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news of norway



norway comes to america
pages 3-12

2010 in Review: Norwegian Culture on Display Across North America

dear reader,

Throughout the year, “Norway Comes to Washington,” the Embassy’s celebration of Norwegian culture, has brought Norwegian visual art, design, music, opera, film and literature to the nation’s capital. This issue of *News of Norway* looks at some of the notable events from that cultural festival and others across North America.

When we learned that the National Gallery of Art (NGA) was planning an extensive exhibition of the prints of Edvard Munch (see facing page), we decided to build on this opportunity, and the idea of the “Norse Soul” exhibit (see pages 10 and 11), featuring contemporary visual art, was born. The American University Museum welcomed the exhibit to the Katzen Arts Center, where visitors experienced some of the best contemporary art Norway has to offer. As you will see on those pages, Nordic expressionism can be dark, but it can also convey an intense appreciation for beauty and nature.

Music was the other pillar of the festival, including both classical music and jazz by some of Norway’s best musicians, many of whom tour the United States regularly. The Nordic Voices



concert at the NGA was a highlight, garnering a rave review in the *Washington Post*.

Nordic expressionism can be dark, but it can also convey an intense appreciation for beauty and nature.

“Jazz in the Garden” at the NGA, with the Bjørn Solli Quartet and Carsten Boe Trio, was a crowd-pleaser. The premiere of *Max and Moritz*, a playful opera for children (p. 12), created by Norwegians and performed in English, drew a full house.

I would like to take this opportunity to thank everyone who contributed to Norway Comes to Washington. Our partners were invaluable in making it all happen.

I hope our readers enjoy the sampling of the art and some of

the events in this *News of Norway*.

—Jannicke Jaeger

Counselor and Head of Communications


From the Editor

This marks my first issue as editor of *News of Norway*. I’m honored to take the reins from Arild Strommen, who did an excellent job at the helm for the last 5 years. Arild has moved on to a job heading up communications with the Norwegian Institute for Cultural Heritage Research in Oslo. We wish him well.

I was born in Hartford and grew up in Washington, D.C., where I majored in English at Georgetown University. As the first native English-speaking editor of *News of Norway*, I represent a bit of a departure. The thinking is that I can bring a uniquely

American point of view to the publication, which is aimed not at Norwegians living in Norway but at people living in America who are interested in learning about Norway. This is a job I tackle with relish. Having grown up in D.C., I was constantly exposed to a variety of peoples and cultures. Learning about them, and helping foster communication among those groups, has always fascinated me.

But this is not my magazine; it is yours, the readers’. *News of Norway* is here to enlighten and to engage with you. So please get in touch with me. Tell me what you like



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about the magazine and what you don’t. Tell me what’s working and what needs to be fixed. And tell me what topics you would like to see us tackle in the future.

Please write me care of the Embassy in D.C. (address above) or via e-mail at editor@norway.org. I can’t guarantee that every story idea will make it into *News of Norway*, but please know that your feedback is always appreciated. I want this publication to be what you, the readers, want it to be.

—Kenneth Krattenmaker
Editor

Clockwise from upper right:

Two Women on the Shore, 1898/1904–06, color woodcut. Print Purchase Fund (Rosenwald Collection) and Ailsa Mellon Bruce Fund, 1978

Two Women on the Shore, 1898/1906, color woodcut, The Epstein Family Collection, in Honor of the 50th Anniversary of the National Gallery of Art, 1991

The Kiss III, 1898

color woodcut, The Epstein Family Collection

The Kiss IV, 1902, color woodcut, The Epstein Family Collection, 1990

The Kiss IV, 1902/1910-1914, color woodcut, The Epstein Family collection

Below:

Vampire II, 1895, lithograph in black on thin grayish white China paper. The Epstein Family Collection.

Vampire II, 1895/c. 1913, color lithograph, The Epstein Family Collection

All images courtesy the National Gallery of Art, Washington, D.C., © Copyright Munch Museum/Munch Ellingsen Group/ARS, NY 2009



edvard munch's

variations

variations

variations

on a theme

by kenneth krattenmaker

In the summer of 2010, the National Gallery of Art presented *Edvard Munch: Master Prints*, a collection of nearly 60 of the Norwegian artist's most important prints. Examining themes of love, attraction, alienation, and death, the artist often reworked and revisited his prints, working on individual prints over the course of several years, sometimes altering and reusing his original printing plates across a decade.

The artwork that evolved into "Vampire II" began as a depiction of two lovers embracing. A friend of Munch suggested that the female figure in the image appeared to be preying on the man, and Munch reworked the print numerous times to reflect that theme. The definitive version is the one at

lower left, begun in 1895 and completed in 1913. Red varnish completes the work's transformation from a depiction of a tender embrace to something more ominous.

"Two Women on the Shore" receives many different treatments, some bright and sunny, others darker and unsettling.

Various permutations of "The Kiss" were on display at the show, featuring different background colors, materials and textures. In some versions, the two lovers' features are distinct; in others, they blend together as though the two lovers have become one.

Presented here is a small sampling of the works on display at the exhibit, part of the Norwegian Embassy's "Norway Comes to Washington" festival. ■

“constructions”: norwegian art and design tour canada

by randi kårstød



Art by Jewelry artist Anne Lene Løvhaug

Constructions, a traveling exhibition of 27 unique objects, tours Canada in late 2010 and early 2011.

