



The last year of operation, 2013, was marked by a continued strong relationship with the public for THE FINNISH NATIONAL GALLERY –Ateneum Art Museum, the Museum of Contemporary Art Kiasma, and the Sinebrychoff Art Museum all reached their set targets. Ateneum exceeded its visitor and result targets by a large margin, and Sinebrychoff's year was the second most successful in the museum's history.



2013 At Finnish National Gallery



Preparation for the reorganisation of the Finnish National Gallery, which was carried out in January 2014, affected the entire staff. The Finnish National Gallery's reorganisation group, which included representatives from all three museums and other units as well as employees, not only prepared the new organisational structure of the foundation, but also adapted all processes related to museum activities to better serve upcoming operations. The conversion from a government run agency into a public foundation also meant that all information systems had to be changed. A significant development in regard to the restructuring was the approval of the Act on the Finnish National Gallery by Parliament in December 2013.

The Finnish National Gallery's success in recent years creates a strong foundation for its work in building Finnish national heritage and providing the public with places for interaction in Finland's most successful art museums.

The Finnish National Gallery's operations successfully met the performance targets for 2013. In 2013, the Finnish National Gallery was visited by a total of 472,000 visitors, while the target

was 405,000 visitors, meaning that the target was exceeded by 14%.

The operational revenue estimate set in the budget was exceeded by EUR 2,849,000, thanks to successful exhibition programming and a large number of visitors. The revenue from chargeable operations covered 23% of total costs, while the target was 15%.

In addition to budgeted funding, the Finnish National Gallery also receives external funding. In 2013, the income target of EUR 500,000 was exceeded by EUR 105,000. The Finnish National Gallery also received a total of EUR 750,000 in sponsor and other external funding.

An average of 92% of the museum-goers who took part in the visitor survey were pleased or very pleased with the museum staff's willingness to be of service and accessibility, as well as the functionality of customer services. The results improved by one percentage point from the previous year. According to the responses, all museum units are considered high-quality museums which offer interesting exhibitions.



Robert Wilhelm Ekman, *Alexander II opens the Diet in in 1863 at the Imperial Palace (1863-1865)*.

© FINNISH NATIONAL GALLERY / HANNU PAKARINEN.
HOUSE OF NOBILITY

ATENEUM ART MUSEUM

2013 was another successful year for Ateneum Art Museum. The museum exceeded its visitor targets: exhibitions were visited by some 262,000 people during the year. The workshop also exceeded its previous visitor record; a total of 7,365 people took part in the museum's workshops during the year.

Ateneum celebrated its 125th anniversary on Sunday, 13 October 2013 with free admission to the museum and the opening of the new FOKUS exhibition, titled *Contemporary Art 125 years ago*.

The *52 Souls – Symbolist Landscape 1880–1910* exhibition, which focused on international symbolist landscape paintings, attracted nearly 94,000 visitors (16 Nov 2012 – 17 Feb 2013). The organisation of the exhibition and the accompanying research and publication project was a major international collaboration project: this was the second time Ateneum partnered with the Van Gogh Museum in Amsterdam, while the third producing party was the National Gallery of Scotland.

Ateneum's 2013 exhibition season started with a showcase of the works of Eero Järnefelt (25 Jan–28 Apr). The *Treasures of the Palace* exhibition (12 Apr–1 Sep) showcased the art collection of the Presidential Palace, which is currently under renovation. The *On the Shores of the Lake* exhibition (11 Oct

2013–9 Feb 2014) detailed the life of the Tuusulanjärvi artist community through the works of artist who lived on the shores of the lake. The curators of the exhibition were Professor Riitta Konttinen and Ateneum's Curator Anna-Maria von Bonsdorff. The Rafael Wardi retrospective exhibition (12 Dec 2013 – 2 Mar 2014) showcased some 90 works from throughout the artist's life. Ateneum received some fairly significant donations during the year, and the collection of Italian art donated by Rolando and Siv Pieraccini also expanded. The bequeathal by Tuulikki Pietilä, consisting of some 1,400 of her own works, was also officially approved.

