because when you're taking in everything that is just like fucking some slop or whatever, you get tired. Comparison is truly a thief of joy, and if you're always just scrolling, looking at people living their perfect lives when it's not even their actual life, you start to hate yourself, and that's just extra poison within the already very poisonous society that have been built through many years and now we're kind of suffering consequences.

Yesterday at Nergal and Dagur's panel, Nergal spoke about Misþyrming's natural rawness and non-conformity and that they don't need to be so perfect. You said something similar, and I think it might be one of the defining characteristics of Icelandic music, especially black metal. Because whenever I listen to something Icelandic, recently it was Carpe Noctem, that I was already familiar with, but I was listening to *Vitrun* somehow for the first time...

Mmm, great album.

Yes! And I got goosebumps listening to it, while I was working at my office with the headphones on, and my thought was that even if I didn't know it's music from Iceland, I would have guessed it just from the music, the sound alone. There is something about it... In the interviews or panel discussions you all often say that 'people claim Icelandic metal is so unique, so original, and distinctive, but we don't really feel that way'. Yet we, people from outside Iceland – well, people from outside your bubble (not in a negative sense) – really do feel and hear it.

Yeah, I think it's really interesting. I wrote my bachelor thesis about this last semester – about what makes the Icelandic scene like it is, and the unification of music as a whole. Like I was talking about at the panel earlier we are all together in one scene, there's no death metal scene or black metal scene and people are only there for both. We don't have many venues. We are all friends and it's a very tight-knit community. All the punk go to the black shows and the jazz kids go to the electronic shows and it goes this way with basically all music, rather than only metal.

I was looking up to Misþyrming guys when I was like 13/14, and then I was there when *Algjeymi* was released and I was like 16/17 and I was like 'holy fuck, the bar is raised'. And now they're all very close friends of mine, and I got just hanging out with them, listening to what they're listening to, just talking together about music. And being there for each other – musically and also just as friends...

It all cuts into a deeper level, where you don't really want to be mediocre and just release an album. You want to release something more than that, something that says more, that is more than just music, but it's also like a message, and also just like a cathartic way of living, in a way. This is how I feel at least.

On our new album, these are all like pretty old songs, most of the songs are from 2021/2022 – so they have always been in my life, and I just kind of like stopped thinking about them. And then when we started to record the drums for the album, I was like ‘shit, okay, it's happening’ – and that's when it started for me, where I was just like ‘this is the mission, I don't care about anything else’. And I was with Dagur in the studio almost literally every step of the way, watching him editing the tongs on drums, and I was just next to him, and also just trying to see how he works in his studio... Yeah! (*grin*)

I would love to see him working.

And just trying to take as many things in as possible, while being in this very fortunate point in life, where I feel I am right now, where I can see this guy who I have looked up to for many years now, I can see him work and he's also teaching me and showing me a little bit while we're at it, and having him to produce the album as well, it was also a really great time. And it has the results that I feel I can hear on the album, when I listen to it.

In my [interview with Dagur](#) two years ago, we discussed music as a medium shared by all people, regardless of culture or nationality. During your panel, you spoke about feelings and how they influence music. So I'm thinking now about listeners who – like me – experience goosebumps, a racing heart and quickened breathing, or a surge of emotion. So do you think music is also a way to make people feel something?

Hm, I would say for me now – and I don't really think it's gonna change – this is really what music is about. Like you were saying, it doesn't matter your nationality or where you from, how old you are, whatever. Every child knows the melody to the Color song or the ABCs, and even the children who don't speak Icelandic. I used to work at a kindergarten and the Icelandic kids sing along, but the Polish kids that did not speak Icelandic, they still sang along, they recognized it. For some people music is also just a really good way to remember something to the melody.

And it goes the same way with when you take something from inward taking it out, is that when you do something with pure emotion, people tend to feel it, and I think it's kind of scary when you put your emotions out there for people to listen, you know, because it's like a very personal thing...

You uncover yourself.

And it is kind of like walking out on the street... naked (*grin*). And everyone can read the lyrics and people can look into it the way they want to. And kind of like what Gísli was talking about at the panel over there, that it's all a little bit vague when there are no lyrics in the song, no ‘I'm gonna kill you’ or ‘hail Satan’ or anything like that, I think there is a lot of room for interpretation. But I know what my lyrics are about and I'm not really necessarily on that plane where I want to tell people exactly what is all about. For me it doesn't really matter, because it's like closing a door behind me, moving on with life, and it deals with a lot of shit that I've dealt with in the past – and that was my way to get it on a piece of paper, and get the melodies in...