The title refers to the various construction methods the artists have employed, using commonplace objects in unusual ways, creating patterns reflected in the objects' form and expression. The viewer picks up on the patterns and unusual construction materials, and becomes involved in visually constructing or deconstructing the artifacts.

About half of the featured artists come from the north of Norway, and many incorporate traditional, everyday objects into their works.

“I want to comment on social differences, power and misuse of power. I am seeking to say something about the expectations and ideals that come into play.”

—Marit Helen Akslen

People familiar with Norwegian culture, for instance, will notice that the artist Marianne Moe has created a traditional Norwegian purse, called a *bunadsveske*, out of a decidedly nontraditional—yet quintessentially Norwegian—material: the leg of a pair of ski pants (*nikkers*, in Norwegian).

Jewelry artist Anne Lene Løvhaug starts with factory-made items—small decorative figurines of the sort many Norwegians saw in their great grandmothers' houses as children—and dresses them in fanciful, homemade costumes. In “Little Sister Happy and Little Sister Sad,” she crochets a red suit for a small Bambi-like figurine, playfully making the ear warmers into exaggerated, long scarves that cascade around the creature. Her unexpected additions to mass-produced ornaments blend nostalgia with a sense of the new.

A striking piece is “White Dress (*Hvit Kjole*),” by Marit Helen

Akslen. The six-foot sculpture, in the shape of a woman's dress, is constructed from 250 men's shirt collars, buttoned together to form a mesmerizing pattern. Writes Akslen, “I want to comment on social differences, power and misuse of power. ... I take elements from clothing, re-code them and create new antagonistic images. ... In our culture, the dress is considered to be a purely woman's piece of clothing, while the collars that make up the dress are from the



“After the Storm (*Etter orkanen*)” by Erlend Leirdal



“Little Sister Happy and Little Sister Sad,” by Anne Lene Løvhaug

world of men. ... I am seeking to say something about the expectations and ideals that come into play when someone steps into this dress.”

In “After the Storm (*Etter orkanen*),” Erlend Leirdal has assembled a fanciful structure out of wood that was salvaged following a fierce Norwegian storm.

“I was struck by how trees torn apart in this way reveal the construction of the tree itself. The pieces of wood used in this sculpture are from just such trees. As the climate changes, both our forests and the structure of our buildings will also have to change,” he writes.

Artist Aslaug Juliussen incorporates unusual yet traditional materials such as reindeer horn and bone into many of her works, which have been purchased by National Touring Exhibitions Norway, the Arts Council Norway, the National Museum of Decorative Arts in Trondheim, and the Art Museum of Northern Norway.

The patterns and constructions underlying these objects are not cold or commercially created; these artifacts are not industrialized. Instead, the artists use unexpected materials to play with conventional notions of industrial design, constructing a new and often humorous comment on our conception of reality.

These are gems for the artistic mind. Form follows function and function follows form; the materials used to construct the artwork become as important as the ideas behind the works.

The exhibition includes popular workshops with visiting artists and outreach activities for young audiences.

Constructions is curated by Edith Lundebrekke for the Norwegian Ministry of Foreign Affairs and the Norwegian Association for Arts and Crafts, and opened in Toronto at the renowned Design Exchange on November 17, 2010.

From there, it travels to the Karsh-Masson Gallery in Ottawa, opening in early February 2011. ■



“White Dress (*Hvit Kjole*),” by Marit Helen Akslen

constructions tour schedule

Toronto

Nov. 17, 2010 – Jan. 23, 2011

Opened: Nov. 19, 2010

Design Exchange

234 Bay Street, Toronto ON M5K 1B2

Phone: 416.363.6121

Hours: Mon. – Fri. 10:00 a.m. – 5:00 p.m.

Sat. – Sun., 12:00 noon – 5:00 p.m.

www.dx.org

Ottawa

Feb. 4, 2011 – March 20, 2011

Opening: Feb. 3, 2011, 5:30 p.m.

Karsh-Masson Gallery

136 St. Patrick Street, Ottawa ON

Phone: 613.580.2424, ext. 14167

Hours: Wed. – Sun., 10:00 a.m. – 4:00 p.m.



Above: A still from the movie *Twigson*. Right: *SOS Summer of Suspense*.

about people, not princesses

norwegian children's
movies find an audience
in canada

by randi kårstad

“Films for children from Norway are about people, not Disney princesses,” says Jo-Anne Blouin, President and Artistic Director of The Montreal International Children’s Film Festival, known by its French acronym FIFEM (*Festival International du Film pour Enfants de Montréal*).

She has a special place in her heart for Norwegian feature films for young audiences. Asked why Norwegian films have a growing audience in Canada, she says, “I think it has to do with a feeling of shared identity between two ‘Nordic peoples.’ We have the impression that the films have been shot in our country; ... we recognize the blue of the winter sky, the windy countryside under a snowstorm, and mostly, the resolve of individuals, young or old, to survive, to explore, to overcome all kinds of obstacles. Norwegian films are definitely modern, as they depict the lives of families in their daily routine, including the problems both youngsters and adults have to face.”

