



FarLit

Books from Faroe Islands / Bücher von den Färöer Inseln

# FOREIGN RIGHTS CATALOGUE 2016

*BFL · Mentunargrunnur Studentafelagsins · Sprotin · Fróðskapur · Nám  
Norðurlandahúsið í Føroyum · Mentamálaráðið · Visit Faroe Islands*





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# INTRODUCTION

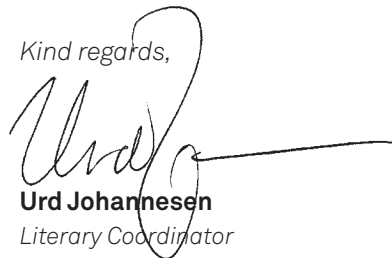
**FarLit** – an abbreviation of Faroese Literature – is a cross-organisational project promoting contemporary Faroese literature on the international book market. The project is supported by the Ministry of Culture, the Nordic House in the Faroe Islands, Visit Faroe Islands and the major publishing houses of the Faroe Islands.

Since the birth of FarLit in 2012 one of the main activity is to attend book fairs as they are an excellent platform for introducing Faroese literature. Thus, we attend the London Book Fair in a joint stand with our NordLit partners, and attend Gothenburg and Frankfurt Book Fairs with our own stand.

This catalogue presents a wide range of contemporary works and authors selected by a literary committee, and a list of book publications from 2011 to 2016. Furthermore, other relevant information on translation and production

grants, recently sold works, artist residencies, the Faroese Book Festival, and Summer Institute 2016 is included.

**Enjoy the read!**

Kind regards,  
  
**Urd Johannesen**  
*Literary Coordinator*

# PUBLISHERS

## CHILDREN AND YOUNG ADULTS

### Bókadeild Føroya Lærarafelags

Pedda við Steingøta 9  
FO-100 Tórshavn  
[www.bfl.fo](http://www.bfl.fo)

## FICTION, NON-FICTION & POETRY

### Sprotin

Hornavegur 12  
FO-350 Vestmanna  
[www.sprotin.fo](http://www.sprotin.fo)

### Mentunargrunnur

### Studentafelagsins

Skiftet 7  
DK-2990 Nivå  
[www.ms.fo](http://www.ms.fo)

### Stiðin

Hornavegur 16  
FO-100 Tórshavn  
Email: [zakaris@olivant.fo](mailto:zakaris@olivant.fo)

## Forlagið Eksil

Kronprinsessgade 37, 1.tv.  
1306 København K  
[www.forlagideksil.blogspot.com](http://www.forlagideksil.blogspot.com)

## EDUCATIONAL PUBLISHING

### Nám

Hoyvíksvegur 72  
FO-100 Tórshavn  
[www.nam.fo](http://www.nam.fo)

## ACADEMIC PUBLISHING

### Fróðskapur -

### Faroe University Press

Fróðskaparsetur Føroya  
J.C. Svabos gøta 14  
FO-100 Tórshavn  
[www.setur.fo/froddskapur](http://www.setur.fo/froddskapur)

## ART BOOKS

### Steinprent

Skálatrøð 16  
FO-100 Tórshavn  
[www.steinprent.com](http://www.steinprent.com)

### Listasavn Føroya

Gundadalsvegur 9  
FO-100 Tórshavn  
[www.art.fo](http://www.art.fo)

### Gramar

Bergsvegur 4 & 6  
FO-100 Tórshavn  
[www.gramar.fo](http://www.gramar.fo)



NORDIC  
COUNCIL

# CARL JÓHAN JENSEN: EG SÍGGI TEG BETUR Í MYRKRI

**Carl Jóhan Jensen**, born in Tórshavn in 1957, is one of the most original and provocative writers on the Faroese literary scene today. He made his debut in 1977, and has published works of poetry, novels and essays. His works have been translated and published in literary journals in Denmark, Norway, Sweden, the Netherlands, Germany and the USA.

LITERATURE  
PRIZE NOMINEE!

Carl Jóhan Jensen has been awarded The M.A. Jacobsen Award in 1989 and 2006, and is a five-time nominee for the Nordic Council Literary Prize.

## I SEE YOU BETTER IN THE DARK

*Four days later.*

*A short woman turned away. Benedict remained standing outside in the shadow of number 47 Gottschedenstraße. The woman turned her cheek to him; it had a blueish shadow.*

*Benedict's upper body shivered, a fine web of sweat broke out between his skin and undershirt.*

*The woman made a subtle motion of her hand towards the entrance hall. Though he couldn't see her eyes, their mottled-green look threaded itself into his brain.*

*Still he hesitated. He adjusted himself; the inseam of his pants was too tight and constricted his member. He cursed Jankel's tailor to himself.*

*And now, the woman had the back of her head to him.*

*Her hair had a boyish cut.*

*Her shoulders were narrow.*

*Benedict relented. Let the mystique of her coldly-polite attitude drag him along those eye-spun threads into the slight wind of the entrance hall, into a haphazard connection of chance and consequences.*

*Just as he crossed the threshold, he cast another sidelong glance down along the street, at the vans and soldiers positioned beneath the gate, motionless behind their machine guns, even though the photographer with his camera and tripod was no-where to be seen.*

The title of Carl Jóhan Jensen's novel *Eg síggi teg betur í myrkri* is a quote from Emily Dickinson's poem *I see thee better – in the Dark*. The paradox of this line points to the novel's dual levels in both plot and concept.

The inspiration for the novel's protagonist is the Icelandic poet Einar Benediktsson (1864-1940), who not only was a poet but also had a great national vision of what he could accomplish for the modernisation of Iceland. In this fictional treatment the protagonist is

called Benedikt Einarsson, and the story begins on 25 August 1939 aboard the S/S Lyra, which is on its way north from Bergen. The novel is fragmentary in composition and jumps between time periods, sometimes by way of realistic flashbacks, sometimes by way of more dreamlike descriptions. Yet the central anchoring point is a moment on the Lyra's deck.

The language of the novel is a poetic language entirely the author's own. A work of art in itself.

*Somehow, it didn't seem like they were supposed to stand like that.*

*And he could see it all –*

*He wouldn't emerge from this house on Gottschedenstraße the same man.*

*No chance of that.*

*And there he was, standing in the entrance hall, hat in his hand. His sweat cooled between his skin and undershirt.*

*The crotch of his pants was too tight.*

*The woman locked the street door behind him.*

*Locked it.*

*The space inside had an atmosphere of a spacious summer night with blueing hills, myopic bridges and cliffs, and unruffled beaches. Hard to tell where*

*the light came from, whether it streamed up from below, or breathed down from above. The layout was of a simple design, sparsely lit, sparsely decorated. On every surface, and from floor to ceiling, an observer could perceive imminent nuances of blue, excepting the doors. The floor had tiles and the cobalt tiles along the baseboard which became lighter near the center and there was a border, one foot wide, on each side of other dark-blue tiles laid aslant, a little bigger than the other ones. Between the borders, there was a wide stretch of blueish-white, just like the back of a glacier seen from a distance.*



SÓLRÚN MICHELSEN:

# HINUMEGIN ER MARS

Sólrun Michelsen's first publication, *Argjafressar* (1994), was a children's book. Since then she has written both children's literature, poetry and a number of short stories.

