

OUTDOOR ART IN HÚSAVÍK

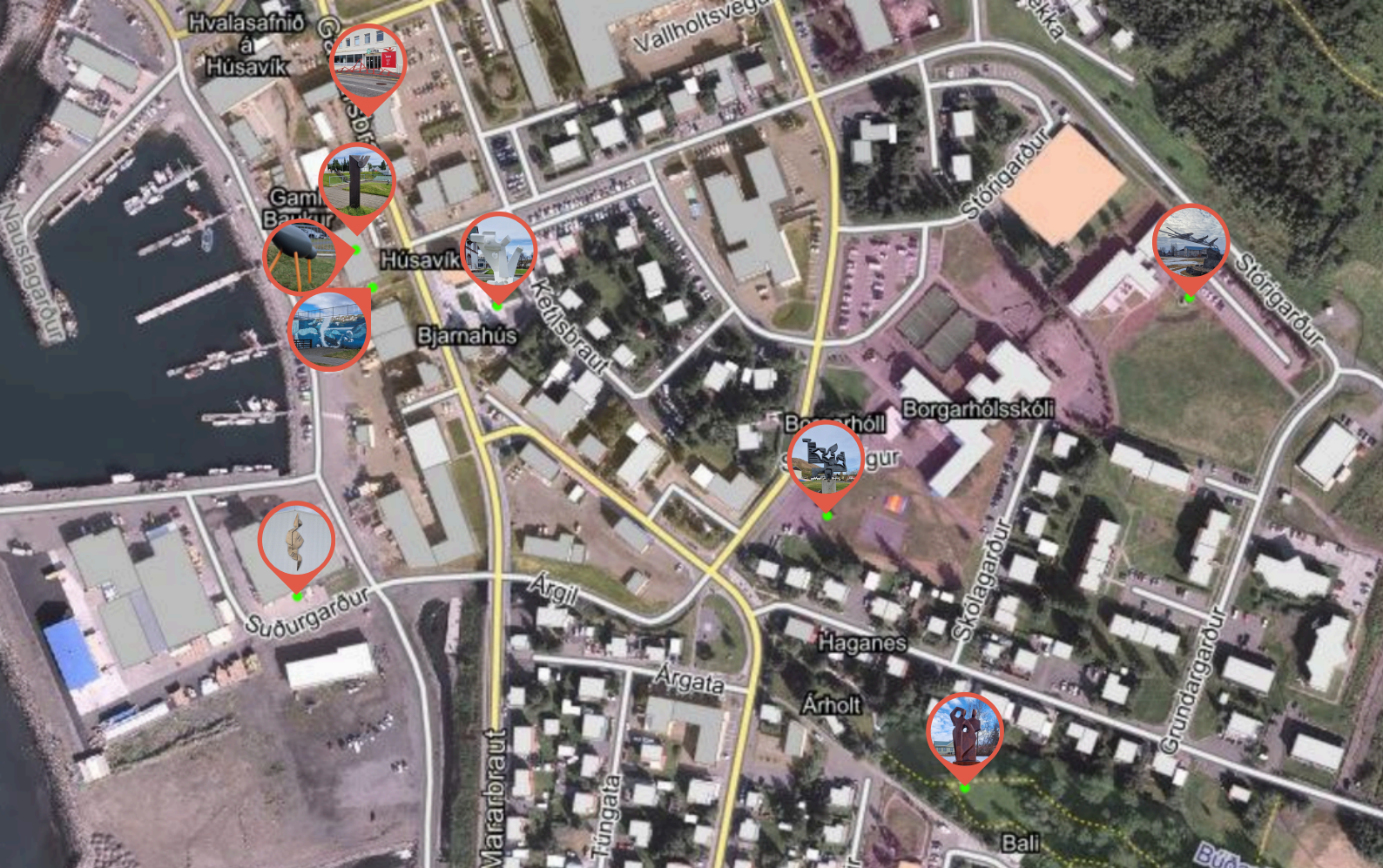


**Helga Dagný
Einarsdóttir**

August 2026

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Introduction

This booklet was originally produced as a 10-credit independent project in my studies in the Faculty of Education at the University of Iceland in the spring of 2025, covering 7 artworks in public spaces in Húsavík. The project has since grown in collaboration with the municipality of Norðuping, with additional works that were missing now included. My hope is that with this informational booklet I can offer both locals and other visitors to Húsavík the opportunity to learn about some of the treasures the town has to offer in its public spaces, which are often passed by without being given any attention.