Audiences and juries agree. Norwegian films have received many awards at FIFEM

in recent years. *Rafiki* (*Bestevenner-Rafiki*, directed by Christian Lo, 2009) won Special Prize Children’s Jury in 2010, as well as the Special Prize of the International Jury (a jury of adults), and *SOS Summer of Suspense* (*SOS — Svartskjær*, directed by Arne Lindtner Næss, 2008) won Special Prize Children’s Jury in 2009.

Every spring, FIFEM runs a busy program in Montréal’s Rosemont district. Between shows, the atmosphere is chaotic, as kids and their parents line up in the cold to cram into the small theater. During screenings of foreign-language films, two actors translate and dub live, on the fly, from the back row—with amazing accuracy and speed. (Subtitles in French don’t cut it for children.) The post-screening Q&As are refreshing and precious, revealing the boldness and innocence of little minds.

“Norway and the Nordic countries are known for their good-quality films for young audiences,” says Stine Oppegaard, Head of International promotion at the Norwegian Film Institute. “They have always been popular at festivals abroad.”



Norway was also well-represented at Sprockets—part of the Toronto International Film Festival circuit, held every April—this year, with three films, *Twigson* (*Knerten*, directed by Åsleik Engmark, 2009), *Bawke* (directed by Hisham Zaman, 2005) and *Ploddy the Police Car* (*Pelle Politibil*, directed by Ramus A. Sivertsen, 2010). Although the festival has no jury or competition, *Twigson* received positive reviews and much attention at the festival.

At the Freeze Frame Children’s Film Festival in Winnipeg this year, *The Ten Lives of Titanic the Cat* (*Titanics ti liv*, directed by Grethe Bøe, 2008) won the Audience Award. Coming up in competition at the Ottawa International Animation Film Festival is *An Angry Man* (*Sinna Mann*, 2010) by animator Anita Killi. It received a great start at the Berlin festival in February.

Norwegian film exports combine for approximately 30 million NOK (5.25 million CAD, \$5.14 million USD) in worldwide box office per year. Approximately 20 films are produced per year in Norway, one-third of them for young audiences. ■

norway's strange musical bedfellows

The two genres of Norwegian music with the largest international audiences — black metal and jazz — make for a musical odd couple.

by kristian landsgård



Norwegian jazz musician Eivind Opsvik

norwegian jazz

Norway has had an internationally acclaimed jazz scene since the 1960s, and today more than 20 jazz festivals take place in Norway every year. Norwegian jazz musicians also have a big international audience, the U.S. included.

During the 2010-11 cultural festival “Norway Comes to Washington,” sponsored by the Norwegian Embassy in Washington, D.C., several Norwegian jazz musicians performed for an American audience.

In August, both the Bjørn Solli Quartet and the Carsten Boe Trio performed at the National Gallery of Art’s Sculpture Garden on the National Mall. One of Norway’s most renowned jazz guitarists, Bjørn Solli tours regularly, and his world tours have taken him to such places as China, Vietnam, Nepal, India, Australia, Russia and the U.S. In 2002, he was voted “young Norwegian jazz musician of the year” during the Moldejazz festival. He works out of New York City, and is also a member of the band of R&B singer Nora Noor.

The music of Carsten Boe, whose band includes bassist Svein Otto Aarbostad and rhythm guitarist Axel Jean Viale, is inspired by the legacy of Django Reinhardt, the famed Gypsy guitarist. The trio’s 2009 album *Below Zero* received excellent reviews, and was ranked among the top five Norwegian releases by Norwegian weekly newspaper *Dag og Tid*.

In June, Norwegian jazz musician Eivind Opsvik performed with Swedish colleague Samuel Hällkvist and the Bjørn Thoroddsen Trio at Nordic Jazz, an annual concert series in Washington, D.C.

The Carsten Boe trio



norwegian black metal

Although the Norwegian black metal scene is perhaps less known than the country’s jazz offerings, Norwegian bands have a large international following. In fact, Norwegian bands have had a great impact on the development of the black metal sub-genre.

Black metal music is characterized by high-pitched screaming, sometimes-grunted vocals, heavy rhythms, elaborate guitar riffs, and dark, theatrical lyrics. The genre grew out of a small Norwegian sub-culture in the early 1990s, with bands such as Burzum, Darkthrone, Emperor, Immortal, and Mayhem leading the way. The initial movement was met with general skepticism in mainstream society, as a handful of high-profile members were associated with church arsons and other crimes.

While black metal remains something of an underground phenomenon, the community has grown and developed beyond its initial extremism. Today, Norwegian black metal bands are held in high esteem internationally, and the genre has come to represent an important Norwegian cultural export.

(Much of the artwork of Bjarne Melgaard, featured in the Norse Soul exhibit discussed on pages 10–11 of this issue, is inspired by black metal.)

This winter, two of Norway’s most popular black metal bands will launch a world tour, playing in 21 states in the U.S. and several cities in Canada. The headlining band is Iceland’s Dimmu Borgir (“Dark Fortress”), whose 2007 album *In Sorte Diaboli* reached number 43 on the U.S. Billboard 200 list and also sold well in Finland, Sweden, Germany and Austria.

Also on the bill with Dimmu Borgir is the Norwegian band Enslaved. Having previously released records with lyrics in Old Norse and Icelandic (as well as in Norwegian and English), Enslaved is heavily influenced by Norse mythology. Their musical style combines elements of death metal with the unconventional song-structure of 1970s progressive rock.

