

The Posten

April 2020

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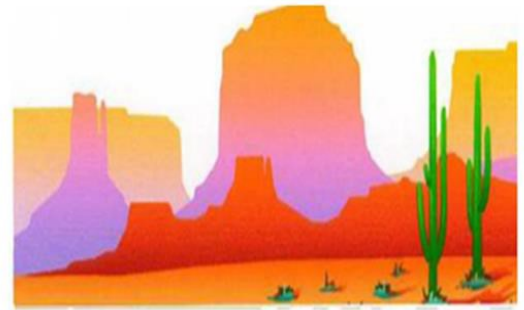
Desert Fjord Lodge 6-133
P O Box 1716
Scottsdale, AZ 85252-1716



SONS OF NORWAY

Desert Fjord Lodge

Established 1984



Co-President's Column

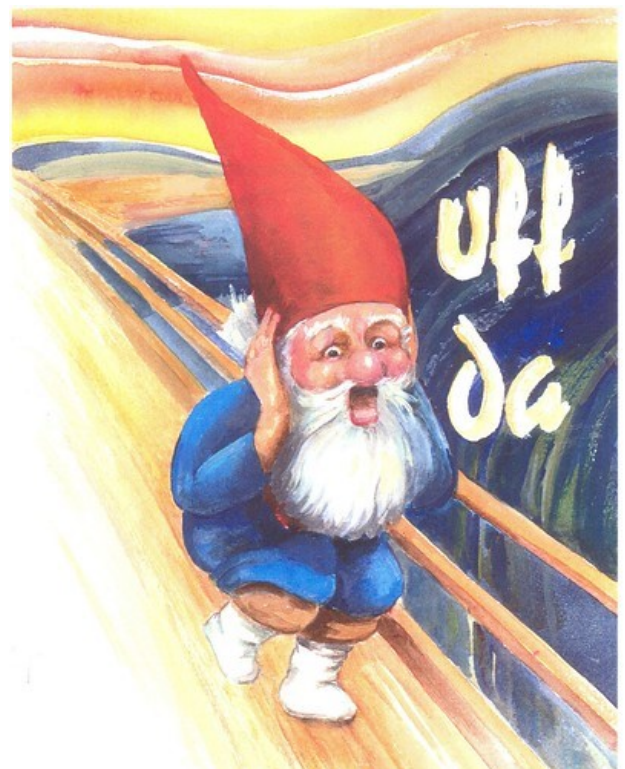
We've recently experienced a couple "uff da" moments as a lodge. I'm sure you have a good story to tell, too, but I hope you all are keeping safe and healthy. Due to the current pandemic situation, we had to cancel our Scandinavian Viking Festival with **Ole and Lina Live!** Our April Heritage and Cultural meeting was cancelled along with a great program focusing on Norway's contribution to modern art. Our District Six Convention scheduled to be held in Mesa this June has been postponed.

In this issue of the newsletter I hope you enjoy an article I found about a Norwegian artist you may have missed, Nicolai Astrup. (*Find this on pages 4 to 7.*)

You may wonder what'll happen to Easter this year. Please read beginning on the next page what a typical Easter is like in Norway. It might not be what you think!

At this time it's hard to project what the next weeks will bring to bear on what we do as a lodge. We have plans to celebrate Syttende Mai—on Sunday, May 17th. Be assured we'll keep you posted on all events we hold as a lodge.

This is a good time to share some kind, wholesome Norwegian spirit. Happy Easter!



Velkommen



Due to the coronavirus pandemic, Easter 2020 will very likely be different for most Norwegians. A typical Easter in Norway is seen in several things they do during this special season. Much of Norwegian life is built on tradition; Easter is no exception!

In Norway, Easter is a time for family and leisure. Many Norwegians go to the mountains, while others dive into the nearest armchair with a classic crime story—some even do both.