On the following pages you, dear reader, will find information about the occasions for which the works were installed and the artists behind them. You will also receive guidance for examining the works through a few simple questions about each piece, which could serve as a recipe for enjoyable moments with friends and family while walking around town.

Best regards

-Helga Dagný Einarisdóttir, visual arts teacher at the primary school in Húsavík



Farfuglar

Artist:

Sigurjón Ólafsson

Location:

Borgarhólsskóli

Year: 1976

Material: Iron on a
concrete pedestal

Type of work:

Sculpture

Origin of the Work:

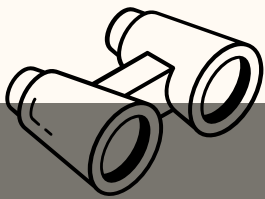
The work Farfuglar (e. Migratory birds) is a monument dedicated to the settler, Gardar Svavarsson, who is believed to have arrived in Iceland around the year 870. The town of Húsavík commissioned the creation of the piece in 1975, and it stands on the grounds of Borgarhólsskóli, where Gardar is thought to have built a house on Borgarhóll and lived there as the first person for one winter. When he left Iceland, the houses remained, and the place has since been called Húsavík (e. bay of houses), said to be one of the oldest place names in the country.

The work has been controversial. An elderly resident of Húsavík, who believed that a work meant to commemorate a person should be in human form, remarked that the artist likely did not know much about Gardar if he thought this work resembled him.

The Artist:

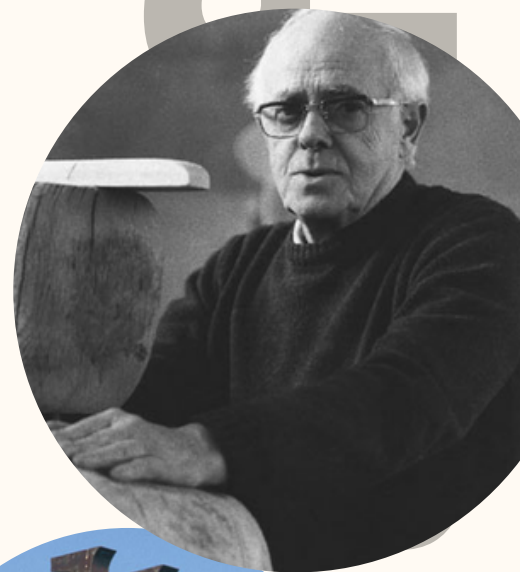
Sigurjón Ólafsson (1908–1982) received his first instruction in visual arts from the painter Ásgrímur Jónsson and later from Einar Jónsson, sculptor. In 1928 he went to Copenhagen and began studies at the Royal Academy, where he did well and received a gold medal for one of his works in 1930. When Sigurjón completed his studies in 1935 at the Academy, he was considered one of the most promising young sculptors in Denmark.

Sigurjón returned home after World War II and was among the pioneers of abstract art in Iceland; additionally, he was considered one of the foremost portrait artists of his time. Sigurjón was commissioned to create numerous public works, and there are over a dozen outdoor artworks by him in Reykjavík — examples include the relief on the Búrfell Power Station building and the High-Seat Pillars at Höfði. The materials Sigurjón worked with were varied, including clay, plaster, wood, metals, stone, and concrete, but in his later years he often used wood or driftwood in his works.