Enslaved’s latest album, *Axioma Ethica Odini*, was characterized by a reviewer in Norwegian newspaper *Aftenposten* as “probably the best metal album of the year.” ■



PHOTOS BY TROND IVAR BÆKKEN

Per Petterson in New York

per petterson: highly visible

by trond ivar bækken

Half an hour before he's scheduled to take the podium, Per Petterson is fast asleep. Not having had a good night's sleep in close to 4 days, the Norwegian author is taking a power nap on the floor of the Union Square Barnes & Noble.

"You have to use the time wisely," he explains later, before being welcomed by applause from about a hundred people at the "Upstairs at the Square" event in New York City in October. Everyone wants a piece of Petterson during his stay in the U.S., resulting in interviews, readings and traveling almost 24/7.

Petterson's life has turned upside-down since the international breakthrough of the English translation of *Out Stealing Horses* in 2007. The novel, in the words of the *New York Times*, which named it one of the ten best books of the year, sent "readers and critics into fits of justifiable swooning." Now, as he tours the world in support of his newest novel, the award-winning *I Curse the River of Time*, people are standing in line to get their books autographed by Petterson.

He started writing at age 18, when something told him that being an author was his purpose in life. "I found out that in order to be happy, I had to be a writer. Many jobs and years later, I had my work published when I turned 35. So I was part-time unhappy for 17 years," he says with a laugh.

His initial breakthrough in Norway occurred in 2003, when *Out Stealing Horses* was published in Norwegian. Before that, Petterson held a series of different jobs writing novels in his spare time.

In *I Curse the River of Time*, 37-year-old Arvid Jansen is in the midst of a divorce. At

"I found out that in order to be happy, I had to be a writer. Many jobs and years later, I had my work published when I turned 35. So I was part-time unhappy for 17 years."
—Per Petterson

the same time, his mother is diagnosed with cancer. Over the course of a few days, Arvid struggles to find a new footing in his life, while all the established patterns around him are changing with staggering speed.

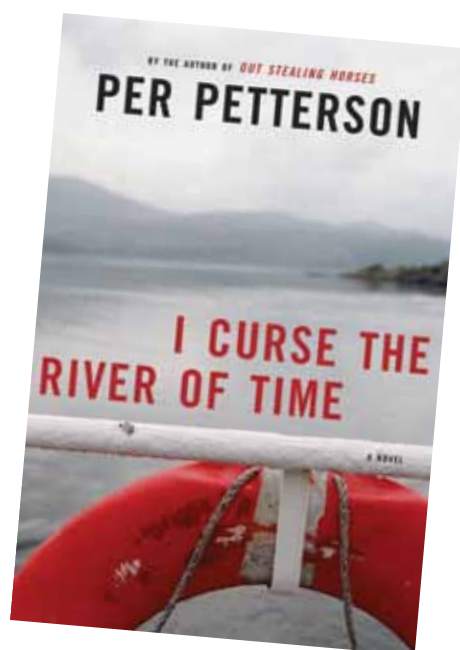
The novel has received positive reviews from publications such as *Time* and *The New York Times Book Review*, which said that "at moments when a lot of American prose seems fizzy and over-rich, the sentences in *I Curse the River of Time* go down like an eye-watering shot of aquavit."

"I feel honored," Petterson says. "Not

many Norwegian authors get their books translated into English, so I am humble in regard being one of the very few."

Many readers have asked whether Arvid is a stand-in for Petterson himself. The parallels between the author and the fictional character are many, yet Petterson emphasizes that *I Curse the River of Time* is not autobiographical.

"Arvid Jansen is my emotional stuntman;



he acts and behaves very different than me. He is not my alter-ego; what happens to him has not happened to me, but there are some pages in the book that relate very much to myself," he says.

Scandinavian literature is more popular than ever. The world can't seem to get enough of it. The success of the late Stieg Larsson's Millennium trilogy is remarkable. Novels by authors such as Jo Nesbø have topped bestseller lists in countries far from home.

"Contemporary Scandinavian literature is very strong and visible," Petterson says. Historically, Scandinavia has fostered great authors such as Ibsen and Knut Hamsun, whose literary works are as relevant today as when they were first published.

Scandinavia's striking landscapes play an important role in Scandinavian novels, according to Petterson. "Towns all over Norway are small in terms of the population, and the relationships between people are close. Wherever you are, you are close to the mountains, the woods, the sea. These aspects are always on your mind, and if you leave, you always want to come back. How it reflects the literate work depends on the writer, but I am sure the landscape somehow has an effect," Petterson says. ■

per petterson in minneapolis

On Monday, September 20, more than 600 people came out to hear Per Petterson read and discuss his new novel with Graywolf publisher Fiona McCrae, in the spectacular new Guthrie Theater, overlooking the Mississippi river in downtown Minneapolis.

The crowd hailed Petterson with cries of "Skål," a traditional Norwegian toast, raising glasses of the Norwegian staple aquavit.

Petterson is the author of five previous novels, including *Out Stealing Horses*, *In the Wake*, and *To Siberia*. He read passages from all three books in English and in Norwegian. Critically acclaimed local actor Terry Hempleman, accompanied by live musicians, also read selected passages from Petterson's works.

It was a highly successful event. We're already looking forward to his next novel!