Easter traditions differ from country to country. For Norwegians, spending time with family and friends is the most important part of the Easter Holiday. We wish you all a happy holiday with a guide to a typical Norwegian Easter. God påske!

1. Travel to the cabin

Easter is prime time for leisurely activities in picturesque landscapes. Many people go to their cabin during Easter, as it normally is the last chance to spend time in wintry surroundings before spring arrives. The cabin is almost sacred for most Norwegians, as it represents a special place to relax and enjoy the simple life.

2. Crime time—the great Norwegian detective-fest

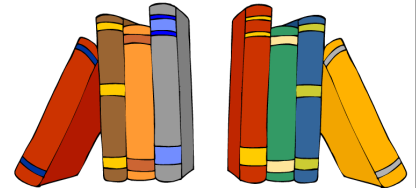
An important part of the holiday is “påskekrimmen”. Easter without a good crime series on TV simply does not happen. If Easter is spent at the cabin, the atmosphere is especially suitable for a spooky evening discussing who might be the killer. Easter is also high season for crime literature. Nordic Noir has gained popularity outside Scandinavia the past years, and with good reason, we might add. Reading an exciting crime book during the holiday is almost a religious tradition for some. Hot Norwegian crime fiction writers include Jo Nesbø, Karin Fossum, Jørn Lier Horst and Agnes Ravatn.

(continued on page 3)

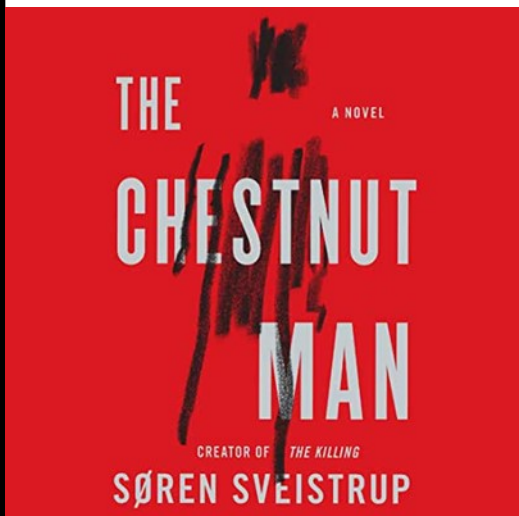
LIBRARY CORNER

A Book Review by Janis Johnson

(highlighting one of the books available in our great Library)



The heart-pounding debut from the creator of the hit Scandinavian television show *The Killing*.



A psychopath is terrorizing Copenhagen. His calling card is a "chestnut man" - a handmade doll made of matchsticks and two chestnuts - which he leaves at each bloody crime scene. Examining the dolls, forensics makes a shocking discovery - a fingerprint belonging to a young girl, a government minister's daughter who had been kidnapped and murdered a year ago. A tragic coincidence - or something more twisted? To save innocent lives, a pair of detectives must put aside their differences to piece together the Chestnut Man's gruesome clues. Because it's clear that the madman is on a mission that is far from over. And no one is safe.

Check out this book from the Desert Fjord library. *(next time we have a monthly meeting at the Masonic lodge, you'll have an opportunity to do that)*

3. Go skiing (a lot) - last chance to ski and first chance for some sun

Norwegians tend to spend Easter on skis, whether it's downhill or cross-country. There's nothing like a fun day spent outside. On long trips, standard provisions are fresh oranges and crunchy chocolate bars (Kvikk Lunsj). Soaking up the sun is also a typical ritual on these trips, and some even go as far as skiing in their bathing suit.

But be wary of shifting weather during Easter, and don't forget to read the Norwegian mountain code (Fjellvettreglene) and the well-known rule number 8; Don't be ashamed to turn around.

4. Quizzing

Norwegians love trivia and competing. In addition, Norway is one of the countries in the world with most newspaper readers. That means that every magazine and newspaper usually run special Easter editions stuffed with challenging quizzes for the whole family to enjoy. We call them påskesnøtter, and there is even a special TV-program for them. There is also a myriad of pub quizzes to check out all across the country during the holiday.