In 2007, Sólrun Michelsen published her first fictional work for adults, *Tema við slankum* (Dancing with reality), for which she was awarded The M.A. Jacobsen Award, and the rights were sold to Denmark and German speaking countries.

„Hinumegin er mars“ (Beyond March) from 2013 is a gripping novel about a woman caring for her elderly mother with dementia.



# BEYOND MARCH

*Life is made of moments. Yes, I know. It has been said before. It is timeworn. But worn shouldn't rhyme with scorn. Worn wrinkly hands are beautiful, when you think of all the caresses they have given. The burdens they have carried. The stitches they have produced. They were only ever idle in twilight at times.*

*A worn staircase is beautiful. Life has run like a river down the steps and carved its current form. The stairs bear witness of feet, flitting upstairs and downstairs, a teeming flood of life, which has carried someone forth to this day.*

*A threadbare woollen jumper with cobwebbed elbows and fraying edges touches some part of you, and you hold it briefly to your chest, before you throw it away thinking of the body that wore it thin.*

*Need I say more?*

*With time only moments remain in memory. Like stars on a frost-bright*

*“The stairs bear witness of feet, flitting upstairs and downstairs, a teeming flood of life, which has carried someone forth to this day*

*night. The darkness between them is the rest. A primeval pool of oblivion. Everything you struggled to squeeze into life, all those things that seemed so important, didn't matter after all. Just became a dark backdrop of oblivion. Space waste.*

*But the moments. Some only a few seconds long. Something somebody said. Or did. Something that happened. They twinkle away. Nobody, nothing can put them out.*

*A matchless sky only you have the binoculars for.*

*When you examine each individual star more closely, you detect a common denominator:*

*They are all in the company of others.*

*You also notice that they aren't where you thought you had made the right choice, but lit up in places where you had little or no influence.*

*There are also other moments.*

*Strange cuts out of forgotten contexts, which make no sense, and stay with you, though you never understood why.*

*Like photos of people torn to hide their faces.*

*A star. The moment and eternity. The night in the delivery room is long. Inside I suffer with the young women struggling on her back. Know what it is like. Odd to be so close without sensing the pain myself. Feel grateful that I have been allowed to experience it.*

# RUSTUR SUM TÓRODDUR POULSEN: VIÐUR OG VINDUR

**Tóroddur Poulsen**, born in 1957 in Tórshavn, is a poet, musician and graphic artist. He made his debut in 1984 and has since then been very prolific in all the arts and is a characteristic voice in Nordic literature.



Poulsen's works are provocative and humorous in character, which he carries out with an acute awareness of expression. His multi-pronged approach to the arts bears mark on his poetic work, which in turn is characteristic in its audio-visual expression.

Tóroddur Poulsen has received The M.A. Jacobsen Award twice, the Faroese Culture Prize in 2012, and has been nominated for the Nordic Council's Literature Prize on numerous occasions.

His works have been translated to Danish, Swedish and English and excerpts have appeared in a number of literary journals.

## RUST IN THE ROLE OF TIMBER AND WIND

*Food. They all talk about food. Cooking on TV so even your eyes are nauseous and you feel fat. Thousands of cook-books for the mindless dilettante flood the market. Shows about expensive, fancy restaurants for the elite, where a psychopathic chef abuses his apprentices. Their hearts aren't moved by the fact that there are more and more beggars on the streets, and that there's famine in many places around the world. But there's honor and glory in getting five-star reviews in some restaurant guide. And magazine articles talk about ingredients only a few people can afford. These food apostles remind me – with their religious zeal – of the leftists in the seventies. And they even dare to call it art, putting a few nose-turds on a big plate together with some weeds covered in dog piss. It's supposed to be some big experience to eat this food while the chef talks about the raw ingredients. I suppose it's just as great an experience to shit it out again.*

*The animals out here are beautiful*

*just standing and chewing. They're quite cute. There's a lot of grass and leaves here. Some of them also try to gnaw on the trees. Every morning, a tractor comes dragging a load of roots or hay. What if the animals here filmed a show about food? Sheep from the Faroes could talk about the fattest pastures. "We taste the best because we've been grazing in Ambadali," they would say. The sheep seem to be more grateful than us two-leggers. And I don't mean hens. But there are exceptions. Some of them never say thank you. No matter if things are good or bad. And if things are bad then it's someone else's fault. If they've married a bad man or woman, then it was someone else who got them to marry the aforementioned.*

*I think my dad worked at the Baccalao Fish Factory back then. He used to when he wasn't away. He was on his way home from work and saw a drunk asleep against a fence. The man wasn't your average Joe. He was known in town, both as a member of parliament,*

*and a mayor. My dad knew him well, knew where he lived, and didn't think he should lie there freezing to death. He took the guy on his back and carried him home. But he wasn't greeted by a friendly wife. And she wasn't angry with her drunk husband, but with my dad who'd carried him home. My old man had never met such a nasty, malicious shrew. Perhaps she wanted her husband to die out in the cold? And I heard about another woman from Tórshavn whose husband also got a little heavy and sluggish when he was drunk. He couldn't stand on his feet and always fell over when he tried to move his legs. Someone helped him home. And his wife of course was glad and invited them in for a cup of tea. Her husband wasn't mayor or a parliamentarian, just a fisherman and dockworker. There was one other guy I heard of who had to be carried home. When his friends carried him in his wife was in the shower. She opened the bathroom door a crack and shouted, "Just leave him in the hall!"*





**Jógvan Isaksen** holds an MA in Nordic Literature and has taught Faroese literature and language at the University of Copenhagen since 1986. He has published a range of books about Faroese literature and painting, and is primarily known for his crime novels set in the Faroe Islands. His first crime novel, published in 1990, made him a household name. Since then he has written crime novels for adults and children, and his works have been translated into Danish, German, and Icelandic. Recently, he has sold the rights to his crime novels to Arabic.

**JÓGVAN ISAKSEN:**

# VØLUNDARHÚS

## “The article was, of course, about whaling in the Faroe Islands

—Hannis! The scrawny editor stood in the office door and beckoned for me to come over.

It was shortly after lunch, and the day's paper was being printed. This was a peaceful time of day, and, apart from me, there was only a young intern in the big editing room. The others were either out on errands for the newspaper or had gone home before work started on the next issue. There always was a next issue.

I stood up, even though I was in the middle of an article in the British newspaper, *The Guardian*. The article was, of course, about whaling in the Faroe Islands.” It was the main subject these days now that the Sea Shepherd Association had so many people and speed boats in the Faroe Islands to stop the whale hunt. The *Guardian* didn't quite side with the Sea Shepherds though they had a reputation of being rather unscrupulous. On the other hand, the British

journalist couldn't see any special reason why the Faroese should continue to kill whales. We didn't need whale meat and blubber anymore, and moreover, Faroese doctors advised people not to eat blubber because it was contaminated with heavy metals.