—Christina Helen Carleton, Minneapolis Consulate

Chaplain Cecilie Jørgensen Strømme

by kristian landsgård

Cecilie Jørgensen Strømme was recently appointed as Chaplain in the Norwegian Navy. Her main task will be to provide help and support to the families of those who move to the U.S. to serve in the Norwegian armed forces overseas.

"I am fascinated by life in the armed forces," says Rev. Strømme. "This is a vocation where you meet many hardships, and people in the armed forces are exposed to many experiences that most people are shielded from."

Having served as a pastor in Norway, she considers her role as spiritual adviser particularly important. "I sometimes think that pastors are like doctors. We do not need a doctor when we are in our best health, and it is much the same with pastors."

visiting the troops

From her home in Washington, D.C., Rev. Strømme plans to make regular visits to the different bases where Norwegian armed forces are stationed.

"I am fascinated by life in the armed forces. This is a vocation where you meet many hardships, and people in the armed forces are exposed to many experiences that most people are shielded from."

—Cecilie Jørgensen Strømme

"I think it is important that I meet these families as soon as possible, and I want to make it clear that I am here for them. Whenever they need someone to talk to, it will be easier to lean on me if we have already met."

Rev. Strømme met some of the personnel at her inaugural sermon aboard the Norwegian tall ship Statsraad Lemkuhl in Baltimore Harbor. Her sermon was delivered



Rev. Cecilie Jørgensen Strømme

PHOTO BY KRISTIAN LANDSGÅRD

in conjunction with the Norwegian armed forces' annual commemoration of fallen soldiers on November 7.

dual roles

Rev. Strømme is married to Norwegian Ambassador Wegger Chr. Strømme, and sees some similarities between her job and his. "To be a good pastor—or a good diplomat—you need to care for people," she says. "We both have tight schedules, and of course we attend many events and receptions together."

adapting to new places

The family's experience in the Foreign Service is of great help in Rev. Strømme's role as chaplain. Having lived in Norway, Israel, Switzerland, and two U.S. cities (New York and Washington), she knows what it takes to adapt to life in a new country.

"There are so many new things to adapt to when you move to a foreign country or a new city, and sometimes it can feel exhausting. As a chaplain, my hope is to be of support to the families in adapting to their new lives abroad," she says. ■

norse soul: norway comes to washington

by kenneth krattenmaker

In the summer of 2010, American University Museum, in collaboration with the Royal Norwegian Embassy, presented “Norse Soul: The Legacy of Edvard Munch, Social Democracy, Old Myths, Anarchy and Death Longings.” The timing was apt, as the National Gallery of Art’s show of Munch’s master prints, covered on page 3 of this issue, ran concurrently in Washington, D.C.

On these pages, we present a sampling of the art on display at the Norse Soul exhibit. Four major, influential contemporary artists were represented. Their pieces expressed a wide range of human emotion using a broad spectrum of media.



Above: Arne Ekeland, *Okkupasjon / Occupation*, 1944. Oil on hardboard, 39 x 32 inches.

arne ekeland

Arne Ekeland (1908–94) was deeply concerned with Norwegian class distinctions, and closely identified with the working class.

In “Outside the Factory,” at left, a multitude of faceless laborers work as one, tumbling off the edge of the canvas into a bleak nothingness.

“Occupation” depicts sorrowful people wandering aimlessly, not appearing to connect with anything or each other. The heaviness of human oppression permeates the entire canvas. A similar disconnected sadness seems to hang over the people lost in their own thoughts in “In the Galley,” at upper left.



Top: Arne Ekeland, *I kabyssen / In the Galley*, 1935. Oil on canvas, 39 x 47.5 inches

Bottom: Arne Ekeland, *Utenfor fabrikken / Outside the Factory*, 1971–72. Oil on canvas. 40 x 54 inches.



Above: Two paintings from Bjarne Melgaard's "Black Metal Series (1–10)," 2001. Oil on canvas, 29.5 x 25 inches.

Below: Stills from *The Legend of Ygg*, 2009, by Marthe Thorshaug.



marthe thorshaug

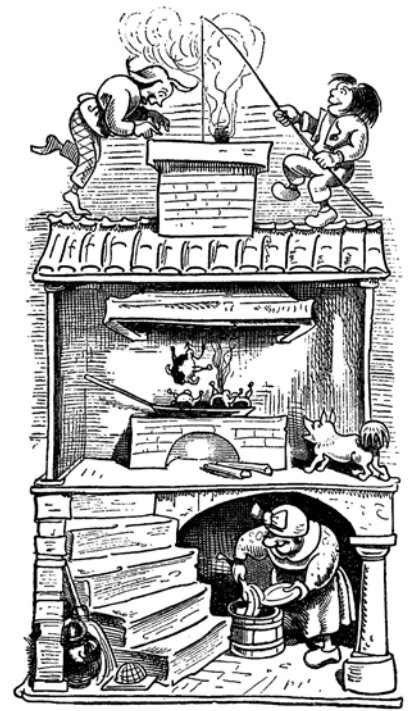
Marthe Thorshaug (b. 1977) was represented at the exhibition by her video installation, *The Legend of Ygg*, which she describes as follows:

“Old legends tell of riders following mountain paths so steep and narrow that there was room for only one. When two riders met, one of them had to jump off the cliff. It was always the most fearless rider who could continue on her way.” ■

mischievous, mayhem and morality

max and moritz, an opera for children

by kenneth krattenmøker



An illustration from Wilhelm Busch's 1865 original storybook

Ah, how often we read or hear of
Boys we almost stand in fear of!
For example, take these stories
Of two youths, named Max and Moritz,
Who, instead of early turning
Their young minds to useful learning,
Often leered with horrid features
At their lessons and their teachers.