5. Hunt for Easter eggs

If you're a sweet tooth, this is probably your favorite activity. Looking for Easter eggs filled with candy hidden around the house, is always thrilling. Fortunately, one is never too old for an Easter egg hunt. The Easter eggs have delicious sweets inside, like the classic Easter marzipan with tutti-frutti sprinkles. Yummy!

6. A Gathering of Geeks

But the Norwegian Easter is not just skiing vacations and crime novels. There's also something for the geeks! Held every year in Hamar, a few hours north of Oslo, is The Gathering! Several hundred young people (mostly 15-25 yrs old) come here to sit together in a large sports hall just doing computer things! All have their computers with them and they play games, get to know each other, etc. And they do this for about the whole Easter holiday 24/7. When they don't do computer things they eat junk food or sleep in a corner. Each year they get more data capacity than the year before! They even hold a 'Nerd Swim'.



God Påske ca 1947 by National Library of Norway

Nikolai Astrup Gets His Due

(This article originally appeared in the March 20, 2020, issue of The Norwegian American.)

Norway's beloved artist comes to America



Image: National Museum of Art, Architecture and Design, Oslo

Nikolai Astrup (Norwegian, 1880–1928), "The White Horse in Spring," 1914–15. Oil on canvas, 35 7/16 x 41 5/16 in.

VICTORIA HOFMO

Brooklyn, N.Y.

This summer, Americans will have the opportunity to enjoy the work of one of Norway's most celebrated artists, Nikolai Astrup (1880–1928). Beloved in his home country, he is hardly known outside its borders. But, with his first ever solo exhibition in the United States, "Nikolai Astrup: Visions of Norway," curated by Mary Ann Stevens at the Clark Art Institute in Williamstown, MA, that is about to change. For those making travel plans, the exhibit will run for three months between June 13 and Sept 13.

One may ask how has such a talented, unique voice been so overlooked? For one, the country of Norway has a small population but a large pool of accomplished visual artists, and unfortunately, they often get lost on the world stage. Case in point, about two years ago, I discovered the incredibly sublime Norwegian artist, Peder Balke (1804-1887). Where? At a small gallery featuring his work, at the Metropolitan Museum of Art in NYC. I am ashamed to say that I had never seen his work or heard of him until that point—and I am a Norwegian American.

I knew a little more about Astrup—but not much more. Of course, Norway’s size and its subsummation by the dominant culture of the day—Sweden—are two reasons that artists like Balke and Astrup were pushed to the side. And Balke was even shunned in his own country, when he turned from making art to creating an artist’s colony.



Image: The Savings Bank Foundation DNB / The Astrup Collection / KODE Art Museums of Bergen
Nikolai Astrup (1880-1928) "Rhubarb and Little Girl at Sandalstrand," oil on canvas, 22.44 x 29.53 in.

But the question of why Astrup, who had been embraced by Norway, has been overlooked by others is one that Stevens has been exploring and attempting to correct for years. On Feb. 6 at Scandinavia House, she shared her insights about why Astrup has remained unknown abroad and why it is so important for this to change.