During the year, a total of 607 works were loaned from the museum's collections for exhibitions in Finland and abroad. Ateneum's Helene Schjerfbeck exhibition was still on display in Copenhagen at the start of the year. Coordinated by Ateneum, the Schjerfbeck exhibition, a scaled down version of the Schjerfbeck exhibition held in Helsinki, was opened in the Prins Eugen's Waldemarsudde art museum in Stockholm, from where it will continue on to the Gothenburg Museum of Art.

Works loaned from Ateneum and the museum's research contribution played a major role in the Nordic Art exhibition, an extensive research and exhibition project of Nordic art held at Hypo-Kunsthalle in Munich. Atene-

um also partnered with Kadriorg Art Museum in Tallinn to organise an exhibition of the works of Ilja Repin that are included in Ateneum's collections. The research portion of the exhibition was carried out in cooperation with the Central Art Archives.

Ateneum Art Museum's work with the public resulted in a wealth of material for exhibitions that provided additional information about works on display, and the museum's event operations were lively. The monologue opera *Akseli*, which describes the life of Akseli Gallen-Kallela, premiered in the Ateneum Hall on Kalevala Day on 28 February. The second Ristiveto chamber music festival was held in Ateneum's exhibition halls from 11 to 13 October. The 125th anniversary year also saw the launch of the monthly *Behind the scenes* presentation and discussion series, which consists of short presentations by the staff and curators of the museum on topical artworks found in Ateneum's collection.

During the year, Ateneum's visitor facilities were renovated to provide a more comprehensive museum experience and improve customer logistics. Museum visitors' access to information was also improved with the planning and implementation of an information display and guide system.



Marja Kanervo, *(Dis)appearing* 17.5.2013 - 29.9.2013, *Untitled*, 2013
Bunk I (II, III), © FINNISH NATIONAL GALLERY / PIIRJE MYKKÄNEN

MUSEUM OF CONTEMPORARY ART KIASMA

The Museum of Contemporary Art Kiasma celebrated its 15th anniversary in 2013, commemorating both the museum and the strong field of contemporary art in Finland. Kiasma's impressive collections were displayed more comprehensively than ever before during the year.

Dan Perjovschi's drawing installation *Unframed* (8 Feb 2013 – 18 Aug 2013) commented on topical events in the art world and politics. Perjovschi creates his installations by drawing directly on the walls of the exhibition space. The installation he made for Kiasma also featured a wealth of drawings based on observations made in Helsinki.

Eija-Liisa Ahtila's exhibition *Parallel Worlds* (19 Apr 2013 – 1 Sep 2013) was organised in collaboration with Moderna Museet, Stockholm and Le Carré d'Art, Nîmes. One of the highlights of the exhibition in Kiasma was the multi-part video piece *Where Is Where?*, which was donated to the museum by the Kiasma Foundation. The exhibition also included newer works, such as the three-channel *Marian ilmestys* (*The Revelation of Mary*), which was acquired for the museum's collections with the help of the Kiasma Foundation during the exhibition. Marja Kanervo's exhibition *(Dis)appearing* (17 May 2013 – 29 Sep 2013) continued Kiasma's exhi-

bition series that extensively showcases the works of Finnish middle generation artists. Jonas Mekas' exhibition *The 60's Quartet* (17 May 2013 – 29 Sep 2013) presented a series of four films from the avant-garde legend. The exhibition was organised in collaboration with the Jonas Mekas Visual Arts Center, Vilnius and the Embassy of Lithuania. Mika Taanila's exhibition *Time Machines* (1 Nov 2013 – 2 Mar 2014) focused on the latest works of the internationally renowned artist, who received the Finnish government media art award in 2013. The central piece of the exhibition was the video piece *The Most Electrified Town in Finland*, which had its Finnish premiere in Kiasma, and showcased the building of the third reactor of the Olkiluoto nuclear power plant. Erkki Kurenieniemi's exhibition *Towards 2048* (1 Oct 2013 – 2 Mar 2014) showcased the works of this unique pioneer of Finnish experimental electronic music and film, who has also displayed his talents in numerous other fields. Kiasma's 13th Collection Exhibition *Kiasma Hits* (27 Sep 2013 – 7 Sep 2014) celebrated Kiasma's 15th birthday and reworked the collection exhibition concept. The exhibition was a cross-section of Kiasma's collections from the 1960s to the present day, while at the same time serving as a glimpse into the key phenomena of contemporary art.