So begins *Max and Moritz* (*A Story of Seven Boyish Pranks*), a German-language children's story written and illustrated by Wilhelm Busch, from 1865.

Two Norwegians, composer Gisle Kverndokk (the New York Opera Society's 2010–2011 Composer-in-Residence) and celebrated librettist Øystein Wiik, have collaborated on an updated retelling of the classic tales in song, a chamber opera for children, *Max*

and *Moritz*: A “Cartoon Opera” in *Seven Pranks*. The opera made its world premiere at the National Gallery of Art in Washington, D.C. on October 17. The production, performed by the New York Opera Society and directed by award-winning German stage director Joachim Schamberger, then moved on to New York and Palm Springs.

“It’s important for children to hear other kinds of voices than what they hear in pop music or what’s on their mp3 players.”

—Gisle Kverndokk

Composer Gisle Kverndokk



PHOTO BY ANNE C. ERIKSEN

Busch's original stories are old-fashioned, moralistic and heavy-handed. Max and Moritz' pranks steal an old widow's chickens, torment a local tailor, and fill their teacher's pipe with gunpowder. An angry baker catches the boys, covered in dough after an attempt to steal pretzels, and bakes them. They escape, but get their comeuppance in a gruesome turn.

Wiik updates Busch's stories for today: In his version, the boys still torment the widow's hens, but this time they lure them with “giant, gene-manipulated marshmallows.” The boys record their prank on a smartphone and say, “Youtube, here we come!”

There is no mention of Youtube in Busch's 1865 original. And Busch never quoted The Beatles, as does Wiik, who also name-checks Farm Ville, Facebook, helicopter parents, and interventions.

This is not your great-great-great-grandfather's Max and Moritz.

This is Max and Moritz meet the Marx Brothers—fitting, because Kverndokk says his music was inspired by Groucho and Co., and by Broadway musicals, chamber music, and old cartoons. “The way the [cartoon] music described the action and the emotions was very operatic. ... Following up the action to the split second—‘Mickey Mousing’—is a fun way to create a musical structure that, isolated, can seem very complex,” he says.

He also fills the opera with, as he puts it, “bumps, crashes, horror warnings, yoga chanting, ballet music, censoring beeps, and lush, romantic outbursts.”

But while the music is fun, Kverndokk doesn't oversimplify it for children. “What kind of music are children listening to? *Harry Potter*. *Star Wars*. The music in Hollywood movies can be quite complicated,” he says. So he doesn't write down to his audience. “Grownups have much more of a set view on what children should listen to or not. So many children haven't heard opera, haven't heard voices like that, and I think that's a great thing [to expose them to],” he says.

“It's important for children to hear other kinds of voices than what they hear in pop music or what's on their mp3 players,” Kverndokk says. ■

Norway Caucus Q&A

With Sen. Byron Dorgan

U.S. Sen. Byron Dorgan (D-ND) was raised in the southwestern North Dakota town of Regent, where his family worked in the farm equipment and petroleum business and raised cattle and horses. At age 26, he became North Dakota's youngest-ever constitutional officer when he was appointed State Tax Commissioner. First elected to Congress in 1980, Dorgan has devoted his career to fighting for the interests of rural America.

Why did you join the Caucus?

My great-grandparents were homesteaders from Norway and I certainly consider myself a friend of Norway and Norwegians on both sides of the ocean. I believe there's a lot to be proud of in Norwegian heritage and the influence the culture has had on the history of North Dakota and the United States.

What are the areas of concern to your constituents regarding Norway?

There are a lot of similarities between North Dakota and Norway, especially in terms of energy. Norway is an international leader in developing carbon capture and sequestration technologies, while North Dakota is developing energy from a greater number of different sources than any other state in America. We've got coal, wind, bio-fuels, and oil, and I hope that we'll be able to develop all of those resources as wisely and efficiently as Norwegians have done with their vast diversity of resources.

When dealing with the recent oil boom, North Dakota could learn from Norway's experiences. The state legislature is currently debating whether or not to establish an "energy trust fund," similar to Norway's Oljefondet (Petroleum Fund), to make sure that the benefits of oil development today improve the quality of life for North Dakotans well into the future.

How has the Caucus been useful to you?

The relationships I've established with fellow caucus members, such as Representative Collin Peterson (D-7th MN) who represents western Minnesota, and Senator Tim Johnson (D-SD), have been key when tackling big issues like permanent flood control in the Red River Valley, agricultural issues, and Native American tribal concerns that are common in our region.

"The U.S. and Norway have a shared commitment to protect human rights, democracy, and freedom throughout the world."

—Sen. Byron Dorgan

What do you expect to achieve by being engaged in the Caucus?

The United States and Norway have a shared commitment to protect human rights, democracy, and freedom throughout the world. We work every day to increase economic development opportunity in the two countries, promote cultural understanding, and enhance tourism. The Friends of Norway Caucus supports these important goals.

In what areas do you think Norway and the U.S. should cooperate?