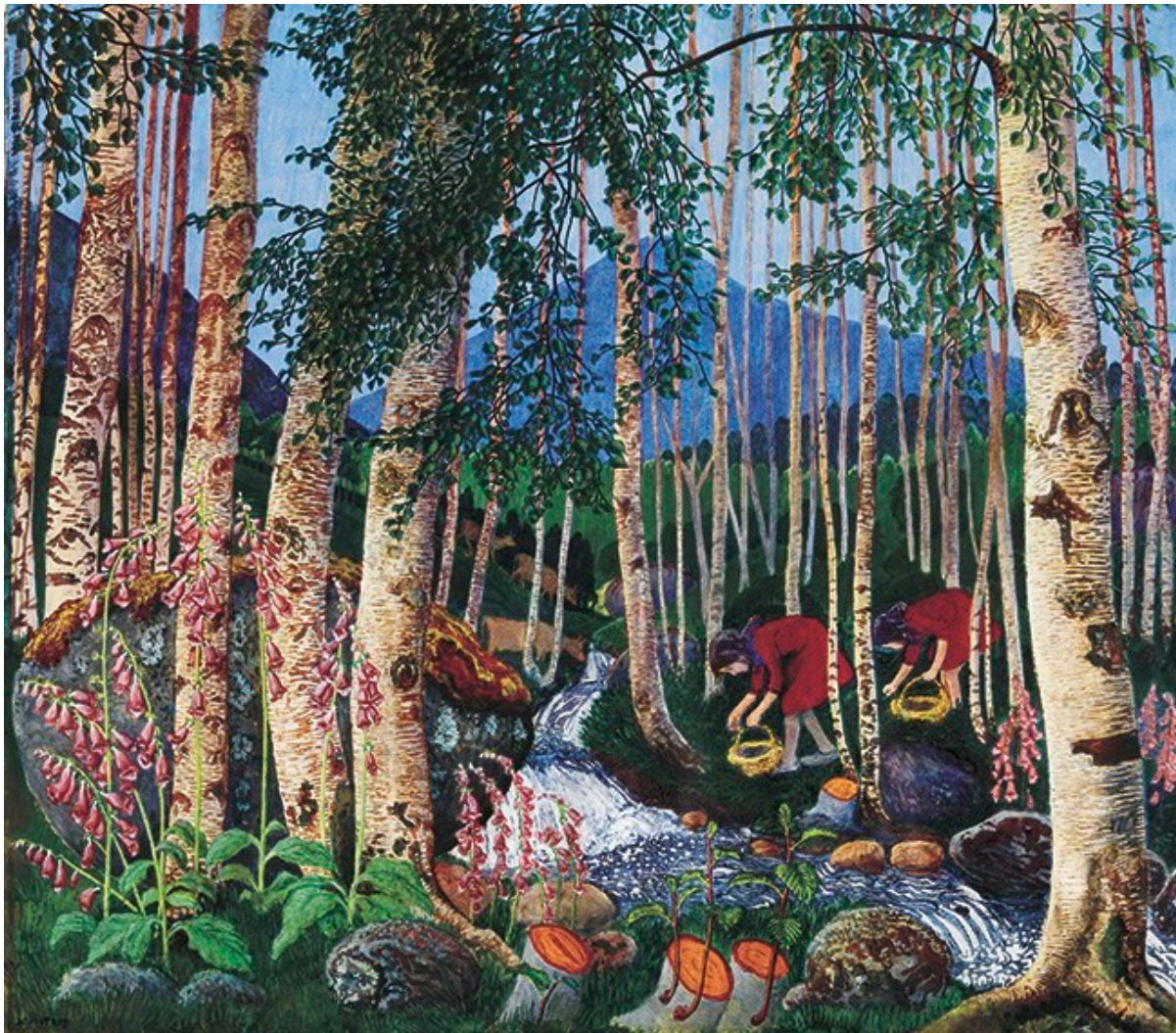
After an introduction by the Clark Art Institute’s Hardymon Director Olivier Meslay the evening switched to a musical interlude; Edvard Grieg’s Violin Sonata No.3, Opus 45, movement 2, played by Norwegian Ludvig Gudim on the violin and Korean American Jun Cho on piano. It was lovely to be enveloped by the sounds of Norway, setting a soothing tone, amid the towers of Manhattan. It was also the perfect pairing, as both Grieg and Astrup reveled in and were inspired by the magnificent environment that surrounded their bucolic homes, which were relatively close to each other.