In early 2012, Kiasma purchased 19 photographs from the Jouko Lehtola Foundation to add to its collections. The selection was based on discussions with Lehtola in spring 2010, when he visited the collection storage facility prior to his death. An exhibition consisting of various series photographs by Jouko Lehtola was also held in Print's exhibition facilities (8 Feb 2013 – 19 Aug 2013).

Many performances were given at the Kiasma Theatre over the year, including Finnish premieres, lectures and seminars, films, and international visits. The Kiasma Theatre's festivals, the urban art festival URB and /theatre.now, which is aimed at professional artists, are based on networking and participatory work methods. Through the URB festival, Kiasma supports urban culture and collaboration with urban arts.

SINEBRYCHOFF ART MUSEUM

The main exhibition of the SINEBRYCHOFF ART MUSEUM in 2013 was *Michelangelo and the Sistine Chapel – Drawings and Artworks from Casa Buonarroti*, Florence (15 Feb – 19 May 2013). The exhibition focused on the artist's painterly magnum opus, the frescoes of the Sistine Chapel. The exhibition also featured the only preserved sketch showing Michelangelo's composition for the Last Judgement in its entirety. The exhibition was organised in collaboration with Associazione Cul-



Michelangelo: *Study of a Man's Face for the Flood on the Sistine Ceiling, 1509–1510*

PHOTO: CASA BUONARROTI

turale MetaMorfoosi and Casa Buonarroti. “*Trees are poems that the earth writes upon the sky*”, wrote the poet Kahlil Gibran. This poem gave the name to an exhibition held in the autumn, where four photographers showcased the stories and atmospheres of trees. Trees have always served as an inspiration in the works of Kristoffer Albrecht, Taneli Eskola, Ritva Kovalainen and Pentti Sammallahti. In this exhibition, their tree motif photographs were joined by works from old masters from both Finland and abroad. The exhibition was on display from 31 May 2013 to 12 Jan 2014. *The Animals in the Sinebrychoff Art Museum* exhibition was designed as an event for the whole family. The exhibition consisted of a total of 67 pieces of Dutch animal motifs from the 17th century, chosen from the museum’s graphics collection (12 Sep 2013 – 19 Jan 2014). *The Sincere lies* exhibition showcased contemporary art (26 Sep – 1 Dec 2013). Media artist Hanna Haaslahti combined contemporary art with historical pieces from the museum’s collections. The Sinebrychoff Art Museum wanted to commemorate The Tall Ships Races event with a small *Sinebrychoff Trophy* exhibition (16 – 31 Jul 2013). The exhibition offered the public a chance to see the world’s second oldest sports prize that is still competed for. The mini exhibition *In Those Days... Art and Tradi-*

tion of the Crib in Italy (8 Dec 2013 – 5 Jan 2014) showcased paintings depicting the Virgin Mary and Child, as well as nativity scenes.

During the 2013 operating year, the museum’s collections expanded by 14 works of art and two artefacts. The museum’s painting collections expanded by two oil paintings. The museum purchased a portrait of Hedvig Eleonora Tess (1658–1714) by David Klöcker von Ehrenstrahl (1629–1698). The museum also purchased a Flemish-French still life by Jean-Michel Picart (1600–1682).

