

The Stockholm: Cultural Capital of Europe 1998

In 1984 the late Melina Mercouri, a former actress and at that time the Greek Minister of Culture, proposed the concept of a Cultural Capital of Europe. Her idea rested on the premise that culture requires a deeper, broader interpretation than normally attached to the concept. Culture exists at all levels of society—in politics, in social and economic life. “The goal is to create a vigorous dialogue among the cultures of Europe and to respect cultural differences,” Mercouri wrote to her fellow European Union (EU) ministers of culture.

It was fitting then that the culture ministers named Mercouri’s hometown of Athens the first Cultural Capital of Europe in 1985. Since then, they have passed the baton to a different city each year, including Florence, Amsterdam, Berlin, Paris, Glasgow, Dublin, Madrid, Antwerp, Lisbon, Luxembourg, Copenhagen, and Thessalonica.

When Stockholm was named the 1998 Cultural Capital of Europe, it was the first city outside the European Union to be given this title. (Since then, Sweden has joined the EU.)

In designating Stockholm as the 1998 honoree, the EU ministers of culture wrote that the program of a Cultural Capital of Europe should present both the historical background of a culture and its contemporary cultural life. It should demonstrate what a Cultural Capital has in common with the rest of Europe, but also showcase the distinctive cultural features of the city, region, and country.

Stockholm was selected not only for its physical beauty, but also for its many-faceted cultural life and its close cultural contacts with Europe and the Baltic Sea region.

Concert in Slotskyrkan, the Palace Church, located within the Royal Palace in Stockholm.



R. RYAN

With about 70 different venues for drama, dance, and music, Stockholm has more theaters per capita than most European cities. It is the workplace of some 1,500 visual artists and craftspeople. And with numerous art galleries and more than 60 museums, Stockholm truly has much to offer in the way of culture.

Among Stockholm's cultural institutions are the City Theater, the Cultural Center, Liljevalch Art Gallery, the City Museum, and the Museum of Medieval Stockholm. National institutions located in Stockholm include the Royal Dramatic Theater, the Royal Opera, the Swedish Museum of Natural History, the National Museum of Art, the Museum of National Antiquities, and the Nordic Museum. In February the new Museum of Modern Art was inaugurated. The building, designed by Spanish architect Rafael Moneo, is the largest museum building in Europe.

During Stockholm's year as the Cultural Capital, Swedish officials

want to improve the long-term position and accessibility of culture in Stockholm and in Sweden, enhance cultural contacts with the rest of Europe, encourage cooperation among different cultural expressions in Stockholm, strengthen the ties between cultural life in Stockholm and the rest of Sweden, and stimulate artistic and cultural renewal in the city.

Throughout the year, the city will offer residents and visitors thousands of cultural events from which to choose. This is Stockholm's opportunity to shine. The budget for the Cultural Capital year is estimated at 460 million Swedish crowns, about \$57 million, which will be divided among the city, county, Swedish national government, business sector, and the European Union.

A schedule for the year is presented in a comprehensive catalog of events called *The Orange Pages*, and in a monthly tabloid called *Stockholm 98*. Or visit the event's Web site at <www.stockholm98.se>.

On the Town in Stockholm

by Jan-Christer Tholin

As *Sweden & America's* reporter, I'm out on the streets of Stockholm to find out what's happened so far in this Cultural Year. Which big events have taken place? How are Stockholmers handling this cultural bombardment? Even for a native Stockholmer like me, this is a tough assignment, considering the large variety of cultural activities.

To help me, I've picked up more than two pounds of informational material. I have a fresh roll of film in my new camera, my pencils are sharpened, and I'm carrying a brand-new notebook. *The Orange Pages* catalog will be my guide on this cultural voyage of discovery.

It's been a few weeks since the official inauguration of the Cultural Capital year on January 17 in Kungsträdgården, a large park in central Stockholm. The echoes of Stockholm's largest-ever fireworks—double the size of the fireworks seen during the Water Festival—have finally died out.

Actually, the initial event and unofficial opening of the Cultural Year happened during the New Year's holiday when the renovated Cultural Center at Sergel Plaza reopened with a huge public New Year's party. About 4,500 people circulated through the center's six floors, dancing to everything from rock to waltz to samba to swing.