—Hannis, don't stand there and gawk, come here!

I was so preoccupied with my own thoughts that, even though I had heard the editor call my name and had stood up, I was just standing there, looking

at my computer screen. The British newspaper printed logos that the Sea Shepherd had designed especially for their rally against whale killing, and on one of them, the Faroe Islands were being called the Ferocious Isles.

I sighed, pushed whales and nature out of my head and walked over to the office with the big glass windows. The editor who had been standing and observing me with an ironic smirk turned and walked in to the office.

It wasn't until I was inside that I realized we weren't alone. On a chair, with its back turned away from me, sat a white-haired woman.

—This is Jóna Haraldsen. She would like to have a few words with the man who used to have the agency on Cliff Street where the car dealership used to be, the editor said mechanically.

I looked at him questioningly, but he ignored me, went to the other side of his desk and sat down.

## ZAPATISTA



**Durita Holm** was born in 1975 in the Faroe Islands. At the age of 21, she sailed around the world and in 1999 published her first book, a memoir of her sea voyage. She studied anthropology at the University in Oslo and now lives in Spain. In 2013 she published a crime novel, *Offur-morðið*. A year later, the sequel was released.

Anthropologist Alisa travels to Mexico but is soon caught up in a complex whirlpool of unsolved mysteries and dangerous incidents related to the Mexican geologist Maria Salazar who was found dead on a mountain cliff. In her search for answers to what has happened to Maria, Alisa gets tangled up with the charismatic, masked rebel leader Emilio. As events unfold, the unforeseen overtakes her.

## MEMORIES OF OCOSINGO

*How long were we in the sewer and how far did we crawl? I don't know, it could have been hours just as easily as minutes – time stood still, because we were constantly expecting to hear shots fired behind us in this stinking inferno of a pipe, which was filled with hope, but also a horrifying trap.*

*My head was completely empty most of the time, I just crawled as quickly as I could, and didn't think of anything but my own breathing. Though one image kept creeping up on me – what if the soldiers simply blocked all the ways out of the sewer? The thought of slowly rotting down here – the thought of a long, drawn-out death down here in the shit was so terrifying that I almost choked on my quick shallow breaths.*

*The exits weren't blocked. When we finally crawled out of the pipe we were standing in a gully where the sewer spilled into a brook. We were on the outskirts of town and scurried towards the trees, before the soldiers in the helicopters could detect us.*

*The thought of a long, drawn-out death down here in the shit was so terrifying that I almost choked on my quick shallow breaths*

*I know that we wouldn't have made any difference in Ocosingo where the battles raged from house to house in the neighbourhood of San Sebastián for days.*

*At least 150 people died in Ocosingo – many of them civilians. And when I think about how the government soldiers entered the hospital and shot patients in their beds, regardless of whether or not they were Zapatistas, my chest tightens, also when I think of the ones who didn't make it out through the sewer, and whose hands were tied behind their backs, before they were executed with a bullet to the back of the neck.*

*It still weighs on me that we made it out unscathed and fled from the battles – into the forest and far away. The guilt of surviving and saving myself, while my comrades were being slaughtered by the dozen – that guilt never lets go that guilt is my constant companion, and ever since then it has also been my greatest driving force.*

*It wasn't really a conscious deliberate decision. On the contrary, it was a decision born within me, deep in my gut – it sprouted and grew the instant I reached safety away from the bombs, screams and smell of clotting blood. I decided never ever to be weak again and flee, never again to doubt and falter. From then on I would always be first in line and defend our ideals down to the last man standing.*

*It was after Ocosingo that I let everything else go, and just trained – body and soul, to resist everything. And whenever weakness threatened my resolve, it was survivors' guilt that kept me going.*



PÁLL NOLSØE:

# BROT

**Páll Nolsøe** was born in 1976 in Copenhagen but has lived in the Faroe Islands since early childhood. He holds a Master in Communication from Roskilde University and has worked as a communication advisor for the Faroese Government since 2007. In 2013 his debut novel, *Brot* was published by Sprotin.

The body of a young woman is found near on the shoulder of a mountain road. The young Faroese detective Einar Meyer teams up with the Danish National Police to solve the crime. They are looking for a cold, calculating psychopath. As the investigation progresses, Einar must confront his personal demons.



*“It was said that as the Lord created the world, he wiped his hands and the residues fell into the ocean and became the Faroes*

*Jan Felix Berthelsen, usually called Felix, gripped the armrests. The airplane shook again. He felt as if every last muscle and tendon in his body were at breaking point. Slowly he raised his trembling hand to his neck and checked his pounding pulse. ‘Calm down now Felix. You’re not afraid,’ he whispered. But he was. He was afraid of flying. Like with anything else it was just a matter of control. But it wasn’t something he had up here in an aircraft with his life in the hands of a stranger.*

*The plane stopped shuddering. He took a deep breath and exhaled slowly. ‘Come on, think of something else,’ he whispered to himself, and with fumbling fingers he tore open the little wet towel sachet and dried his sweaty palms. He stared out the little window, but his eyes kept darting down towards the North Atlantic stretching out like a dark blue carpet below him. The airplane’s wing tipped down towards the green islands cropping out of the cobalt deep.*

*Fog speckled the archipelago. Thick and opaque, like wool.*

*Far from other lands. That was what is mother used to sing when she was pissed. It must be at least ten years since he was in the Faroe Islands. But he still recognised the sense of awe. It was said that as the Lord created the world, he wiped his hands and the residues fell into the ocean and became the Faroes. Tiny islands at the end of the world where the mighty forces of nature rule. As a child he would lay awake in his*

*bed listening to the fury of howling storms. Petrified he would stare at the crashing breakers and beyond into the endless ocean, which so many years ago had swept his grandfather off a fishing vessel and swallowed him. He would often stare at the enigmatic mist as it came creeping down the mountain slopes and wonder whether this was smoke from the fires of hell, which he had heard priests and the other children talk about. And he remembered his grandmother’s stories of the grey people, who lived in rocks in the outfields. His grandmother had passed many years ago, so had his childhood faith, but now that feeling somehow crept up on him again.*

*On the speakers the pilot announced, first in Faroese, then in English, that there was fog over the airport and that the aircraft would therefore be unable to land at the moment. But the pilot said he would keep the passengers informed about any changes and let them know if it cleared up. Felix swore under his breath. Now he would have to float around up here for a while longer.*



JÓAN PAULI JOENSEN:

# BÓT OG BITI

Jóan Pauli Joensen is Professor of Ethnology and Cultural History at the University of the Faroe Islands. He has written numerous articles in scientific periodicals and papers, and has published several books related to Faroese culture history and traditions. His most recent book, *Bót og Biti*, is about the cuisine of Faroe Islands.

This book explores Faroese food culture within its wider historical and cultural context. Surveying a broad variety of sources, the book collects anecdotes, recipes, and interviews, exploring food and customs ancient and modern.