And most of the time when I write music, when I get into a flow state, it's when I feel horrible. And then I just have a lot going on in my head, in my mind, when I'm just thinking about something, or something is really troubling me, and then I get something on my computer when I'm recording. Then I listen back when I'm done – usually it takes a couple of hours, sometimes shorter or longer,

just like I can finish the track in a very short amount of time – and it can be very overwhelming. I feel like I have rocks on my chest where I'm just like: whoa! I listen back and think: it just came from nothing! But it came from somewhere. But where the fuck did this come from? Not in a sense where I'm impressing myself, not at all, but it's more of a sense of just like I didn't know I had this in me – to have this idea – and I still never really know where it comes from. There's one track, it's the fourth track on the album, it's called *Valdníðsla*, which means *Abuse of power* – that's the only song... no, it's one of two that I wrote on my own and I wrote the lyrics too, and I remember that night, maybe it took about like 3 hours I finished the song and I remember listening to the demo it was like 2 or 3 in the morning and I was like 'what the fuck'. I felt like it opened a bigger hole in my chest.

Sounds like a real flow.

And three hours earlier I had nothing! I had nothing going on in my head, nothing going on in the computer or anything, and then... I had this whole like just 4 minutes song. It's a very melancholic track and I just couldn't stop thinking where did this come from. Did it come from here (*points his head*) or from here (*...and chest*), did it come from somewhere else? I'm not sure, and I'm not even sure if I will know that on my own, but yeah feeling wise, that's how it is.

When you don't know where it's from, it's definitely from the heart.

I agree. And I feel it's a really beautiful thing to be able to have that some sort of outlet for when everything is going on and of course not everybody does and they go some other path or whatever, but I'm really proud that the music has been in my life.

In my opinion art in general is very important and helpful in allowing us to simply release those emotions.

Absolutely, I agree with you. It's very important.

So... is there any use of substances to help this flow that you described come and last?

Not really, no. The flow state comes and goes, it doesn't seem like I have a choice when it happens. Some days are slow when writing, other days everything seems to click. I take the arts very seriously. I usually don't compose while intoxicated.

One last question about Forsmán. It always surprises me how different you look on the stage.

Já, okay, I've heard that a lot (*laugh*).

Now you look like a regular guy, friendly and adorable...

Thank you!

But on the stage you become a demon. And it's not just about the corpse paint and the absence of glasses, there has to be something more to it. For me, such a transformation is normal – and fascinating – but the strength of yours is almost shocking. So which one – the one here, or the one on stage – is the real Viktor?

Oh, that's a big question. I would say... I've actually got a lot of time to think about this question. Many people have told me, especially friends that know me personally and are not into metal, and then come to the show and are like 'what the fuck', and it's like that (*laugh*). But the thing is that when I go on stage it like awakens a part in me that is very much alive and it's always inside me.

And I think everyone has that some sort of version of themselves that is just like very mad – or just has a lot to say – and I have the opportunity to get it out within those 40 minutes when we're playing, and... there's no holding back.

And a big thing about it is that every movement I make on stage, everything I do, I do it completely out of intention, but I really fucking mean it. I've injured myself many times on stage and it was like to the point where no one can say 'oh he did it on purpose'. I have a scare on my face here, I got 12 stitches on when I busted my face up on a mic stand (*grin*).

I don't know... just get all that energy out and while also screaming about hard subjects about just my personal life and everything, it's kind of like a religious experience, really.

Because for me it's not only about the music. The music is what matters of course, but the rock and roll is what also matters, it's the essence – going on stage and kind of just like flipping shit and just going completely crazy. I never plan to do that, it just happens, and the music just takes so. It's kind of like being in trance. As cliché as it sounds, but... it's true.

I think some people tend to get it mixed up. It usually depends on how they meet me first or how they see me first. If they see me on stage first and then meet in real life, it makes no sense. Or they know me in real life first and then they see me on stage – usually they don't say it doesn't make sense, but they're just like: what, this is a different version, kind of untainted. And yeah, what people think about me, if it's like 'oh this is weird' or whatever the fuck, I don't give a fuck, I don't give a flying fuck. For me it's just a very important part. Even if it comes with sacrifices, like I'm 23 and I'm already kind of destroying my body. But I don't regret a thing.

For me it's not weird. It's kind of artistic when a creator becomes a completely different person on stage. In that frenzy, do you even realize what's happening down in front of the stage?

I don't see anything on stage (*laugh*). I don't have lenses or anything, so... But for me a big part of that, is that I don't see the people, I don't see who is watching, so then that forms like a barrier between me and the outside of the stage. I see nothing, so then it's just me and the music. And that's my favorite thing. That's my favorite thing.