The museum expanded its miniatures collection with three portraits and eight Persian miniatures. The museum’s collection of Swedish miniatures was supplemented by *Portrait of a man* by Swedish miniatures painter Niclas Lafrensen (1737–1807). Another miniatures acquisition was Jacob Axel Gillberg’s (1769–1845) piece *Nydia the Flower Girl* from 1835, complete with its original gilded frame. Sinebrychoffin taidemuseon ystävät ry donated to the museum a miniature portrait of Magnus Johan Björnstierna (born 1758), painted in 1798 by Jacob Henric Röngren (1756–1822), and a red chalk drawing *Polyfemos soittaa pan-huilua* (*Polyphemus playing a pan flute*) by Swedish sculptor Johan Tobias Sergel (1740–1814).

The museum’s artefact collections were also expanded. A private person

donated a flag that belonged to Paul Sinebrychoff and was used on the Sinebrychoffs’ steam boat to the museum. The museum also acquired a wooden beer barrel used at the Sinebrychoff plant. The barrel supplements the museum’s collection of artefacts related to the history of the Sinebrychoff family.

Sinebrychoffin taidemuseon ystävät ry deposited a grand piano built by Ernst Kaps at the museum. According to the serial number under the lid, the piano was made in 1900 in Dresden.

The Sinebrychoff Art Museum’s workshop was visited by a total of 2,954 people in 2013. Activities for senior citizens continued to be popular and active.

The past year included many kinds of cooperation with universities and faculties: the University of Helsinki Faculty of Behavioural Sciences’ Department of Teacher Education planned a winter break course in connection with the Michelangelo exhibition, while students of museology produced a YouTube video of the Sinebrychoff Art Museum in both Finnish and English. The XI Les Lumières festival was an event for the whole family, held in Suomalinn. Those taking part in the course had the opportunity to immerse themselves in Venetian culture for an entire week. A park workshop was organised in connection with The Tall Ships Races, where participants made pennants



Artist Albert Edelfelt with his wife and son at their home on Luotsikatu, 1902. The photo was purchased in 2013 for the collections of the Central Art Archives. Original photographer unknown.

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and took part in a knot tying competition. An extensive series of lectures was organised in connection with the *Michelangelo and the Sistine Chapel* exhibition, while the *Sospiri miei* ensemble played some Italian renaissance music for the exhibition. The Red Cellar of the museum also held two Croquis nights in connection with the exhibition. Bishop Arseny held a lecture on the topic *The Valamo Icon of the Mother of God – A Sign of Miracles or Power?* The autumn lecture series included many fascinating lectures on topical issues related to the museum.

CENTRAL ART ARCHIVES

The focus point of the operations of the Central Art Archives in 2013 was making collection information available digitally. As a result, the Central Art Archives contributed significantly to the realisation of the Ministry of Education and Culture's National Digital Library project. In 2013, the unit also took on the responsibility of developing and updating the Finnish National Gallery's Art Collections website. The *Lähteillä* website, which showcases archive collections, was opened at the start of 2013. The website is continuously expanding and brings together entire archives, such as the records of the Finnish Art Society from 1846–1901, which are often used by researchers. Users are also offered background

information on the collections, which it is hoped will reach a wide range of people interested in cultural heritage. In collaboration with the Gallen-Kallela Museum, the Central Art Archives carried out a research and online publication project based on the correspondence between Akseli Gallen-Kallela and Carl Dørnberger. An online publication that provided background information on the topic was published in connection with Kiasma's Erkki Kurenniemi exhibition.

The Central Art Archives' collections expanded as a result of several donations during the year. Over the course of the year, the Archives catalogued materials related to the history of art galleries and the art trade in Finland, such as Gösta Stenman's archives, among other materials.

CONSERVATION DEPARTMENT

The Conservation Department held a workspace open to the public during the conservation of the Imperial collection, before the opening of the exhibition. The event was very well received by the public.

The Finnish National Gallery's last operating year as a government-run museum saw a record number of visitors. In addition to popular exhibitions held in the Gallery's own museums, the Conservation Department was kept busy by

borrowing activities and several touring exhibitions both in Finland and abroad.

