A record number of visitors visited the Finnish National Gallery last year. In total, the museums had 607,557 visitors. Carl Larsson, one of the most beloved of Swedish painters, was exhibited in Ateneum Art Museum. Later in the year, an extensive Helene Schjerfbeck exhibition was opened to the public as a part of the celebrations for the 150th anniversary of the artist’s birth. The year was completed by the Symbolist Landscape exhibition. The Thank You for the Music theme exhibition, a comic exhibition and the Camouflage exhibition were held in the Museum of Contemporary Art Kiasma. In addition, Kiasma presented a private exhibition by Osmo Rauhala. The Sinebrychoff Art Museum held an exhibition called Rembrandt – Master of the Copper Plate. The exhibition belongs to the Rovinsky Collection of the State Hermitage Museum. The museum also presented an exhibition called A Romantic View.
The exhibition architecture was created by Osmo Leppälä. The exhibition included works by international presentations of symbolist painters. Furthermore, some internationally less well-known artists were included in the exhibition, for example Eugène Carrière, James Ensor and Georges Lacombe. Finnish artists were represented by Väinö Blomstedt, Albert Edelfelt, Akseli Gallen-Kallela, Hugo Simberg and Ellen Thesleff. The exhibition, implemented in cooperation between Ateneum Art Museum, the Van Gogh Museum from Amsterdam and the Scottish National Gallery, was the first international presentation of symbolist landscape paintings. The Head Curators of the exhibition were Rodolphe Rapetti and Richard Thompson. In Ateneum, the exhibition was handled by the Curator Anna-Maria von Bonsdorff and the exhibition work group. The exhibition architecture was created by Osmo Leppälä. The exhibition included works from Musée d’Orsay in Paris, the Tate Museum in London, MoMA in New York, the Munch Museum in Norway and the Russian Museum in St Petersburg.

The In the Spirit of Symbolism exhibition’s artists included, among others, Akseli Gallen-Kallela, Magnus Enckell, Pekka Halonen and Ville Vallgren. It was curated by Project Manager Erkki Anttonen from the Ateneum Art Museum and Curator Timo Huusko.

In connection with the collection exhibition of the museum, smaller exhibitions are organised under the headline FOKUS. The FOKUS: Girl and a Cherry Branch exhibition (29 May - 30 September 2012) brought together the painting by Amélie Lundahl and a new video installation Muotokuva (Portrait) by Markus Tuormaa. FOKUS: Artist Life in Taos (19 April - 30 September 2012) exhibited the work from Akseli Gallen-Kallela and other artists who had worked in the Taos artist colony in USA.

An acquisition budget of €215,000 was granted to the Ateneum Art Museum for adding new works to the collections. A total of 34 works of art were acquired with the budget, the most significant of which was the Helene Schjerfbeck painting Maria, from 1909. In addition, 437 works were borrowed for the exhibitions organised at Ateneum from other museums and private parties. Furthermore, 772 works were borrowed from the museum’s collections.

Concealed beneath a Helene Schjerfbeck painting on loan to Ateneum Art Museum for the artist’s 150th anniversary exhibition, a previously unknown painting by Schjerfbeck was found. The painting Raseborg Landscape was found to conceal another oil painting depicting a woman holding a child. © FNG / CAA / YEHIA EWEIS

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**ATENEUM ART MUSEUM**

*The Carl Larsson – In Search of the Good Life* exhibition (10 February - 29 April) presented the Swedish artist’s depictions of home and family life as well as many less well-known works from the early years of Larsson’s career. The exhibition also included furniture and handicrafts designed by the artist’s wife, Karin. The exhibition was curated by Ateneum Art Museum’s Curator Timo Huusko, and the exhibition architecture was designed by Minna Santakari. It was implemented as a collaborative effort between the Ateneum Art Museum and Turku Art Museum.