A closer look at the artwork:

- What do you see?
- Are there contrasts in the work?
- Is there balance in the work?
- Does the work look the same depending on where you stand when you look at it?
- Do you feel the title of the work affects how you see it?
- What do you think the artist wants to say with this work?
- If the work made a sound, what sound would it be?
- Would you change anything or add anything?





Ægir

Artist:

Hallsteinn Sigurðsson

Location:

Húsavík Church
grounds

Year: 1981

Material: Sheet metal
on a concrete
pedestal

Type of work:

Sculpture

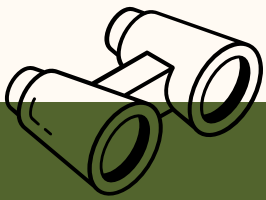
Origin of the Work:

The Women's Search and Rescue Department in Húsavík established a Memorial Fund for Deceased Fishermen in Húsavík in 1963, with the aim of financing and setting up a monument. Thanks to the support of individuals, companies, and associations, sufficient funds were raised to carry out the project. The work "Ægir" (meaning the giant of the sea from Norse mythology) by sculptor Hallstein Sigurðsson was chosen, and it was the Foss Machine Shop that handled the enlargement of the original model and all the work related to the project. The piece was unveiled on Seamen's Day, Iceland's annual celebration honoring seafarers and the fishing industry, in 1981 at the grounds of Húsavík Church. Original songs and poems were presented, and a speech was given by the chairman of the Women's Department of the Search and Rescue.

The Artist:

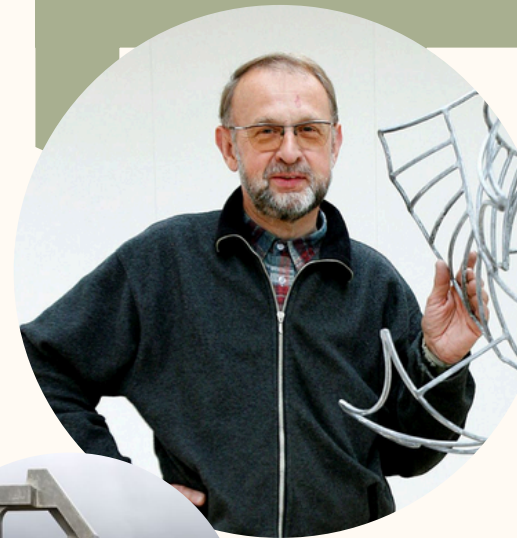
Hallsteinn Sigurðsson (1945–2024) dedicated himself to art at a young age. As a teenager, he assisted his uncle, sculptor Ásmundur Sveinsson, in enlarging works in the garden surrounding Ásmundur's house, where he developed a passion for sculpting. He studied at the Icelandic School of Arts and Crafts from 1963 to 1966, and then went to London to study sculpture at Hammersmith College of Art. After that, he went on study trips to places including the United States, Greece, and Italy.

Hallsteinn primarily worked on abstract metal sculptures but also created cast works referencing mythical themes, as well as pieces in clay and plaster. His works can be found throughout the country, mostly in Reykjavík. In 2013, he gave a generous gift to the city of Reykjavík: 16 aluminum sculptures located in the area of Gufunes, and the park is named Hallsteinsgarður (e. Hallstein's garden).



A closer look at the artwork:

- What do you see?
- What shapes do you see?
- Is there balance in the piece?
- Is the piece the same depending on where you stand when you look at it?
- How do your eyes move when you look at the piece?
- Do you feel the title of the piece influences how you see it?
- What emotions does the piece evoke in you?
- If the piece made a sound, what sound would it be?
- What three words would you use to describe the piece?