# STOCK AND BITE

FOOD AND EATING IN THE FAROE ISLANDS

*The most important crop to ensure the production of food was the cultivated grass of the infield and wild grass plants in the outfield, which made up the grazing for sheep, cattle, horses and geese and hay to feed the cattle in winter, and so we enter the subject of agriculture.*

*Oats were once cultivated in Faroe, but in recorded history the main sort of grain was barley or Faroese corn. Then roots made their entry. The eldest are the so-called 'Faroese roots', which adapted to the Faroese environment. Later Norwegian roots were imported as seed. There were also angelica gardens. Potatoes became very important in the 19th century, but it took time for people to get used to and to appreciate the nutritional value of potatoes. Eventually potatoes became one of the most important staple foods in every household.*

*The Faroese have also unknowingly eaten certain plants which gave them a supply of required vitamins. As regards fruit, only a few sorts of berries grew in Faroe. People ate angelica, both home-grown and wild, as well as sorrel.*

*Rhubarb and berry shrubs in gardens have been introduced by (mostly Danish) ministers of the Church (hereafter: 'ministers' or 'pastors') and officials of the Crown (hereafter 'officials'). They had gardens with such plants early on.*

*Sheep have been in the Faroes from ancient times, as have cattle. Pigs were*

*“Recently a few people have bred pigs, for example at the agricultural research station at Traðardalur on Sandoy*

*here also up until about 1200. At times pigs have been bred after that, but only in small numbers by officials who were used to eating pork wherever they came from. Recently a few people have bred pigs, for example at the agricultural research station at Traðardalur on Sandoy. One commercial pig farm was at Froðba, but it was discontinued for veterinary and environmental reasons.*

*From ancient times sheep have grazed outdoors throughout the year. Sheep provided the population with both meat and wool. Sheep farming has changed little for centuries. People had cattle mostly for the milk. Dairy products were particularly important in summer as the cows calved mostly in spring.*

*From the age of settlement, and for some time after, people tended cattle in summer pasture, which is part of the cultural heritage. But already by the Middle Ages the summer pasture tradition and all it entailed was discontinued. After that all agriculture centered on the original 85 or so settlement villages. The cattle were driven into the outfield and back into the cowshed except in summer when the women tended the cattle during the day in the outfield. In some villages this custom continued up until the mid 1960s. Tending the cattle this way was an exclusively female occupation.*

*Geese have been in Faroe since ancient times. They were first and foremost a source of meat while hens and ducks provided eggs.*



# FØROYA LJÓÐ/ SOUNDS OF THE FAROEES

MARIANNE CLAUSEN:

**Marianne Clausen** (1947 – 2014) was a Danish musicologist and choir conductor. Her life's work, begun in collaboration with her father in the early 1970s, continued during the 1990s, and concluded just weeks before her death, was the preservation of traditional Faroese folk singing, which she presented in a multi-volume set complete with music transcriptions. Based on more than 6,000 such recordings, collected by many different scholars throughout the entire 20th century, she published around 3,350 pieces spanning genres from various genres of traditional Faroese singing. She also collected hitherto unpublished song texts as well as historical and musicological analyses.



*The Faroese sing a lot. The fact that young people from the Faroes are time and again extremely successful in the multitude of popular singing contests on TV is not accidental. The Faroese have always been diligent singers, especially regarding the various genres of folk singing, which for centuries have formed an important part of Faroese culture. With the increasingly globalised everyday life of the past fifty years or so, song and music from all over the world has permeated everywhere, also to the Faroe Islands. Nevertheless, traditional Faroese folk singing and chain dance are still alive and well in the 21st century, while other societies have lost their original song and music.*

*In four large volumes – some would call them overwhelmingly large, but considering the vast amount of source material, so be it – I have presented the Faroese folk singing treasure; first, in 2003, the kvæði, then in 2006 spiritual singing and Kingo singing, in 2010 the Danish ballads, and finally in 2012 the book of skjaldur and rhymes. Later, I have often been congratulated on the books, and many copies have been bought and used regularly. But occasion-*

*ally, from various people, I have been presented with the wish for a single, manageable and handy volume, covering all of the topics. With the present book, I have attempted to comply with that wish.*

*The book is aimed at anybody interested in Faroese folk singing and*

*with some knowledge of written music. My hope is that it may be of use in music teaching, e.g. in music schools, upper secondary schools and colleges of education.*

*The book is  
aimed at anybody  
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Faroese folk  
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written music*





ELIN Á RÓGVI:

# OG MAMMA!

**Elin á Rógvi** (1976) lives in Tórshavn. She hosts a children's program for Faroese radio. Her debut novel *Moonlight* was published in 2007 and won a children's literature prize through the Nordic Literature and Library Committee. The book was published simultaneously in Danish, Greenlandic and Sami. Her most recent book, *Og mamma!*, was published in 2014 and has been nominated for the Nordic Council Children and Young People's Literature Prize 2015.

A book about the rooster Morgunfríði, who is no ordinary rooster...

"Granny has gone to bed and she is furious with me, because you ruined her sweater in the washing machine. So you are NOT waking her up," said granddad wagging his finger right under Morgunfríði's beak.

"That dog of yours isn't very clever, he is like a headless chicken, oh mother."

"Is your mother daft too?" granddad asked.

"It is unbelievable how often you have to mention about my mother, do you even know her, oh mother?"

"No, but you keep saying oh mother!" said granddad.

"I do no such thing. Oh mother," said Morgunfríði and tilted his head as he glanced at granddad.

The humorous cartoon-like illustrations by illustrator Marjun Reginsdóttir bring the texts to life for young readers and pre-readers.

“One egg breaks in his pocket and the first chick hatches. Soon all the chicks hatch

We're told about the grandfather's experiences, as well as how he tells others about them and how they react. For instance, the grandmother asks what the grandfather has put on the lawn – a hen-house perhaps? He answers in the rooster's words, that it is a rooster house: "...a single cabin, a man cave, a bachelor pad," prompting the grandmother to ask him to stop talking nonsense. Pauli thinks that the grandfather sounds like his little brother. The doctor next door, Hilmar, thinks that the chirping of the chicks is the grandfather's mobile ringing in his pocket. What else could it be? Viggo doesn't criticise his grandfather's story, but would much rather talk about his own amazing experiences and ideas than listen to his grandfather. In this way the individual characters each tell their unique stories. Towards the end, however, the various perceptions of reality are ratcheted up a level and

now the grandmother actually sees the big magnificent rooster and allows him to stay. Not least because he had already promised grandfather not to wear dungarees and utter nothing more than a cluck when grandmother is around. Nevertheless the rooster, who compulsively ends every sentence with the words "oh, my dear mother", is talkative. He talks even when grandmother is there. The equally talkative Viggo, who has a few bad speech habits of his own, such as saying "and you know what?" with every sentence, tells his grandmother that the rooster can speak but that his grandfather has asked it only to cluck whenever she's around. The polyphony of voices in which everyone gives their opinion but no one speaks over anyone else may therefore long continue. This means we have a lot more to laugh at and think about than we would if just one voice were dictating everything.