In connection to the Carl Larsson exhibition, photographer Elina Brotherus and psychologists Riikka Toivanen and Maiju Tokola put together a small parallel exhibition called *Family Picture*. Furthermore, Alexander Reichstein invited all children and those young at heart to visit the Larsson home through his installation *At Home*.

*The 150th anniversary exhibition of Helene Schjerbeck* (1 June – 14 October) was the most extensive exhibition of Schjerbeck’s art ever organised. Over 300 works by the artists were exhibited. In September, a previously unknown painting by Schjerbeck, *Woman and a child* (around 1887) was added to the exhibition. It was found underneath another painting when the exhibition was being built. The exhibition was curated by Leena Ahtola-Moorhouse, Ateneum’s intendit. The exhibition architecture was designed by Marianna Verhe and Heikki Määttäinen. The Helene Schjerbeck exhibition is open to the public in Stockholm at Prins Eugens Waldemarsudde from 10 November 2012 to 24 February 2013 and at Gothenburg Art Museum from 16 March to 18 August 2013.

*The 52 Souls* exhibition (16 November 2012 - 17 February 2013) presented nature paintings created between 1880 and 1910. These 52 souls are artists that include Vincent van Gogh, Claude Monet, Paul Gauguin, James McNeill Whistler, Piet Mondrian, Edvard Munch, Paul Signac and Wassily Kandinsky. In addition, some internationally less well-known artists were included in the exhibition, for example Eugène Carrière, James Ensor and Georges Lacombe. Finnish artists were represented by Väinö Blomstedt, Albert Edelfelt, Akseli Gallen-Kallela, Hugo Simberg and Ellen Thesleff. The exhibition, implemented in cooperation between Ateneum Art Museum, the Van Gogh Museum from Amsterdam and the Scottish National Gallery, was the first international presentation of symbolist landscape paintings. The Head Curators of the exhibition were Rodolphe Rapetti and Richard Thompson. In Ateneum, the exhibition was handled by the Curator Anna-Maria von Bonsdorff and the exhibition work group. The exhibition architecture was created by Osmo Leppälä. The exhibition included works from Musée d’Orsay in Paris, the Tate Museum in London, MoMA in New York, the Munch Museum in Norway and the Russian Museum in St Petersburg.

MUSEUM OF CONTEMPORARY ART KIASMA

The Thank You for the Music (20 January - 17 June 2012) exhibition highlighted popular music as an inspiration for visual arts. The exhibition inspected how the experiences from listening to music, watching music videos and going to music concerts become visible in the actions of an artist or perhaps a music enthusiast. The exhibition was curated by Kati Kivinen and Arja Miller.

An artist couple from Canada, Janet Cardiff and George Bures, brought their sound installation The Murder of Crows into the Museum of Contemporary Art Kiasma (17 February – 20 May 2012). This installation, transmitted through 98 loudspeakers, included, among others, Tibetan prayers, singing by a Russian military choir, Janet Cardiff’s tales about her dreams and the sounds of a flock of crows.

The Eyeballing exhibition (9 March - 9 September 2012) mostly included the younger generation of comic artists. In the exhibition, the artists searched for new ways of presenting comics three-dimensionally with the help of visual arts. The exhibition curators were Intendant Arja Miller and editors Ville Hänninen and Harri Römpötti.

In the Camouflage. Visual Art and Design in Disguise exhibition (15 June - 7 October 2012), design was studied from the perspective of modern art.

The exhibition focused on the similarities of modern art and design. The 19 artists, designers, duos or collectives taking part in the exhibition all came from similar backgrounds: they had received their education in both art and design, and took part in interactive activities in these fields. The exhibition was part of the World Design Capital Helsinki 2012 programme and it was produced in cooperation with the Kiasma Foundation. The exhibition was curated by Curator Leevi Haapala.

An acquisition budget of €455,000 was granted to the Museum of Contemporary Art Kiasma for adding new works to its collections. 204 works were acquired. 119 works were borrowed from the collections of the Museum of Contemporary Art Kiasma.