Of course, Stockholm's traditional cultural institutions are participating in the Cultural Capital activities, but even ordinary places in town are involved. The big shopping center in mid-town called Gallerian, the main hall at T-Centralen (the main subway station), and even the

The Kungsträdgården subway station is a "mini cultural experience" for Stockholm residents and visitors.

subway cars themselves have been transformed into mini cultural experiences to surprise and delight us as we move through our everyday routines.

An ice pavilion, made from blocks of ice from the Torne River, fights for survival against the unusually warm weather. Ice sculptor Arne Bergh from Uppsala, one of the best known artists working in ice, struggled to get the pavilion built in time.

The Cultural Center at Sergel Plaza has served as Stockholm's cultural hub for 30 years. Now completely renovated, it is ready to serve as a starting point for Cultural Capital events. The Stockholm Cultural Capital's Information Center is located at street level. Here you can find out about things going on not only in Stockholm, but throughout Sweden.

A retrospective exhibit of Marie Louise Ekman's art currently is on the fifth floor of the Culture Center. She is billed as "one of the few



R. RYAN

Minnesota Swedes Attend Stockholm Premiere of *Kristina*

One of the most notable events of the Cultural Capital Year was the Stockholm premiere of the hit musical *Kristina from Duvemåla* at the Cirkus Theater on February 14.

The production has been playing to sold-out houses in Malmö, Sweden, for two years. It is written and produced by Benny Andersson and Björn Ulvaeus from the Swedish pop group ABBA. The musical is based upon the immigrant novels of Wilhelm Moberg, which recount the settling of Swedish immigrants in Minnesota.

A contingent of Swedish-Americans from Chisago County in Minnesota, where the fictional Karl Oskar and Kristina settled, were in Stockholm for the gala opening. Sally Barrott, who organized the trip for 15 participants, describes the performance as magical and smashing. "The music is touching, emotional, and extremely heartfelt," says Barrott. "Most Swedish Americans would agree that it was like watching your own relatives leaving Sweden



Ensemble cast in a scene from *Kristina from Duvemåla*

MARTIN SKOOG

and coming to America!"

The performance drew four curtain calls, with Andersson and Ulvaeus joining the cast on-stage to acknowledge the applause.

The Minnesota contingent received VIP treatment, including being interviewed by the Swedish press, and participating in a champagne reception following the performance.

Performances are sold-out through the end of the year.

Swedish artists who have reached a broad public during the past several decades. Since her debut at the Karlsson Gallery in Stockholm in 1967 she has attracted a lot of notice and provoked us with both her folksy and intellectually challenging art and her personality." The exhibit has been a popular draw, but Ekman's art is not for everyone.

In the Culture Center, I spoke with Fredrik Ehlin and Anders Henning, both from Stockholm. Ehlin liked the idea of a Cultural Capital year, but he is concerned that the huge expenditures of this year might mean less cultural offerings next year. Henning said it is "too bad that it's just this one year and then finished."

Culture for children is being emphasized throughout the Cultural Capital year. A special effort is being made to offer theater for kids at various venues throughout Sweden. An exhibit called "Cabins In Town" opened in January in Gallery 3 on the third floor at the Culture Center. A special children's section here features a library, art desks, film rooms, music stations, a play corner, and a room with computers.

The unique beauty of the Stockholm archipelago is a strong attraction for tourists, and planners considered this when they named the largest art project of the year *Archipelago*. David Neuman is in charge of the 40-plus exhibits devoted to the works of Swedish, other Nordic, and internationally known artists. Films, television shows, and panel discussions are all part of *Archipelago*, the largest art project ever undertaken in Sweden.

Neuman wanted to spread the exhibits among smaller, more accessible locations to make it easier for visitors. Exhibits are up at seven locations around town, with four more sites to follow during the year. An *Archipelago* discount ticket booklet is available at the Information Center for 100 Swedish crowns, about \$12.

From the Culture Center, I catch the number 69 bus out to the Tekniska Museet, (the Science and Technology Museum) at Djurgården, a great place to go if you are short of time and would like to hit several museums at once. Just past the entry hall in

this fantastic museum is an exhibit of Denise Grunstein's photographs of Jewish synagogues and Nazi concentration camps. Presented in a serious and dignified way, they remind me of the darkest memories of World War II.