# NICLAS HERI JÁKUPSSON: KARLO OG LUDDI

**Niclas Heri Jákupsson** was born in 1968. He studied business and is a trained life coach. Since 2009 he has been running his own company, Fegin, which offers courses and talks on stress, job satisfaction, and motivation.

Jákupsson has composed dozens of songs and is also the man behind the concept Trølla Pætur (Troll Peter), a beloved children's character throughout the Faroes. He has a keen interest in joining history, myths and legends with tourism. He came up with the vision for the Mikladalur Selkie, a statue celebrating a famous Faroese legend, and he started the annual visits by the Christmas ship to the port of Klaksvík, an event that has been running for 24 years. He is an avid blogger and photographer. His book *Karlo and Luddi* is his first children's book publication and was published in 2014.



*Puffins Karlo and Luddi are twins.*

*Every autumn Karlo flies off to warmer countries with all the other migratory birds.*

*Luddi he stays behind, because he is too scared to fly or swim. But fear of flying is no good for a puffin; Luddi realizes this one spring when all the migratory birds return without Karlo.*

*Conquering his fear of flying, he sets off in a homemade dirigible, crossing the oceans to find his brother.*

**Read all about Luddi's eventful journey in this amusing story featuring pirates, a pink whale, an ancient treasure, and so much more.**

*“It’s another boy. Your name will be Luddi and I will never ever leave you*

*“What a beautiful baby boy,” said father puffin proudly and stroked his head.*

*“I think we should name him Karl,” said mother puffin. “Yes, Karl is a fine name for a puffling,” father agreed. But the other egg didn’t hatch. Days passed and mother puffin stayed in the nest.*

*Then after many days and nights, mother and father puffin finally had to leave their burrow. Karl was home alone. He was playing and kicked the egg by accident. The egg rolled out of the nest and down the hill. It rolled right past mother and father and off the cliff.*

*Father and mother puffin were heartbroken. Mother puffin sobbed and father puffin tried to comfort her with a hug.*

*They mourned like that for a long time. They hugged and gazed sadly into the horizon.*

*Then father puffin said, “I should go find food for Karl. I won’t be long.”*

*“Yes darling,” mother puffin answered and dried her tears.*

*Father puffin spread his wings and*

*prepared to fly. Just as he took off, he heard someone call for help.*

*Father puffin looked down and right there, below the cliff he saw something. It was a little chick struggling for its life. Can that be my chick? Father puffin thought. He swooped down towards the baby bird and, yes, it was a little puffling shivering in the waves. Father puffin was so overjoyed he almost forgot to fly. “Don’t worry little one, daddy is here,” he told the trembling puffling.*

*Father puffin flew back up and landed on the hilltop with the baby chick. Mother puffin couldn’t believe her own eyes. She cuddled the puffling, stroked his back and said softly, “It’s another boy. Your name will be Luddi and I will never ever leave you.” Luddi buried his head in his mother’s feathery chest. He had been terrified at sea, but now he felt warm, safe and loved.*

*Luddi and Karl grew and learned together. They loved each other and shared all sorts of games and fun.*





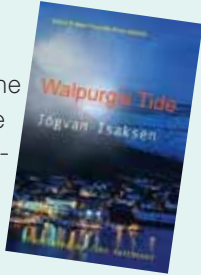
## BRAHMADELLARNIR

In December 2012, Verlagsgruppe Random House made a contract with author Jóanes Nielsen to publish his novel *Brahmadellarnir* in German translation. This is an historical event for Faroese literature, because no other Faroese author's work has until now been published on such a large publishing house. The novel „*Die Erinnerungen*“ was published in March 2016.

# RECENTLY SOLD

## KROSSMESSA

*Krossmessa* (2005) is the third book of nine in the crime series about journalist Hannis Martinsen written by Faroese author Jógvan Isaksen. The book was published in 2015 in the UK by Norvik Press, which is a publisher of University College London. In addition to English, it has been translated into Danish and Icelandic.



*Himlen har stjålet mine farver* (Heaven has stolen my colours) is a selection of surreal and visionary poems about dreams, potatoes, churches, birds, the weather and other phenomena from eight of the author's poetry collections published during 2003 and 2013.

## FEDGAR Á FERÐ

The Berlin-based German publisher Guggolz Verlag has published the Faroese classic *Fedgar á ferð* by Heðin Brú under the title *Vater und Sohn Unterwegs*. Heðin Brú is one of the most significant authors in the history of Faroese literature and is still much read. *Fedgar á ferð* was first published in 1940 and was the first Faroese novel to be translated into English (*The Old Man and his Son*). The book was translated from Danish into German in 1961 but the Guggolz Verlag has chosen to make a new translation from the original Faroese. Richard Kölbl is the translator.

## TEMA VIÐ SLANKUM

The novel *Tema við slankum* by author Sólrún Michelsen has been published by the Swiss publisher Unionsverlag (Zürich) and is available in all German speaking countries. *Tema við slankum* was first published in the Faroe Islands in 2007 and has been translated into German by Inga Meincke under the title *Tanz auf den Klippen*. The novel has also been translated into Danish and Norwegian.

## HIMLEN HAR STJÁLET MINE FARVER

A new poetry anthology by Tóroddur Poulsen was released in March 2015 in Denmark by forlaget politisk revy.

## SKRIVA Í SANDIN

*Skriva í sandin* (*Writing in the sand*) by author Marjun Syderbø Kjelnæs

was released in 2010 and gives us glimpses into the lives and struggles of young adults age 16 to 20. The book has been translated into Danish and Norwegian and now also into Icelandic and has received good reviews in these countries. The book won the White Raven prize from Deutsche Jugendbibliothek and the book prize of the Nordic Librarian Association. *Writing in the sand* was also the Faroese nomination for the first Nordic Council Children and Young People Literature Prize in 2013. The Icelandic version *Skrifa í sandinn* is translated by Heiðrún Hødd Guðmundsdóttir and published by Bókaormurinn.

## APOLLONIA & JANUS ER EIN STJØRNA

The Danish publisher, Hovedland, has bought the rights to publish two picture books for children by author and illustrator Edward Fuglø. One of the books, *Apollonia*, was published

in 2007 and was nominated for the West Nordic children and young People's Literature Prize the same year. *Apollonia* is about a seamstress at the old theatre who has always wanted to be an actress. One day she puts on Ophelia's dress and suddenly something very strange happens. *Janus er ein stjørna* (*Janus is a star*) was published in 2009. The book is about Janus who ventures into a journey among the stars and there he meets Ursus the polar bear who needs a fearless helper on a dangerous quest.

## SKRÍMSLINI

The successful children's book series about the charming monsters has been translated into Chinese and the publisher, Maitian Culture Communication, has already bought the rights to the latest book in the series, *Monster Kitty*. The co-authors behind

the successful series are a true Nordic trio: Icelandic Áslaug Jónsdóttir (who is also the illustrator), Swedish Kalle Güettler and Faroese Rakel Helmsdal. The first book in the *Monster* series, *No! Said Little Monster* is now available in Faroese, Icelandic, Swedish, Catalan, Castilian, Galician, Basque, Lithuanian, Chinese, French, Spanish, Danish, Finnish, and Norwegian.