Norwegians and North Dakotans both know the value of equality. I think the United States and Norway's cooperation on trade, tourism, and human rights reflect that spirit. We must use our common values to maintain success and to reach new achievements in these areas.



PHOTO COURTESY SEN. DORGAN'S OFFICE

How would you describe U.S.–Norwegian relations?

Warm, friendly, and almost familial. The U.S. Constitution served as the model for Norway's Constitution and the wave of Norwegian immigration to the U.S. in the late 1800s and early 1900s reinforced that close bond.

Who is your favorite Norwegian?

One of my favorites is Thor Heyerdahl. His expedition on the Kon-Tiki epitomizes the Norwegian values that with hard work and resourcefulness, anything is possible.

Who is your favorite Norwegian artist?

Some of my favorite Norwegian artists are Asbjørnsen and Moe. Their stories helped preserve Norwegian heritage and capture the uniquely rich culture and values in Norway.

Why do Norwegian-Americans care about Norway now that they live in the U.S.?

Nearly one-third of North Dakotans consider themselves Norwegian-Americans, and I count myself in that group.

The University of North Dakota has one of the strongest Scandinavian Studies programs in the nation. Norwegian language newspapers were published in North Dakota well into the 1950s, and Sons of Norway lodges continue to flourish across the state. Norway is a strong thread in the fabric of North Dakota. ■

In Houston, New Digs and a New Consul General

by maja sørensen

In August, The Royal Norwegian Consulate General in Houston welcomed a new Head of Mission, Dr. Jostein Mykletun, Consul General of Norway. Dr. Mykletun's career includes stints as Norway's Ambassador for the High North Project and Science Counselor at Norway's embassy in Washington D.C.

Dr. Mykletun foresees strong relationships among the consulate, the Norwegian business community, and the many Norwegians living in the area.

"The principal task of the Royal Norwegian Consulate General in Houston is to serve as a proactive catalyst to further strengthen and widen the commercial, industrial and knowledge-driven bonds between Norway and the Southern Region of the U.S. The potential is great, particularly in the fields of alternative energy, medical research, and promoting enhanced cooperation and exchange between universities," says Dr. Mykletun.



Dr. Jostein Mykletun

The Consulate General now works out of a newly renovated building, Norway House, in the heart of Houston. Located at 3410 West Dallas Street, the offices opened in January 2010. In addition to housing the Norwegian Consulate General, Norway House is the home of Innovation Norway, INTSOK and the Norwegian American Chamber of Commerce (NACC). There are also offices available for small Norwegian companies that want to get established in the area.

Norway House provides a place where the Norwegian business community and others with ties to Norway can get together for business and cultural events. By gathering under one roof all official institutions that represent Norwegian trade and commerce in Houston, Norway House aims to be accessible to Norwegians and Norwegian-Americans, whether they are looking to establish a company, arrange a networking luncheon, or drop by for a cup of coffee.

The building's architecture and interior design are inspired by Norwegian tradition, with big windows, wooden walls, granite flooring and a fireplace. The space features artwork and art installations by Norwegian artists, including lamps and pendants that resemble Norwegian pine trees, made by Cathrine Kullberg from wood veneer, and paintings of typical Norwegian scenery by Bente Louise Aas.

Norway House is environmentally friendly and was recently awarded the Leadership in Energy and Environmental Design's (LEED) Gold Certification by the U.S. Green Building Council, becoming the first foreign consulate in the U.S. to receive the award. ■

Cathrine Kullberg's pendant lamps adorn Norway House



PHOTO COURTESY BAILEY ARCHITECTS

PHOTO BY MAJA SØRENSEN

PHOTO BY MAJA SØRENSEN

What's Cookin' in D.C.?

by kristian landsgård

Meet Jan-Erik Hauge (20), the new Executive Chef at the Norwegian Embassy in Washington.

Before coming to Washington, Hauge served his apprenticeship under renowned Norwegian chef Odd Ivar Solvold at Mathuset Solvold in Sandefjord, Norway.

“Working with Solvold, I learned to appreciate and respect the simple tastes of high-quality produce,” says Hauge. “Of course, we do not want to ruin the taste by overcooking or by interfering too much with spices or additives. Also, especially with fish, which is so very delicate, we should use lower temperatures and less cooking time than you might expect.”

Born in Bremanger, a small island off the west coast of Norway, Hauge has a special fondness for fish. “With good fish like cod and salmon, the fish tastes so good in itself that you barely need cooking,” he says.

Respecting the integrity of good ingredients, the new embassy chef has straightforward advice for amateur chefs at home: “One of the most frequent mistakes in Norwegians’ everyday cooking is the tendency to overcook our meats and fish. I think we all tend to be a little too cautious when we cook, and fall into old habits. Perhaps most of us are simply afraid to experiment, and often we’re just settled in our ways.”



PHOTO BY KRISTIAN LANDSGÅRD

Jan-Erik Hauge in the Embassy kitchen

As a young chef, however, Hauge has few old habits to fall into. He values experimentation and is reluctant to state any personal philosophy on cooking.