Stevens described Astrup as “an artist beyond measure”. She stated some personal reasons for Astrup’s obscurity. He “suffered from ill health, psychological mood swings, a persecution complex and financial problems.”

But there was a larger shadow he could not overcome that dwarfed not only his light, but that of many other artists as well: the phenomenon known as Munch. Interestingly, the “father of Expressionism,” not only respected but also collected pieces by Astrup.

Stevens presented a variety of Astrup’s work in a very short time, while explaining his experimentation with painting and printing. For the latter, he worked on wood blocks, using the Japanese technique of carving along the lines of the grain. He usually printed each color separately. As a result, “almost every print is unique,” said Stevens.

Showing side-by-side images of Astrup taking a scene from paint to print and print to paint was enlightening. Stevens described it as, “a constant dialogue.” His attention to the specificity of changes found in nature—weather, seasons, light—while studying one area in detail are delightful and often mind-boggling.



*Image: The Savings Bank Foundation DNB / The Astrup Collection / KODE Art Museums of Bergen
Nikolai Astrup (1880-1928) “Foxgloves,” 1927. Color woodcut on paper, 27.56 x 30.71 in.*

How did he achieve such mastery? His father, a pastor, had hoped that his son would follow his career. However, Astrup wished to be an artist. At 19, he chose to leave his home and went to Kristiania (Oslo) to study at Harriet Backer’s school of painting, staying for about two years.

Continuing his education, like other artists of the mid-19th to early 20th century, he went on to Europe

to tour museums in Germany and study in Paris. And, like other Scandinavian artists of his day, he chose to return home and celebrate his native landscape in paint and prints, focusing on the area around Jølster in western Norway, where he resided for most of his life.

Later, he began to question himself as an artist and chose to go abroad again, this time to Berlin, as he was interested in the avantgarde movement. There he even became involved in “an experimental mime and dance company.” Stevens attributed his use of “color, playing with scales and perspective” to his influence by the avant-garde. His “Rhubarb and Little Girl at Sandalstrand” (1927) is an outstanding example of this.



Image: The Savings Bank Foundation DNB / The Astrup Collection / KODE Art Museums of Bergen
Nikolai Astrup (1880-1928) “Midsummer Eve Bonfire,” oil on canvas, 53.54 x 77.17 in.

Norse culture and mythology dominates in Astrup’s dynamic “Midsummer Eve Bonfire” (c. 1915). Stevens pointed out how the rocks transmogrify into trolls and the fire as dragon’s breath. Here the dancers are motivated by the Hardanger fiddle, which originated in this western part of Norway. It was known as the devil’s music and had been outlawed by church: an interesting inclusion for a pastor’s son. One must notice, however, that the perspective of the pastor’s son is not as one of the dancers or even a contemplative participant, but instead he is a voyeur, watching from a distance.

Stevens ended with the bold statement that Astrup was “as innovative as Munch.” After a rousing round of applause for the curator, Meslay invited all to come and visit the Clark to see Astrup’s work, with the final statement, “For me it has become a revelation, and I think it will be a revelation for all of you.”

The rich sounds of the last movement of Grieg’s Sonata No. 3 filled the room. The tune brought to mind the exquisite nature found throughout Norway, a juxtaposition of powerful falls and quiet, wistful brooks. You could feel the power and joy of the music. It was a perfect finish, allowing the audience to feel what Astrup loved, lived, remembered, replicated, transformed, and dreamt.