## RÓT TRIPP – ORÐ EN ROUTE

The poetry collection by Marjun Syderbø Kjelnæs was published by Sprotin in 2012 and has since been translated into English and this year the Norwegian publisher Bokbyen has bought the rights to publish the book in Norway.

## ERU KOPARRØR Í HIMMIRÍKIÐ?

In 2012 Faroese film director and screenwriter Katrin Ottarsdóttir made her debut on the Faroese literary book shelf with the acclaimed poetry collection „*Eru koparrør í himmiríkið?*“ for which she received the M.A. Jacobsens Award for fiction in 2013. The collection has now been translated into Danish and published by Torgard.

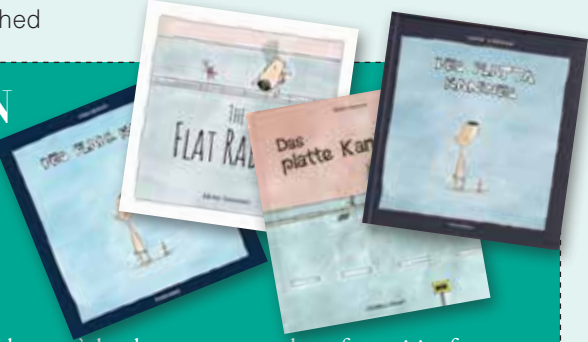


## FLATA KANININ & EIN HUNDUR, EIN KETTA OG EIN MÚS

The two books *A dog, a cat and a mouse* and *The flat rabbit* have now been published in Sweden by Kabusa Böcker. Kerstin Aronsson has translated both books,

and Oskarsson's books are now available in eight different languages. *Flata kaninin* was also published in Canada and the Czech Republic in 2014. The vast

number of enquiries from publishing houses demonstrates that Bárður Oskarsson is one of the most popular Faroese authors at the moment.





# BOOK PUBLICATIONS 2011-2016

## FICTION

**Bókin um tað góða (2015)**  
Carl Jóhan Jensen  
[Sprotin](#)

**Eg siggi teg betur í myrkri – Forspæl til ein gleðileik (2014)**  
Carl Jóhan Jensen  
[Sprotin](#)



**Hinumegin er mars (2013)**  
Sólrún Michelsen  
[Mentunargrunnur](#)  
[Studentafelagsins](#)

**Brahmadellarnir (2011)**  
Jóanes Nielsen  
[Mentunargrunnur](#)  
[Studentafelagsins](#)  
*Rights sold to: Denmark, Norway, Germany*

## NON-FICTION

**Bót og biti (2015)**  
Jóan Pauli Joensen  
[Fróðskapur](#)

**Føroya ljóð / Sounds of the Faroes (2014)**  
Marianna Clausen  
[Stiðin](#)

**Siglandi arvurin – søgan um føroyskt træskipasmíð (2013)**  
Óli Olsen  
[Kjølur](#)

## CRIME

**Zapatista (2014)**  
**Offurmorðið (2013)**  
Durita Holm  
[Freyja](#)



**Brot (2013)**  
Páll Nolsøe  
[Sprotin](#)



**Hitt blinda liðið (2015)**  
**Vølundarhús (2014)**  
**Prædikarin (2013)**  
**Tann fimti maðurin (2012)**  
Jógvan Isaksen  
[Mentunargrunnur](#)  
[Studentafelagsins](#)

## SCI-FI

**Vitjan... (2011)**  
Annfinnur í Skála  
[Sprotin](#)

## POETRY



**Sunnudagsland (2016)**  
**Hyasinttið (2014)**  
Sissal Kampmann  
[Mentunargrunnur](#)  
[Studentafelagsins](#)

**Glopramjólk (2015)**  
**Rustur sum viður og vindur (2014)**  
**Einglasuð (2013)**  
Tóroddur Poulsen  
[Mentunargrunnur](#)  
[Studentafelagsins](#)

**Opus 6 – ein symfoni fyrir æðrar (2014)**  
Petur Pólson  
[Sprotin](#)



**Av heilum hjarta (2015)**  
**Oktoberbløð í fallandi sól (2014)**  
Oddfríður Marni Rasmussen  
[Sprotin](#)

**Desembermorgun (2015)**  
**Hvat hjálpir einum menniskja at vakna ein morgun hesumegin hetta áratúsundið (2013)**  
Kim Simonsen  
[Mentunargrunnur](#)  
[Studentafelagsins](#)

**Tað orðið (2015)**  
Heðin M. Klein  
[Mentunargrunnur](#)  
[Studentafelagsins](#)

**Messa fyrir ein film (2015)**  
**Eru koparrør í himmiríki (2012)**  
Katrín Óttarsdóttir  
[Mentunargrunnur](#)  
[Studentafelagsins](#)

**Opna (2016)**  
**Rót Tripp (2012)**  
Marjun Syderbø Kjelnæs  
[Sprotin](#)  
*Rights sold to: Norway (English translation available)*

## SHORT STORIES

**Glasbúrið (2015)**  
Sámal Soll  
[Sprotin](#)



**So hon starir inn í vegg (2015)**  
Arnbjørn Ó Dalsgarð  
[Bókadeild Føroya](#)  
[Lærarafelags](#)

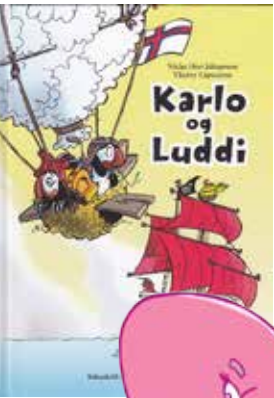
**Skuggamynd (2015)**  
Ingun Christensen  
[Bókadeild Føroya](#)  
[Lærarafelags](#)

**Rottan (2011)**  
Sólrún Michelsen  
[Mentunargrunnur](#)  
[Studentafelagsins](#)  
*English translation available*

## YOUNG ADULT

**Hon, sum róði eftir ælaboganum (2014)**  
Rakel Helmsdal  
[Bókadeild Føroya](#)  
[Lærarafelags](#)

## CHILDREN



**Karlo og Luddi (2014)**  
Niclas Heri Jákupsson  
[Bókadeild Føroya](#)  
[Lærarafelags](#)

*Translated into English, available as e-book*

**Kópakonan (2015)**  
**Simmsalabimm (2014)**  
**Poetikur (2012)**  
Edward Fuglø  
[Bókadeild Føroya](#)  
[Lærarafelags](#)

**Páll Fangi (2013)**  
Oddvør Johansen  
[Bókadeild Føroya](#)  
[Lærarafelags](#)

**Torkils døtur (2013)**  
Sólrún Michelsen  
[Bókadeild Føroya](#)  
[Lærarafelags](#)



**Veiða vind (2011)**  
Rakel Helmsdal  
Bókadeild Føroya  
Lærarafelags  
Rights sold to: Iceland

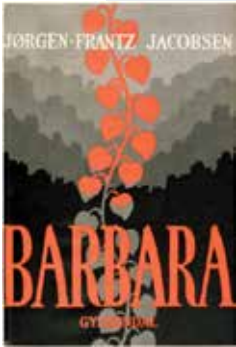


**Wilbert (2016)**  
**Stríðið um tað góða grasið (2012)**  
**Flata Kaninin (2011)**  
Bárður Oskarsson  
Bókadeild Føroya  
Lærarafelags  
Rights sold to: Denmark,  
Germany, Norway, Canada,  
Czech Republic, Sweden,  
Iceland