In the same building you will find a section called the telemuseum—a collection of nearly everything having to do with the history of Swedish telephones, radio, and television. An interesting part of this section is the *Ungdomens Nyhetsstudio* (Youth News Studio), which was created in 1996 as a communications and media study program for secondary school students. Students put together an actual news program, that includes politics, weather, and sports, and is broadcast at 5:45 p.m. on Sweden's Open Channel, a public-access cable-TV outlet that goes to 330,000 households in the greater Stockholm area.

Just across the street from the Tekniska Museet is the Ethnographic Museum with exhibits on how people live in Asia, Africa, Australia, the South Pacific, the Americas, and Greenland. During the Cultural Capital year, the museum is featuring an interesting exhibit on North American Indians.

From there it's a short walk to the Sjöhistoriska Museet (the Maritime Museum) with its fantastic collection of model ships. This year the museum is showing a special exhibit called "People and Boats in the North of Europe." Almost the entire ground floor is devoted to a display of 20 traditional boats from Scandinavia, Iceland, Greenland, the Faroe Islands, and Estonia. Because Sweden always has been a seafaring country, this is probably one of the most interesting exhibits in town.

Next I visit Nordiska Museet (the Nordic Museum), where I find two interesting and educational exhibits. First, a permanent exhibit called "Traditions, Feasts, and Celebrations throughout Life" realistically describes our Swedish traditions. I recommend this exhibit to all who come to Sweden in search of their roots.

Then, in a new exhibit created for the Cultural Capital year called "Bilen" (the Car), I learn, among other things, that the first car to roll

along Stockholm's streets was a Leon Bollee in the year 1897. I see a 1950 Saab Model 92, the body designed by Sixten Sason, equipped for rally driving. I spy several vintage Volvos. At the authentic Shell gas station, I talk with Lillemor and Nils Palmer of Stockholm. Nils smiles as he recalls taking his driver's license test 40 years ago in a Chevrolet like the one parked beside this station. This exhibit is a must for anyone nostalgic about old cars. There's even a collection of old toy cars on display.

Believe it or not, Sweden has what is considered Europe's most notable collection of gold and silver from ancient times, and it's on display at Historiska Museet (the Museum of National Antiquities). The gold jewelry and ornaments, much of it made from Roman gold coins, are in the Gold Chambers along with interesting collections of Sami treasures and booty from the Thirty Year War. One of the aforementioned *Archipelago* displays is also here. The museum's inner courtyard has been transformed into a play yard for artist Lena Cronqvist's small angry girls, done in bronze.

A unique project for the Cultural Year, which has been delayed temporarily, is the placement around Stockholm of art vending machines. If you get a sudden craving for art, one of these red vending machines will provide a fix. For anywhere from 5 crowns up to 200 crowns, you can get a copy of an art piece to go!

Most festivals are marked by a flood of baseball caps, pens, T-shirts, and other memorabilia. Not so with Stockholm Cultural Capital 1998.



Stockholm's unique archipelago is being celebrated during the Cultural Capital year.

Instead, planners are marketing a collection of beautiful essentials called "Quite Simply." Two terrific products in this series are a "glass for all drinks," designed by Carina Seth Andersson, and a pocket-flask. The Åhléns department store chain is selling Quite Simply products in their 60-plus stores across Sweden.

Each of these efforts—large and small—to bring culture to Stockholmers and their visitors will make the Stockholm Cultural Capital year something to be remembered long after 1998 has passed. **S&A**

CORPUS CHRISTI ART CONNECTION

Presents

KENT ULLBERG, NA



"Wolves of Timberline"
20" x 18½" x 8" Limited Edition Bronze

LARS JONSSON



"Snowy Egret"
12½" x 10" Watercolor

Sweden's Finest

3636 S. Alameda, Ste. C • Corpus Christi, TX 78411 • (800) 772-1717

The Fifteen **15** Anchor Themes

The events and projects presented in conjunction with Stockholm's Cultural Capital year are tied to 15 anchor themes, which organizers hope will broaden the definition of Swedish culture. "It is important that the Cultural Capital year can both help us expand participation in cultural life and plow new furrows for cultural life to grow in," states one brochure.