SINEBRYCHOFF ART MUSEUM

During the year, two special exhibitions were organised at the Sinebrychoff Art Museum. The Rembrandt – Master of the Copper Plate (2 February - 6 May 2012) exhibition showcased the graphics prints by Rembrandt van Rijn from the Rovinsky Collection of the State Hermitage Museum. The exhibition presented 55 works that were showcased outside Russia for the first time. The selection of the art pieces and research for the exhibition are based on the research of Dr Roman Grigoryev. The Rovinsky Collection is seen as an exceptional unit, since it includes both the artistic significance of the works and the proof of their authenticity, such as ownership document of the works and the water and collector stamps of the prints. The magnificence of the collection is further increased by the fact that since it was bequeathed, it has been known to include historical art treasures by Rembrandt and yet the collection was unreachable to Western Rembrandt researchers throughout the whole of the 20th century.
A Romantic View - The Rademakers Collection exhibition (13 September 2012 - 20 January 2013) offered a review of Dutch and Flemish romantic painting art from the mid-19th century. The exhibition showcased the most central art themes of the time: portraits, genre art, still life works and land, sea and cityscapes. The first floor of the Sinebrychoff Art Museum was closed from May to July. The former residence of Paul and Fanny Sinebrychoff on the second floor of the museum and the collections of old art were open to the public throughout the year.

During the year, the museum collections were completed with four new art works and a significant donation.

CENTRAL ART ARCHIVES
The focal point in the operation of the Central Art Archives was to manage the collections controlled by the unit. In the autumn, the unit published a user interface for the public compiled from the digitalised art photographic plates by Daniel Nyblin. Said photos and their metadata were also distributed freely to the public in connection with the Open Knowledge Festival's OpenGLAM session (Galleries, Libraries, Archives and Museums).

During the year, ten donations were made to the art historical document archives. The Centre for Preservation and Digitisation digitised the meeting minutes and their appendices of the Finnish Art Society from 1846 to 1901. This material is valuable to researchers and will be published online in 2013. At the end of 2012, the collection of art archives included a total of 550,740 photographic documents. The negatives photographed by artists Hugo Simberg belonging to the archive collections were itemised and digitised, and some of them were delivered to the Reality Bites exhibition, the Helene Schjerfbeck exhibition, the Michelangelo exhibition and the Lähteillä (On the Source) website project, among others.

The artwork negatives from 1879 to 1904 by Daniel Nyblin (1856-1923) belonging to the collections of the Central Art Archives were published online with their metadata, together with the positives made from the digitised negatives. For the first time, in connection with the Open Knowledge Festival, the Central Art Archives opened up the contents of their material databases for public use as a data package, which included the Nyblin materials.

The revenue from the Finnish National Gallery's Photographic Services operation as well as the amount of photographic user licenses increased. The extensive Erkki Kurenniemi archive materials belonging to the collections of the Central Art Archives were borrowed for the Documenta (13) exhibition in Kassel, Germany (9 June - 19 September 2012).

The photographic studios at the Ateneum Art Museum and the Museum of Contemporary Art Kiasma were kept busy by the exhibitions of museum units and collection photographing. The studios continued to digitise the collections, their focal point being the drawing works and watercolour painting collections. In addition, around 400 photographic plates from the archive collections were digitised. The museum units’ growing and changing needs regarding photographing and filming, which were due to changes in presentation techniques in fields of media and exhibitions, were visible in the unit's operation.

The collection database for art literature maintained by the Finnish National Gallery, Kirjav@, has been integrated with the international art history portal artlibraries.net. The index word registry of the database was continuously updated. In August, the library took part in planning and implementing an international IFLA ARLIS/Norden conference for art libraries called ART Now! Contemporary Art Resources in a Library Context.

The publication series of Central Art Archives published online the doctoral thesis of Hanna-Leena Paloposki: The role of art exhibitions in Finnish-Italian relations concerning the visual arts from the 1920s to the end of the Second World War.