## CLASSICS

**JØRGEN-FRANTZ JACOBSEN**  
(1900-1938)

Jacobsen has a distinct place in Scandinavian literature as he is the only Faroese writer to achieve international best-seller status. This status derives from his sole novel, *Barbara* which was published posthumously. The novel was translated into five other languages shortly after the first edition in the Danish language. It was also adapted as a motion picture directed by Danish Nils Malmros in 1997. These facts, together with Jacobsen's essays, a study of the Faroe Islands published in the guise of a travel guide, and a volume of his letters, are sufficient to suggest that had he lived longer, he would have been one of the outstanding literary figures in Scandinavia in the twentieth century.



**Barbara (1939)**  
– translated into more than 20 languages.

**Det dyrebare liv (1963)**  
– collection of letters to William Heinesen.

**HEÐIN BRÚ**  
(1901-1987)

Heðin Brú was the penname of Hans Jacob Jacobsen, a Faroese novelist and translator.



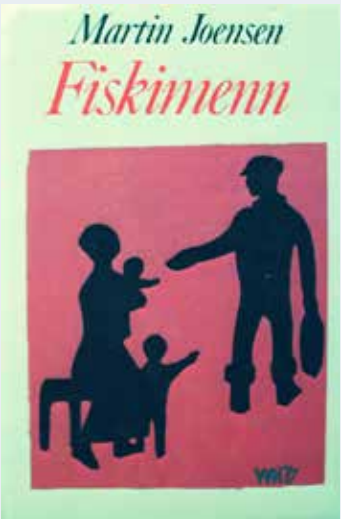
Heðin Brú is considered to be the most important Faroese writer of his generation and is known for his fresh and ironic style. His most famous novel, *Fæðgar á ferð* (*The Old Man and His Sons*), was chosen as the Book of the twentieth century by the Faroese, and it was his first novel to be translated from Faroese into English. It tells the tale of the transformation of a rural society into a modern nation of fisheries and the conflicts between generations that result.

**Fæðgar á ferð (1940)**  
Translated into Icelandic, Danish, Norwegian, German, Greenlandic, English, Polish, Swedish.

**MARTIN JOENSEN**  
(1902-1966)

Martin Joensen was a Faroese teacher and author who wrote two novels and a number of short stories, articles and some poetry. His literary works deal with the everyday life, and social and gender related circumstances of his contemporaries.

**Fiskimenn (1946)**  
Translated into Norwegian



## WILLIAM HEINESEN

(1900-1991)

William Heinesen was born in Torshavn, the son of a Danish mother and Faroese father, and was equally at home in both languages. Although William spent most of his life in the Faroe Islands his mother tongue was Danish, and to him it was destiny rather than choice to write in Danish. William Heinesen is generally considered to be one of the greatest, if not the greatest, Scandinavian novelist of the twentieth century. His books have been translated into 19 languages.

**Blæsende gry (1934)**  
**Den sorte gryde (1949)**  
**De fortabte spillemænd (1950)**  
**Moder syvstjerne (1952)**  
**Det gode håb (1964)** – awarded the Nordic Council Literature Prize together with Olof Lagercrantz





# AWARDS AND NOMINATIONS

## M.A. JACOBSEN'S AWARDS



### FICTION

The M.A. Jacobsen Award for fiction 2015 was given to Carl Jóhan Jensen for this novel „*Eg síggi teg betur í myrkri*“ („*I see you better in the dark*“) which was published by Sprotin in 2014. This is Carl Jóhan's third M.A. Jacobsen award as he also got the prize within the fiction category in 1989 and 2006. The committee says that his novel „*Eg síggi teg betur í myrkri*“

fascinates the reader with its rich language, narrative story-telling and complex plot.

### NON-FICTION

The M.A. Jacobsen Award for non-fiction 2015 was handed to Jóan Paula Joensen, Professor of Ethnology and Cultural History, for his work „*Bót og biti, vol I & II*“ from 2015. In its justification the committee says that the work is a result of the professor's great curiosity and story-telling and that the work is an important contribution to Faroese cultural and historical heritage.

### CULTURE

The M.A. Jacobsen Award for Culture 2015 was given to comedian Jákup Veyhe. The committee says in its motivation that Jákup since he started imitating Mr. Atli P. Dam, the Prime Minister of the Faroe Islands in the early 1990s, has with his humour and great acting abilities been a great asset to the mental health of the Faroese people. On top of that Jákup Veyhe has also been one of the pioneers within the Faroese film production.

## NORDIC COUNCIL LITERATURE PRIZES



Carl Jóhan Jensen's novel „*Eg síggi teg betur í myrkri*“ („*I see you better in the dark*“) is the Faroese nomination for the Nordic Council Literature Prize 2016. The title is a quote from Emily Dickinson's poem *I see thee better – in the Dark*. The paradox of this line points to the novel's dual levels

in both plot and concept. The inspiration for the novel's protagonist is the Icelandic poet Einar Benediktsson (1864-1940), who not only was a poet but also had a great national vision of what he could accomplish for the modernisation of Iceland. In this fictional treatment the protagonist is called Benedikt Einarsson, and the story begins on 25 August 1939 aboard the S/S *Lyra*, on its way north from Bergen. The novel is fragmentary in composition and jumps between time periods, sometimes by way of realistic flashbacks, sometimes by way of more dreamlike descriptions. Yet the central anchoring point is a moment on the *Lyra's* deck.

„The language of the novel is a poetic language entirely the author's own. A work of art in itself.

„The novel was published by Sprotin in 2014. The winner will be announced at the autumn session of the Nordic Council in Copenhagen on 1 November.



### NORDIC COUNCIL CHILDREN AND YOUNG PEOPLE'S LITERATURE PRIZE

The Faroese nomination this year is the book *Og mamma!* by Elin á Rógvi (1976). It is a seven-chapter book for listeners and readers aged 3 and up. The author has worked as a producer for Faroese children's radio, and in 2007 she published a children's crime novel. *Og mamma!* is set at the turn of the year, from New Year's Eve to 2 January, and follows a grandfather, his wife, and the two grandchildren who are staying with them.