The 15 anchor themes define Stockholm and offer guidelines around which to plan activities.

- **Global Meeting Place**, the international city, to focus on encounters with the world.
- **Freedom of Speech**, the democratic city, to emphasize language, dialectics, and the art of writing as the building blocks of a humanistic and democratic society.
- **Sound and Silence**, the resonant city, to call attention to the sounds of the city and to specially created new sounds.
- **The City as Stage**, the creative city, to examine the city as a source of inspiration and creativity.
- **Stockholism**, the sustainable city, to show how a city can grow in socially and ecologically sustainable ways, renewable from a holistic perspective.
- **Spaces of the Past**, the historical city, to portray Stockholm as a historical phenomenon and a mirror of society.
- **Roots and Rites**, the ritual city, to gather projects that deal with roots, traditions, and rituals yesterday, today, and in the future.
- **Generation K**, the young city, to provide an outlet for initiatives by young people and to lay the groundwork for active participation in the Cultural Capital year by a creative and culturally aware generation.
- **Folk Creativities**, the participation city, to celebrate everyday creativity and inventiveness.
- **Aurora Borealis**, the northern city, to show how Stockholm's geographic location with its cold, dark, snowy winters has shaped the culture of Sweden and its capital.
- **Waterways**, the floating city, to focus on the



city's location on the water and examine Baltic history, Lake Mälaren, the Stockholm archipelago, and the waters in the heart of the city.

- **Light and Darkness**, the luminous city, to show how the seasonal fluctuations between light and darkness have shaped people's living patterns.
- **Designs for Living**, the well-shaped city, to focus on people's relationship to objects, shapes, and design.
 - **Green Spaces**, the ecological city, to look at the relationship between people and nature, as exemplified by the city's many parks and green belts.
 - **In Leonardo's Footsteps**, the inventive city, to look at the interplay between science and the arts.

Children's culture will constitute an additional theme. During each month in 1998, Sweden will highlight children's creativity in a specific area, including theater, visual arts, dance, handicrafts, literature, and more.

Bli fadder för ett " eget " barn - idag!

Förutom glädje och gemenskap får Du:

- vackert färgfotografi på "Ditt" barn
- personuppgifter och levnadshistoria
- kontakt- och besöksadress

För bara 65 cent per dag ger Du "Ditt" barn framtidshopp och det nödvändigaste som mat och grundläggande skolgång. Det kostar så lite men förändrar "Ditt" barns framtid.

Visst borde vi vara fler som delar med oss av vårt välstånd ??

HOPPETS STJÄRNA har i snart 30 år bedrivit fadderverksamhet med personliga fadderbarn. Mer än 20.000 barn finns idag registrerade på våra olika hjälpprojekt.

YOU'LL HAVE NO REGRETS!

A child needs YOU as a sponsor - today!

Besides joy and fellowship you will receive:

- a beautiful color picture of "your" child
- personal information and living conditions
- child's mail address

For just 65 cents a day you can give "your" child hope for the future and necessities like additional food and basic education. It costs so little to change "your" child's future. **Should not more of us share with those in need ?**

DU ÅNGRAR DIG INTE!

For 30 years **STAR OF HOPE** has been engaged with personal child sponsorship. Today over 20,000 children receive help through our projects.


JA Jag vill ha mer information om personligt fadderskap genom Hoppets Stjärna. (Tel. +46 660 46100)

JA, jag vill bli fadder för ett barn. Sänd fotografi och personuppgifter.

Inget barn får mer än tre faddrar.

Jag vill betala

20 \$/mån 25 \$/mån

Namn/Name:	
Adress/Address:	
Postad/City:	
Postni/zip code:	
Stat/State:	Tel/Phone:
 STAR OF HOPE INTERNATIONAL	
PO Box 75160 Colorado Springs CO 80970	

Yes! I want more information about personally sponsoring a child through Star of Hope. (Ph: 719 683 5585)