I love this kind of unification of the artist with their music. But on the other hand, it's not a surprise that in this trance you bump on the mic stand when you don't have your lenses. Are you not wearing them on purpose – just to build this barrier?

I've been sightless on stage since I can remember and it's just a part of it at this point. It was never intentional to build this said 'barrier' between me and the crowd. It's just one less thing to think about while performing.

Viktor, you're an outstanding conversationalist, so great that we have only 10 minutes left to Barnaveiki show.

And we don't wanna miss this.

So just a few questions about Andkristni festival. [The 26th edition](#) will take place in Reykjavík on 17-19 December. Please, tell me what was the original idea for the festival and how Worship Bookings took over its organization.

It started off with Addi from Sólstafr and Síggi from Forgarður Helvítis for the 1000 year anniversary of the Christianity in Iceland. There was this huge idea, taking millions of tax payers money, to make

the Kristinhátið at Þingvellir. And it was a total flop. The government took everyone's money to fund that, no one fucking liked it. So they decided to do the Andkristnihátið. So it's started directly like a political agenda, like 'we're not giving you the fucking tax money, fuck you guys, this is all bullshit'.

Was it already planned then for December?

Yeah, during the Winter solstice. Always during the shortest days of the year, that's the part of a ritual. They did for a couple of years, and then other took over and Misþyrming guys took over later as Vánagandr, and after they quit, after 2022, they passed the torch to Haukur and me. We had three months to do that, to organize the festival in Gaukurinn. Two nights, nine bands. And then Francesca got in touch with us. She was initially working in Reykjavík Grapevine and doing interviews with us about it and then she expressed interest to help us out, and we said yes. We have worked really well together, and then it gets all better and better now. Once the three of us took over, when Francesca joined us in Worship, we've started to have it in lðnó. And now we're just like 'let's take this to the next level'. So now Andkristni is as big as it has never been.

It was always just like one or maybe two nights and it had just local bands, and now we're getting more foreign acts and getting other bands that are not necessarily only black metal bands, that we believe in, like for instance Sót who are playing this year, and they do stoner/sludge. But these are young kids and they are doing really good stuff and we want to get them just come and play at our festival, while also staying true to what it all really is about. For us it's also really important that if you go to a black metal festival – Andkristni is known as a black metal festival – it's also really important to have just a couple of bands that are not black metal. To both give people a break from all of that, and also the acts that are not black metal, they hit so much harder and that's a big thing that we think that's important to us.

Also the time just before Christmas is interesting.

It is!

How many people from abroad came last year? It was said that there was some record.

Yeah, it was the record for tourists to come to festival and people from abroad, especially because of Forteresse. We were really lucky with that, we were one of the first festivals to announce them, I think we were the second to announce their return, first was the Fortress Festival in UK, and then we booked them. And then the same is this year with Agalloch as well, if I remember correctly. It looks like it still will be their only European show this year. They only play in the States, of course they're from the United States. So we've also had a lot of people from abroad to come. When I saw Agalloch was announced, I was like: okay, let's go.

So, apart of an awesome lineup, how would you encourage people to come to Andkristni?

Since Andkristni is not like one of the Icelandic festivals like Eistnaflug or Sátan or any other that would be big, you know... This is honestly the main way to get the genuine local experience in the heart of Reykjavík without it feeling like it's a festival where you can't be within proximity of the artists you know. We've all been to festivals where we see the bands playing like whoa and then they just leave and you never see them again, but with Andkristni we're all hanging out. We're just the scene coming together and getting a couple of headline acts and people come from abroad and they really get to cherish and see kind of just how the Icelanders do it – the underground sense. And like you see Misþyrming and then they put on a hell of a show like last year, and then we were all just by the bar hanging out and no one was excluding each other, and no one was like 'no, we can't talk right now' or whatever. With all of the bands, even the foreign ones, we were all just hanging out and it's

much more like tighten it. It's kind of like a reunion. This is how I feel also when I go to festivals abroad and feel like I'm supposed to be there. Icelandic scene is very unique in how it is and just how we are with each other, this is like the best way to experience that, if I look at it like that.

Yes, for me it's also a lot about this familiar, lovely atmosphere. It looks like it's kind of typical for Icelandic metal festivals, because I can feel it at Sátan as well. In Reykjavík, however, in December, it has some certain additional aspect – but more on that another time. Would you like to add anything or say something more about Forsmán or Andkristni, at the end of our conversation?

Já. Our first full length album will be released 26th of June through Vesperian Records and we will have a release show at Iðnó just on 17th of July – at the same venue as Andkristni. Friday night – we invite you kindly.

Thank you very much for your time, it was an awesome chat.

Thank you so much! Now, let's go to the concert.

Photos: Red Illuminations (first), Void Revelations