Ískristallar

Artist:

Helgi Gíslason

Location:

On the old icehouse at the harbor of Húsavík

Year: 1985

Material: Stainless steel

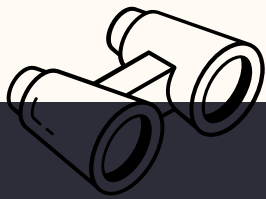
Type of work: Relief

Origin of the Work:

The icehouse of the Húsavík Fishery Company (FH) was inaugurated in October 1985. When the town's building committee allocated the plot for the construction, it came with a specific requirement regarding its appearance. The building, made of reinforced concrete and insulated externally with a steel cladding, was considered somewhat bland. The building committee proposed the idea of placing artwork on it, which the director of FH welcomed. Sculptor Helgi Gíslason was commissioned for the project and designed and crafted four works, each placed on a different side of the building called "Ískristallar" (e. Ice Crystals). The pieces are reliefs made from shiny stainless steel, about eight meters high and just over three meters wide. These were Helgi's first works of this magnitude. He personally oversaw the installation of the artworks with a team of FH employees.

The Artist:

Helgi Gislason (1947) studied at the Icelandic College of Arts and Crafts from 1965–1969. He went to Sweden in 1971 for further studies at Valand School of Fine Arts in Gothenburg, which lasted five years, where he became acquainted with the bronze casting technique he has worked extensively with. Helgi's works are very diverse and he has, among other things, created numerous bronze busts, various sculptures, and drawings. The materials he uses most are clay, plaster, iron, concrete, and bronze.



A closer look at the artwork

- What do you see?
- What colors do you see?
- What shapes do you see?
- What three words would you use to describe this work?
- Do you feel the title of the work affects how you see it?
- What do you think the artist wants to say with this work?
- If the work made a sound, what sound would it be?
- Is there something captivating about this work? Why/why not?



**Artist:**

Sigrún Guðmundsdóttir

Location:

The Public Garden in
Húsavík

Year: 1985

Material: Cedar wood
and basalt

Type of work: Sculpture

Dans

Origin of the work:

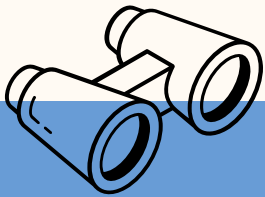
The discussion about creating a public garden in Húsavík began early in the last century, but the project did not truly begin until 1975. The women of the Húsavík Women's Association had been pushing for it since 1970, when it was decided that proceeds from soda and candy sales on June 17th (Iceland's National day) would go toward the construction of the garden. In the following years, the women's association donated numerous plants for the garden's development, maintained upkeep, and even encouraged townspeople to contribute their efforts to various projects.

In 1985, the women of the association formally handed over the garden after having been its primary driving force for ten years. On that occasion, the Húsavík Women's Association donated an artwork that was placed so it overlooks the so-called duck pond. The occasion also marked the association's 90th anniversary, and the work *Dans* (e. Dance) by sculptor Sigrún Guðmundsdóttir was chosen and unveiled in the presence of the artist, town council members, and several women from the association.

The Artist:

Sigrún Guðmundsdóttir (1942) studied sculpture at the Reykjavík School of Visual Arts under artists Ásmundur Sveinsson and Ragnar Kjartansson. After that, she went to Norway where she worked for two years under the guidance of Per Ung and later attended the Art Academy in Oslo where she studied under sculptor Per Palte Storm until 1969. Her first works are based on living models and the role of motherhood played a large part in the content of the works, which are in a naturalistic style. As time went on, changes became apparent and the forms became more geometric, but emotions always play a large part in her inspiration.

Sigrún works in diverse materials and her first works are made in clay, plaster, bronze, and stone, but in later years she has mainly used wood and steel.



A closer look at the artwork:

- What do you see?
- What is the work made of?
- Are there any contrasts in the work?
- Who do you think the artist made this work for?
- Do you feel the title of the work affects how you see it?
- What do you think the artist wants to say with this work?
- What song comes to mind in connection with the work?
- Close your eyes and describe the work





Monument (untitled)

Artist:

Helgi Gíslason

Location: Across the street from the church

Year: 1994

Material: Iron and rock

Type of work: Sculpture

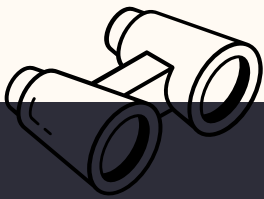
Origin of the work:

The work was crafted and erected to mark the 150th anniversary of Þórður Sveinbjörnsson Guðjohnsen in September 1994, on the initiative of his descendants. Þórður was a great man of enterprise and the manager of Örum og Wulfs, a Danish trading company, from 1871 to 1902 in Húsavík. After that he moved to Denmark but always felt like a guest anywhere other than Iceland, and indeed his earthly remains rest in Húsavík.