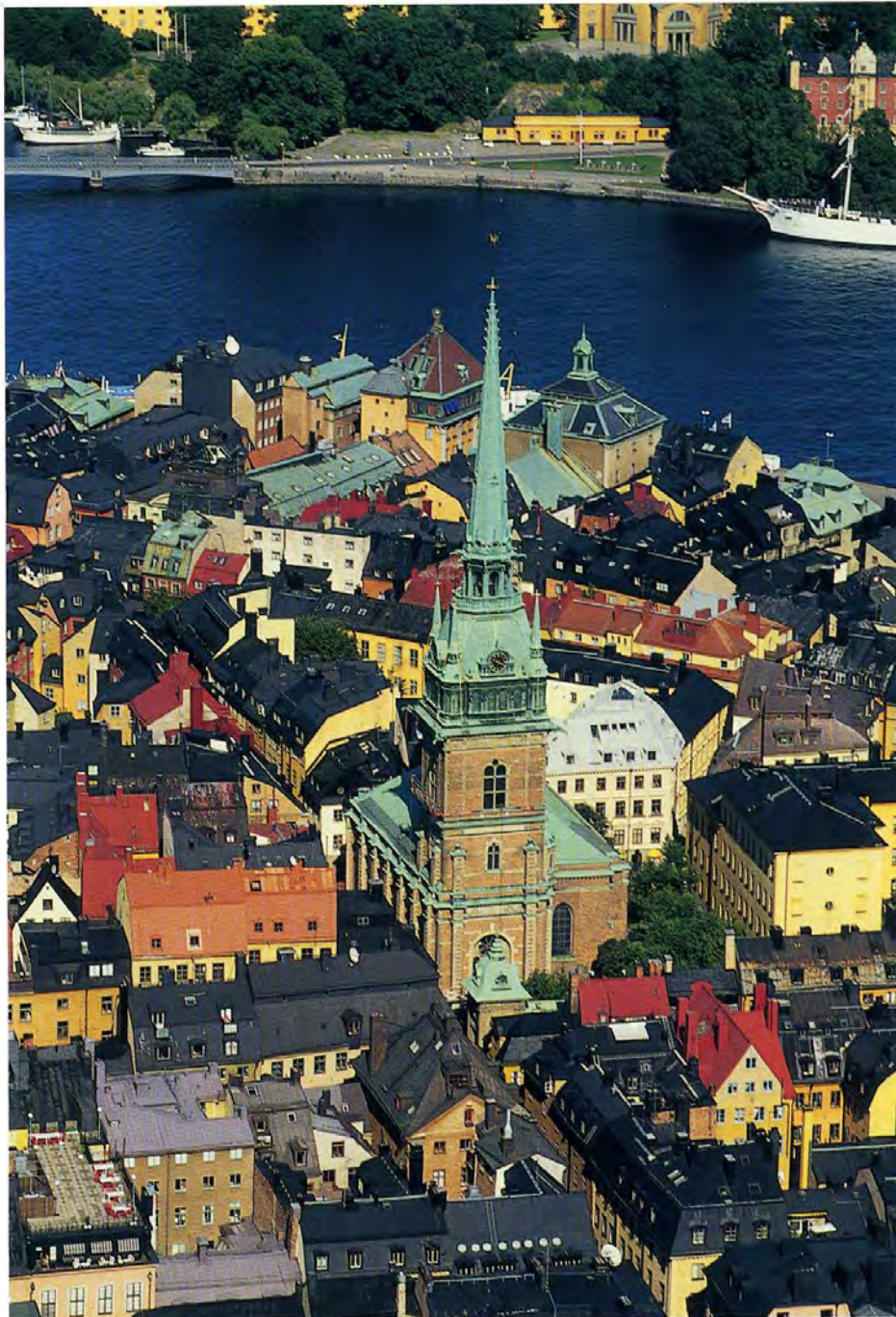
Yes, I want to sponsor a child. Please send a picture and personal information.

No child receives more than three sponsors.

I wish to give

\$ 20/month \$ 25/month

SWEDEN & AMERICA



Swedish Council of America
Spring 1998
\$3.95

SWEDEN & AMERICA

Swedish Council of America

Spring 1998

ISSN: 1042-1777

Sweden & America
2600 Park Avenue
Minneapolis, MN 55407-1090

Telephone: 612/871-0593
FAX: 612/871-8682
E-mail: swedcoun@swedishcouncil.org

Editor: Teresa Scalzo

Designer: Aldrich Design

Contributing editors: Elaine Cunningham
Marita Karlisch
Eja Nilsson
David Oberlander
Jan-Christer Tholin
Ernst F. Tonsing
Alan Winquist

Editorial assistants: Roger Baumann
Ruth McLaughlin

Sweden & America is published quarterly by Swedish Council of America for its affiliate organizations and all those interested in Swedish-American and Swedish culture.