# BOOKS WITH THE FAROE ISLANDS AS TOPIC & LOCATION



**LISBETH NEBELONG**, Denmark:  
*Færø Blues Trilogy* (2016)



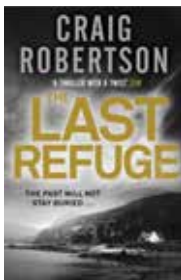
**JOHAN HARSTAD**, Norway:  
*Buzz Aldrin, hvor ble det av deg i alt mylderet?* (2006)



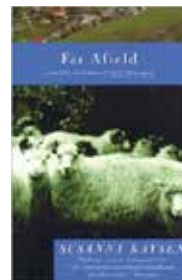
**SILVIA HENRIKSDÓTTIR**, Norway:  
*Sig at du lyver* (2012),  
*Djevelen kan ikke læse* (2014)



**CHRIS OULD**, UK:  
*The Blood Strand* (2016)



**CRAIG ROBERTSON**, UK:  
*The Last Refuge* (2014)



**SUSAN KAYSEN**, USA:  
*Far Afield* (2002)



Mynd: Faroephoto

**Bókadagar, the Faroese Book Festival** is a key event in the Nordic House. The Book Festival offers a programmer for both adults and children with readings, debates, meet the author events and workshops. This year the Book Festival will take place 25 – 27 November and have a special focus on authors nominated for the Nordic Literature Price 2016.



# SUMMER INSTITUTE IN FAROESE LANGUAGE AND CULTURE 2016

Many of the participants of the Summer Institute in Faroese Language and Culture run by the University of the Faroe Islands come back for more. Matthew Landrum from Michigan, USA, participated for the third time in 2014. He has learned Faroese so well that he now translates Faroese poetry and fiction into English.



**THE NEXT SUMMER INSTITUTE WILL TAKE PLACE 8-27 AUGUST 2016, AND ROOM IS FOR 35 STUDENTS. FURTHER INFORMATION ON [WWW.SETUR.FO](http://WWW.SETUR.FO)**

Matthew says that in 2011, when he first attended the Faroese Summer Institute, he couldn't have imagined the academic and culture avenues of exploration that it would open up: „The grammar and language lessons and expeditions and lectures in culture gave me the overview I needed to start working with Faroese poetry.

Collaborating with a native speaker (the writer or another Faroese), I've translated works by five Faroese authors. The islands have an astonishing amount of talented writers and it's been great to bring their work to a wider audience online and in print. Attending the Institute has been a great way to keep up my Faroese studies

and to launch into projects with the aid and assistance of the faculty“. Matthews's translations from Faroese have appeared in e.g. The Adirondack Review, Asymptote Journal and in the magazine PANK. Landrum has studied English and Creative Writing. He teaches English at Aim High School in Whitmore Lake, Michigan.

# ARTIST RESIDENCIES

## WILLIAMSHÚS

Williamshús is the private residence and primary workplace of Faroe Islands most famous writer William Heinesen (1900-1991). The house is now open to the public and remains unchanged since Heinesen's passing in 1991. The museum offers an interesting insight into the artworks on display and the unique interior of the house decorated by Heinesen and his son, painter Zacharias Heinesen. Part of Williamshús also functions as an artist residency where artists can stay and work for a week or up to three months. The small apartment is suitable for one person or a couple with one child. Artists can apply by sending an enquiry to [williamshouse@gmail.com](mailto:williamshouse@gmail.com).

**Further information:**  
[www.williamshus.wordpress.com](http://www.williamshus.wordpress.com)

## LISTAMANNAHÚSINI Á DALATRØÐ

Faroese artist and sculptor Janus Kam-ban (1913-2009) wrote in his will that his home should be used as an artist residency for Faroese visual artists or foreign visual artists if the visit is an exchange with a Faroese artist going abroad. He also mentioned the possibility of a foreign author to stay and work in the residency for a limited period between three and twelve months. Artists can send an application to:

*Listafelag Føroya, P.O.Box 1141,  
FO-110 Tórshavn,  
or send an email to [listafelag@olivant.fo](mailto:listafelag@olivant.fo)*

## SKÚLIN Í TJØRNUVÍK

In the small village of Tjørnuvík the old school which is not in use anymore has been made into an artist residency which LISA, the Faroese Artist Association, administers. The school is on two floors; on first floor there are two work rooms and a bathroom, and on the second floor there is a small kitchen and a bed room. The residency is available for 1-3 months and suited for 1-2 people, and applications should be sent to: [lisa@lisa.fo](mailto:lisa@lisa.fo).

**Further information:**  
[www.lisa.fo](http://www.lisa.fo)

# NORDIC TRANSLATION GRANT

The grant supports Nordic publishing houses in translating literature from one Nordic country to another. In order to receive funding, you need to apply for the grant in the country in which the work was originally published. For the Faroe Islands, this means applying through FarLit.

## PURPOSE

The Nordic Council of Ministers' culture and arts programme has taken over the administration of the scheme to support the translation of literature and drama from one Nordic language to another. Grants are available for prose, poetry and drama, non-fiction of general interest (including essays and biographies), comic books and children's books. Grants are also awarded to special issues of magazines with a Nordic focus.

Special consideration is given to applications for grants for the translation of poetry and drama; and works that have been awarded the Nordic Council Prize for Literature will be accorded top priority for up to three years after winning the prize. Priority is also given to the minority language areas in the Nordic countries.

Application form and further information is available at [www.farlit.fo](http://www.farlit.fo). Any further questions can be directed to the Literary Coordinator at [urd@farlit.fo](mailto:urd@farlit.fo)

Application  
dead-lines:

**1 April and  
1 October**

## CONTACTS IN THE OTHER NORDIC COUNTRIES AND REGIONS:

### Denmark:

Danish Arts Foundation  
(Statens Kunstfond)

### Greenland:

Greenlandic Society of  
Authors  
(Kalaallit Atuakkiortut)

### Finland:

FILI  
(Suomalaisen  
Kirjallisuuden Seura)

### Iceland:

Icelandic Literature Center  
(Miðstöð Íslenskra  
Bókmennta)

### Norway:

NORLA

### Sami:

Sami Artists' Council  
(Sámi Dáiddárráðði)

### Sweden:

Swedish Arts Council  
(Kulturrådet)

# INTERNATIONAL TRANSLATION AND PRODUCTION GRANT

The Faroese Cultural Fund, Mentanargrunnur Landsins, grants subsidy for translation and production of works formerly published in Faroese or by a Faroese publisher. The application must come from a foreign publisher or translator.

To process the application the National Cultural Fond needs a copy of the contract with the Faroese right's holder and a copy of the contract with the translator (unless the work has already been translated into the language in question). A translator needs to enclose a presentation of the qualifications and previously translated and published titles. A budget has to be enclosed too.

of the Faroese Cultural Fund. The application should be sent either by snail mail to the following address:

**Mentanargrunnur Landsins,**  
Lützenstrø 4,  
P.O.Box 3198  
FO-110 Torshavn  
The Faroe Islands



## THE APPLICATION FORM IS AVAILABLE AT [WWW.FARLIT.FO](http://WWW.FARLIT.FO)

The application deadline varies and your application, once received, will be processed at the next meeting

or by email: [mentan@mentanargrunnur.fo](mailto:mentan@mentanargrunnur.fo)

If you need further information you are welcome to contact FarLit at [urd@farlit.fo](mailto:urd@farlit.fo)





# FarLit

Books from Faroe Islands / Bücher von den Färöer Inseln



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**Contact us at:**  
*[farlit@farlit.fo](mailto:farlit@farlit.fo)*