The memorial was unveiled in the presence of a large number of members of the Guðjohnsen family and townspeople, at which point the work was handed over to the town of Húsavík for preservation.

The Artist:

Helgi Gislason (1947) studied at the Icelandic College of Arts and Crafts from 1965–1969. He went to Sweden in 1971 for further studies at Valand School of Fine Arts in Gothenburg, which lasted five years, where he became acquainted with the bronze casting technique he has worked extensively with. Helgi's works are very diverse and he has, among other things, created numerous bronze busts, various sculptures, and drawings. The materials he uses most are clay, plaster, iron, concrete, and bronze.



A closer look at the artwork

- What do you see?
- What colors do you see?
- What shapes do you see?
- What three words would you use to describe this work?
- Do you feel the title of the work affects how you see it?
- What do you think the artist wants to say with this work?
- If the work made a sound, what sound would it be?
- Is there something captivating about this work? Why/why not?





Vorkoma

Artist:

Grímur Marinó
Steindórsson

Location:

On the grounds of the
Upper Secondary School
in Húsavík

Year: 1996

Material: Iron and stone

Type of work: Sculpture

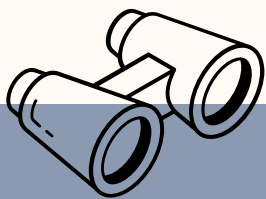
Origin of the work:

The work "Vorkoma" (e. Spring Arrival) by Grímur Marinó Steindórsson, which stands on the grounds of the Upper Secondary School in Húsavík, was erected in memory of four young men who all studied at the school but passed away far too young. Their parents gave gifts to the school's art fund in their memory, and generous contributions also came from the town council, cultural affairs committee of Húsavík as well as the school fund. Numerous companies in the area also helped transport the work from Kópavogur to Húsavík, providing machinery, labor, and costs to put the work in place. It was inaugurated at the first day of school on August 30th, 1996.

The Artist:

Grímur Marinó Steindórsson (1933–2019) attended the Reykjavík School of Visual Arts and was also a trained blacksmith, working as such while also operating a fishing boat from a young age. Alongside this, he pursued sculpture and painting. Outdoor artworks by Grímur can be found throughout the country.

Grímur said himself that he worked in whatever material came his way. Most of his works are made of stainless steel, and many of them incorporate various types of rock. The material itself provided him with inspiration, as did life in nature.



A closer look at the artwork:

- What do you see?
- Are there contrasts in the work?
- Is there balance in the work?
- Does the work look the same depending on where you stand when you look at it?
- Do you feel the title of the work affects how you see it?
- What do you think the artist wants to say with this work?
- If the work made a sound, what sound would it be?
- Would you change anything or add anything?
- If you could ask the artist a question, what would it be?





Strandfuglar

Artist:

Sigurjon Palsson

Location: Facing the church

Year: 2015

Material: Wood and painted steel

Type of work: Sculpture

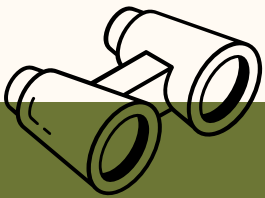
Origin of the work:

The municipality of Nordþúping requested to set up the three shorebirds that were unveiled at Húsavík's town festival, Mærudagar, in 2015, and the artist Sigurjón Pálsson thanked them for the honor and trust shown to him at the ceremony, attended by the mayor and numerous other guests.