Contributors: Manuscript and photography submissions are welcome on topics related to Swedish-America or Sweden. Manuscript submissions should be double-spaced and, when appropriate, annotated (*Chicago Manual of Style* preferred). Photographic submissions should consist of a single print and negative/transparency per photo. Swedish Council of America assumes no responsibility for statements made by contributors.

Advertisers: To receive a media kit containing advertising rates and related information, please contact (phone) 612/871-0593, (fax) 612/871-8682 or (e-mail) swedcoun@swedishcouncil.org.

© Swedish Council of America, 1998.

ABOUT THE COVER

The spire of *Tyska Kyrkan* (German Church) rises above the Old Town section of Stockholm (photo by C. Lundin, courtesy of Stockholm Information Service).

FEATURES

When Moses Became a Swede

14

In the early eighteenth century, colorful wall paintings depicting village scenes and biblical stories began to appear in houses all over Sweden.



Stockholm: The Cultural Capital of Europe 1998

17

Sweden's capital city is in the spotlight this year and organizers have planned a full calendar of events showcasing Swedish music, theater, architecture, literature, film, art, and other cultural expressions. Sweden & America takes you to some of the festivities

DEPARTMENTS

Swedish Council News

3

Around Swedish America

6

Swedish-American Landmarks: *Searching for Stockholm in America*

10

Business: *Spinning New Webs*

13



Insider's Sweden:

Shopping the Nineteenth-Century Way

22

Taste of Sweden: *The Stockholm Menu*

24

Sports: *No Guts No Glory*

27

Recent Publications

30

Calendar of Upcoming Events

34

Spotlight on Swedish America: *The American Club of Sweden*

40

From the Readers

WRITE:

Teresa Scalzo, Editor
Sweden & America
2600 Park Avenue
Minneapolis, MN 55407

FAX:

(612) 871-8682

E-MAIL:

swedcoun@swedishcouncil.org

Sweden & America invites letters on its content or on topics related to Sweden or Swedish-America. Letters for publication must be signed and may be edited for style, length, and clarity.

Name That Ship

In viewing the cover of the spring issue, I noticed a sailing ship moored across the harbor from the Tyska Kyrka. Could this be the former Swedish naval training ship, the *af Chapman*? I, along with my brother Bob, had the pleasure of seeing this spic and span vessel berthed next to the *U.S.S. Constitution* (old Ironsides) in Charlestown, Mass., during the 1930s. I understand that in later years it was moored in Stockholm Harbour, where it served as a hostel.

Thomas H. Willman
Harwich, Mass.

Editor's Note: The ship partially seen in the upper right corner of the Spring 1998 cover photo is, indeed, the *af Chapman*. The Swedish Tourist Foundation continues to operate the three-masted sailing ship as a hostel.



In Search of Jämtland

I read about the Geneology Project in Jämtland in the summer issue [Around Swedish America]. I tried to access the website listed in the article, but was unable. Can you confirm the address? Perhaps you might consider a more in-depth article on this project.

Carl Linden
via e-mail

Editor's Note: The correct e-mail address for the Jämtland Emigrantprojektet is <http://w1.696.telia.com/~u69602136/Emigrantprojekt>.

Corrections: In "If Your Name is Anderson, You Must Be Governor" [Summer], the following corrections should be noted: each of Gov. John Lind's three terms were served in the 1880s; Lind ran on the Democrat-Populist-Silver Republican ticket; Gov. Floyd B. Olson was the Hennepin County attorney; and Gov. Wendell Anderson arranged to have his successor, Gov. Rudy Perpich, appoint him to the U.S. Senate. On the chart, "Minnesota's Swedish Governors At A Glance," C. Elmer Anderson should have been identified as a Swede Finn and Orville Freeman as Swedish/Norwegian. The author of the article should have been identified as Bruce L. Larson. *Sweden & America* regrets the errors.