CONSERVATION DEPARTMENT
The Finnish National Gallery’s record-breaking year 2012 was reflected in the conservation department in the numerous exhibition inspections and several borrowed works. The exhibitions in our museums, extensive cooperation exhibitions and works borrowed by museums both in Finland and abroad had an effect on the number of conserved and inspected works.
The Helene Schjerfbeck exhibition was a wholly pleasant challenge for the conservators. Paintings and painting techniques could also be reviewed from the material-technic perspective. The conservation department attracted a lot of interest when a rare conservation action was performed during the exhibition: a hitherto unknown painting had been hidden underneath another painting from a private collection, and this work was uncovered. The painting was well preserved and it became the new crowd puller at the exhibition.

The extensive exhibitions at the Ateneum Art Museum also gave direction to collection management. The museum-owned works from both the Helene Schjerfbeck and the 52 Souls - Symbolist Landscape exhibitions were conserved. A separate In the Spirit of Symbolism section was added to the collection exhibition. Several works that had not been exhibited in years or, in some cases, ever before were chosen to be exhibited there. On the initiative of conservation department, the Persian miniatures belonging to the collections of the Sinebrychoff Art Museum were documented and recognised.

The department has made an inventory of the state of 570 works and maintained and conserved them. These works will be photographed digitally and attached to the Collections Online service for the public to see. In total, the paper conservators handled approximately 2100 works during the year.

**DEVELOPMENT AND COMMUNITY RELATIONS (KEHYS)**

The focus points of Development and Community Relations Kehys’ operations were the development of the art museum field and the interior development work of the Finnish National Gallery. In practice, this development work was channelled to research, publishing and training projects as well as various cooperation projects. The focal points of the development work were the shared strategic lines of the art museum sector, the promotion of collection management and the improvement in community relations.

In autumn 2012, Kehys launched the preparatory phase for national art collection inventory. The goal of this project is to find out more about the most central artwork resources in Finland. The last part of the Finnish National Gallery’s study on the impact of collection management work, a research project concerning the collection work of Sinebrychoff Art Museum, was completed. The publication A collection worth a museum! studies the collection management activities of Sinebrychoff Art Museum from a variety of viewpoints.

Kehys acted as one organising party in the EU research project Identity and context: art research (2010-2012) managed by the Finnish Academy of Fine Arts. It considered the significance of artists and art research in society. Furthermore, Kehys took part in compiling the national inventory of cultural property in accordance with the Hague Convention and its minutes. The work was carried out between 2010 and 2012 under the management of the National Board of Antiquities.

The Culture for All service, funded by the Ministry of Education and Culture, continued under separate funding covering all the different aspects of accessibility and cultural diversity. The change process of the Culture for All service continued, and on 12 December 2012 an association was founded, to which the Culture for All service will be transferred in summer 2013. The Culture for All service participated in the Culture – Inclusion – Participation (2012-2014) project of the adult education Grundtvig programme, part of the European Union’s Lifelong Learning programme.

The annual training event of Kehys, Theme Days in the Art Museum Field, celebrated its first decade with a three-day seminar held on 15-17 February 2012. The theme, For the best of the public! concentrated on the public and visitors to art museums.

An Internet site called Dear Public, intended for the use of the museum field’s professionals and students, was created through this research project, and discussed museum visitors, museums’ relationship with the public, and visitorship. For example, the site presents various methods of visitor and public research and completed research projects. During the Helene Schjerfbeck exhibition, Kehys carried out an in-depth visitor study that surveyed the visiting motives, expectations and general wishes related to art museums of those participating in the study.

For the first time, the Finnish National Gallery and the Culture for All service visibly took part in the Helsinki Pride Festival in the summer. In connection to the festival, the Culture for All service carried out a visitor study concentrating on the hopes and wishes that gender and sexual minorities had for art museums and, more generally, culture on the whole.
During the Larsson exhibition, over 12,000 spinning tops were crafted in Alexander Reichstein’s At Home installation. Students from the Department of Teacher Education at the University of Helsinki served as workshop instructors.

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