These particular wooden birds are one of Sigurjon's best-known designs and are produced by the Danish design giant Normann Copenhagen (NC); they are among their best-selling products and are sold worldwide. Originally, Sigurjón designed the birds for a carpenter in Húsavík who was getting older but needed a project to work on for a craft market. The owner of Normann Copenhagen fell for the birds and requested to produce them, which the old carpenter naturally agreed to. The shorebird is not the only bird that NC produces based on Sigurjon's designs; from them you can also get hens and puffins.

The Artist:

Sigurjón Pálsson (b. 1950) is a trained furniture designer and graduated from The Royal Danish Academy – Architecture, Design, Conservation in Copenhagen. He grew up in Húsavík until the age of nine and lived with his mother at his grandfather's home. His grandfather was a great nature lover and taught Sigurjón about Icelandic birds, which has been a major inspiration in his design work. Sigurjon has received numerous awards for his design and has been nominated for the DV Cultural Award. In addition, he has tried his hand as a thriller writer and received an award for his work in 2012.



A closer look at the artwork

- What do you see?
- Are there contrasts in the work?
- What colors do you see?
- What shapes do you see?
- Can you imagine what was happening before this moment? What happens next?
- Does the work look the same depending on where you stand when you look at it?
- What three words would you use to describe the work?
- If the work made a sound, what sound would it be?
- Would you change anything or add anything?





Brot

Artist: Árni Árnason

Location: West entrance of the old Co-op

Year: 2017

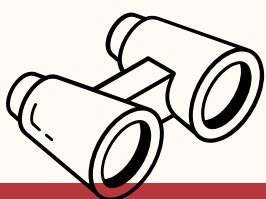
Material: Painted steel

Type of work: Sculpture

Origin of the artwork:

In front of the entrance to the Co-op building on Gardarsbraut, an artwork was installed that also serves as a safety solution to reduce the danger caused by the drop at the pavement. The work was designed by Árni Árnason, architect. He had also overseen all design and exterior changes to the Co-op building.

Inspiration was drawn from the triangular roofs of Húsavík and the work bears the title Brot (e. Fragment). Father and son Agnar Kári Sævarsson and Sævar Agnarsson handled the fabrication and installation.



Rýnt í verkið

- Hvað sérðu?
- Eru andstæður í verkinu?
- Hvaða liti sérðu?
- Hvaða form sérðu?
- Er jafnvægi í verkinu?
- Ef þú mættir breyta heiti verksins hvernig myndi það vera? Myndirðu breyta því yfir höfuð?
- Ef að verkið gæfi frá sér hljóð, hvernig hljóð væri það?
- Myndir þú breyta einhverju eða bæta einhverju við?



Hvalir (unfinished)

Artist:

Branislav Skyba

Location:

On the south side of the old fishing huts

Year: 2022

Material: Paint on a concrete wall

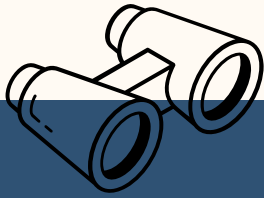
Type of work: Mural

Origin of the work:

The work came about on the initiative of the artist, a Slovak man named Branislav Skyba, who lived in Húsavík for six months in 2022. He has been painting for many years and needed a project during his stay in town. He found this location ideal, and what else should he choose as a subject matter in the great whale town but whales.

For him, it was more about the moment than the work itself. Skyba wanted to connect with locals and tourists passing through town, as the wall is across the street from Húsavík's church and therefore a great number of people pass by daily. He says the work is unfinished and intends to return to Húsavík as soon as possible to complete it.





A closer look at the artwork:

- What do you see?
- What colors do you see when you look at the work?
- Which area of the image do you feel the artist places special emphasis on? In what way?
- How do your eyes move around the image?
- Does who you are affect how you experience the image?
- Do you feel the image is realistic or unrealistic? Why?
- Can you imagine what was happening before this moment? What happens next?
- How does the image sound?
- Is there something captivating about this work? If so, what?
- Would you change anything or add anything, if you could?
- Do you feel you look at the image differently now than at the beginning?

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