District Six President: Luella Grangaard

District Six is made up of the following states:

Arizona, Colorado, Nevada, New Mexico, Utah and Hawaii
- Website: www.sofn6.org

Facebook:

<https://www.facebook.com/groups/377019032437840/>

Zone Seven Director: Benny Jo Hinchey

Zone Seven is made up of lodges in the following states:

Arizona: Scottsdale #133-Desert Fjord; Sun City #134-Sol Byer; Mesa #153-Overtro Fjell; Flagstaff #167- Nordic Pines; and Yuma #168-Sola

Utah: Salt Lake City #83-Leif Erikson

OTHER SONS OF NORWAY LODGES IN ARIZONA

Nordic Pines 6-167 - 3rd Sunday, Family

Resource Ctr., Flagstaff, AZ

Overtro Fjell 6-153 - 3rd Saturday

at 11:00 am, St Peter Lutheran Church,

1844 E Dana Ave, Mesa, AZ

Sola 6-168 - 3rd Tuesday at 7:00 pm,

Faith Lutheran Church,

2215 S. 8th Ave., Yuma, AZ

Sol Byer 6-134 - 3rd Saturday at

11:00 am, Elks Lodge, 10760 Union

Hills Dr., Sun City, AZ

LODGES IN OTHER STATES

Go to: <https://members.sofn.com/lodgeDirectory/>

Most post their monthly newsletter

on their lodge website.

OTHER CONTACTS

Honorary Norwegian Consul:

Alex Boemark



“Like” us on Facebook to receive interesting Desert Fjord Lodge and Sons of Norway, District Six news-feeds.

Control+ Left Click on this link:

<https://www.facebook.com/Desert-Fjord-Lodge-6-133-Sons-of-Norway-563052183744742/>

April Birthdays

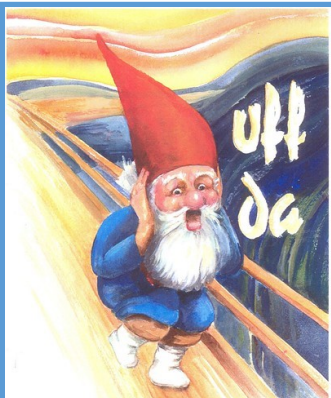
Ross H Berg	1st
Chase H Loomis *	2nd
Paul M Lindbloom	4th
Dedi J Hanson Mis	6th
Elizabeth Lenci-Downs	12th
Heather T M Loomis	13th



Marjorie A Mafi	15th
Jean T Harney	23rd
Savanna L Isaacson *	23rd
Erik Knudson	24th
Astrid Hanson	27th
Ed Bergo	29th

* Heritage Member

Gratulerer Med Dagen – Happy Birthday !!



Uff Da! means ...

- ... forgetting your mother-in-law's name
- ... spilling coffee on your laptop
- ... not being Norwegian
- ... Oh, my goodness
- ... Good grief
- ... a polite term used in place of vulgarisms



One of our readers submitted this together with the caption "My current situation". I told you Norwegians were resourceful!

Officers of Desert Fjord Lodge

- Co-President:** Jan Loomis— (602) 617-7542
Co-President: Jonathan Walters— (347) 801-3345
Secretary: Phyllis Bergo (480) 812-9762
Treasurer: Janis Johnson— janisjoan41@gmail.com
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Foundation Directors: Gordon Peterson, Paul Lindbloom
Greeters: Georgiann Crouse, Norman Jenson, Jr
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Sunshine: Dawn Walter— (480) 860-9192
Trustees: (1yr) K Haldorsen; (2yr) P Flanders; (3yr) Norm Jenson
Tubfrim: Lois Ripley and Lois Saakas
Webmaster: Jan Loomis



Out shopping, Ole was amazed to finally find TP!
(apologies to Edvard Munch)

Mission Statement:

To promote and to preserve the heritage and culture of Norway; to celebrate our relationship with other Nordic Countries; and to provide quality insurance and financial products for our members.

FROM:

Desert Fjord Lodge, Sons of Norway

P.O. Box 1716

Scottsdale AZ 85252-1716

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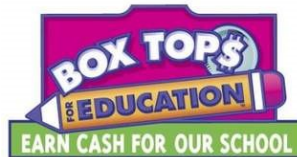
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Sons of Norway International Headquarters Website:

<https://www.sofn.com/>

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<http://www.boxtops4education.com/participating-products>