“I don’t feel that I am experienced enough to hold any fixed philosophy about food yet,” says the chef. “I still have a lot to learn, and I think it is important not to get settled in any one philosophy this early. In a way, I have something in common with the everyday chefs. We should all be willing to experiment as much as we can — and question everything. There is no better way to learn than through trial and error, as long as you only make your mistakes once.” ■

baked chicken with pizzaiola and pomme anna

4 fillets of chicken
Salt and pepper

Fry the filets of chicken in a frying pan, then bake in oven (300 degrees) 10 to 15 minutes. Core temperature should be 150 degrees, but remember that temperature may rise by as much as 10 percent after removing from the oven. Chicken meat should not be pink.

tomato sauce

1 shallot
2 cloves of garlic
1 tablespoon tomato paste
1 tablespoon sunflower seed (or other neutral) oil
1 can of tomatoes
1 brush of thyme
Olive oil
Salt
Pepper
Sugar
Basil
Tomato ketchup

This makes a good base for meat sauces and is always useful to have in the fridge. Cut the shallot fine and fry in oil until golden. Add tomato paste and thyme, and fry for 5 minutes to remove the bitterness of the tomato paste. Add canned tomatoes and let simmer for 3 to 4 hours. Run through blender and add sugar, salt, pepper, basil, oil, and ketchup to your own taste.

pizzaiola

8 cloves of garlic
2 shallots
½ cup black olives, pitted
4 small tomatoes
1 tablespoon olive oil
2 – 2 ½ cups tomato sauce

Boil the garlic cloves in water for 8 minutes (smooths the taste), and cool in ice-water. Slice the shallots, boil in water until they are tender, and cool in ice-water. Fry olives and tomatoes in olive oil, and add garlic, shallots and tomato sauce. Heat, and add salt and pepper to taste

(also: try chives or parsley for added color and taste).

pomme anna

2 ½ lbs potatoes
14 oz butter
5 cloves of garlic
Salt and pepper

Use an ovenproof dish or a baking tin. Peel and slice potatoes. Melt and clarify butter, and add crushed garlic. Layers of butter and thinly sliced potatoes are placed in baking tin. Weight the chicken with a cast iron skillet or a brick wrapped in foil and bake at 350 degrees for 40 minutes, depending on thickness. Allow potatoes to cool overnight, while still under weight. Reheat at 350 degrees for 10 min. before serving.

almond and lemon tart

5 oz butter
5 oz confectioner’s sugar
10 oz wheat flour
1 egg

Blend butter and confectioner’s sugar in food processor, add flour, and finally add the egg. Refrigerate for 1 hour, then roll the dough in the cake pan (suitable cake pan size: height 1.2 in. high, 9.4 in. diameter).

almond and lemon filling

7 oz butter
Juice and peel of three lemons
7 oz confectioner’s sugar
7 oz almonds, scalded and ground
4 egg yolks and 2 whole eggs

Blend butter, confectioner’s sugar and almonds in a food processor. Grate the yellow peel of the lemons (avoid the bitter white peel), add juice and peel to the blend, and then add eggs. Fill the tart base with lemon and almond filling, and bake at 350 degrees for 30-35 minutes. Allow time for cooling, and sprinkle with confectioner’s sugar. The tart is suitable for freezing. Pair it with raspberry sorbet.

news of norway
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on the cover



PHOTO BY GREG STALEY

Detail from "Black Sun (Svart Sol)," 1972, by Arne Ekeland. See p. 10 for more by this artist.



News of Norway is printed on forest-friendly paper. Number of trees saved: 12.39; total energy saved: 8,776,250 BTUs; greenhouse gas reduction: 1,147 lbs.; wastewater reduction: 5,263 gallons; solid waste reduction: 582 lbs.

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events More at norway.org/calendar

houston

Anne-Grete Strøm-Erichsen
 Dates: January 4–6
 The Norwegian Minister of Health and Care Services, Anne-Grete Strøm-Erichsen, visits Houston January 4–6, 2011. Her visit will include meetings with MD Anderson Cancer Center, Texas Heart Institute and Texas Children's Hospital.
 Contact: Royal Norwegian Consulate General
 3410 West Dallas Street
 Houston TX 77019
 tel. 713.620.4200
 fax 713.620.4290
 email: cg.houston@mfa.no

minneapolis

Julebord 2011
 924 E 21st St, Minneapolis, MN
 In the spirit of Norway's Christmas tradition, we invite you and your guests to join us for the second annual *julebord!* Sponsored by Klubb 500 for the benefit of Mindekirken Foundation
 Friday, January 14, noon and Saturday, January 15, 5:00 p.m.
 RSVP to 612.874.0716
 Attire: bunads and festive wear

new york

Nordic Models + Common Ground
 Scandinavia House, 58 Park Avenue at 38th St, New York, NY
 Through March 9, 2011
 Thursday–Saturday, noon–6:00 p.m.
 The American-Scandinavian Foundation's Scandinavia House presents Nordic Models + Common Ground: Art and Design Unfolded, an exhibition organized by Norsk Form in collaboration with The American-Scandinavian Foundation (ASF). Curated by the renowned architecture firm Snøhetta, which also designed the installation, in collaboration with Situ Studio.
 Contact: Scandinavia House,
 212.779.3587 or info@amscan.org

toronto

Constructions—Art and Design: Norwegian Contemporary Arts and Crafts
 Design Exchange, Toronto
 Through January 23
 Monday–Friday, 10:00 a.m.–5:00 p.m.
 Saturday–Sunday, noon–5:00 p.m.
 (See article, pages 4–5, for details)
 Contact: info@dx.org or 416.363.6121