For the Conservation Department, the busy exhibition year was reflected in numerous exhibition inspections and several borrowed works; a total of 3,000 inspections were carried out on individual pieces of art. Ateneum Art Museum's exhibitions *Treasures of the Palace* and *On the Shores of the Lake* proved the most demanding. The Rafael Wardi retrospective exhibition presented challenges especially in the presentation of the artists' delicate pastel drawings. The *On the Shores of the Lake* and the Eero Järnefelt exhibitions also saw extensive conservation work carried out on the pieces belonging to the collections. The revision of the collections' art hangings was carried out more extensively than usual, which also served the conservation of the collection.

An atypical exhibition project at the Sinebrychoff Art Museum was Hanna Haaslahti's *Sincere lies* exhibition, which presented the museum's collection in a completely new way. With the help of video technology, old art from the collections, as well as the artist's new art were displayed "on top of each other". The technical requirements of the pieces also required curators to adopt new ways of thinking. For paper-based pieces, copies had to be produced in order to protect the originals from light.



Cleaning of the painting *Alexander II opens the Diet in 1863 at the Imperial Palace* is currently underway. The edge of area that has been cleaned can be clearly distinguished in the entablature below the corner of the balcony railing.

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Collections management at Sinebrychhoff has involved extensive cooperation with conservators from other fields.

As part of collections management, this year the Finnish National Gallery began to re-evaluate and improve the use of storage facilities. The aim is to make it easier to identify and locate parts of collections that require different storage conditions. The museum's collections have wildly varying storage requirements: at one extreme, there are pieces of art created using especially delicate materials that should not even be handled by hand, while at the other extreme, there are pieces such as stone sculptures. The archive collection also includes a wide range of different materials, ranging from traditional paper materials to particularly delicate photographs and negatives. A larger than normal portion of the Materials Research Laboratory's capacity was taken up by collaboration with the authorities in a very large-scale forgery case. In addition to 76 pieces of art suspected to be forgeries, the number of pieces inspected was at least three times as large, including pieces used for comparison.

In addition to serving the National Gallery's own museums, the Conservation Department also served an unusually large number of third parties in 2013. The conservation of the Imperial collection of the Presidential Palace, which is currently under renovation, has been one of the department's largest efforts. The collection includes numerous valuable pieces that have gone decades without maintenance. With the removal of yellowed and clouded varnishes and other conservation efforts, these pieces have now been restored to a condition and lustre that befits their status. An exceptionally large portion of the project has consisted of frame conservation. For the *Treasures of the Palace* exhibition, Robert Wilhelm Ekman's painting of the opening of the Diet in Finland at the Imperial Palace was also conserved.

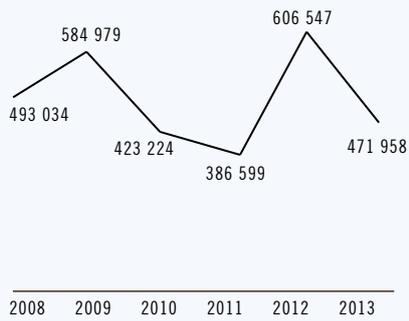
The Conservation Department also used a considerable amount of resources in 2013 in planning the operations of the restructured Finnish National Gallery. The Conservation Department is a central operator in many of the museums' operations.



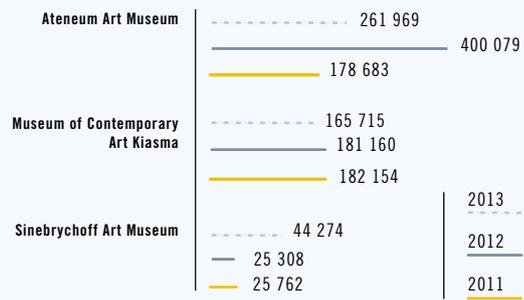
Pilvi Porkola, *No More Broken Hearts*, 6.–10.3.2013

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VISITORS TO THE FINNISH NATIONAL GALLERY 2008–2013

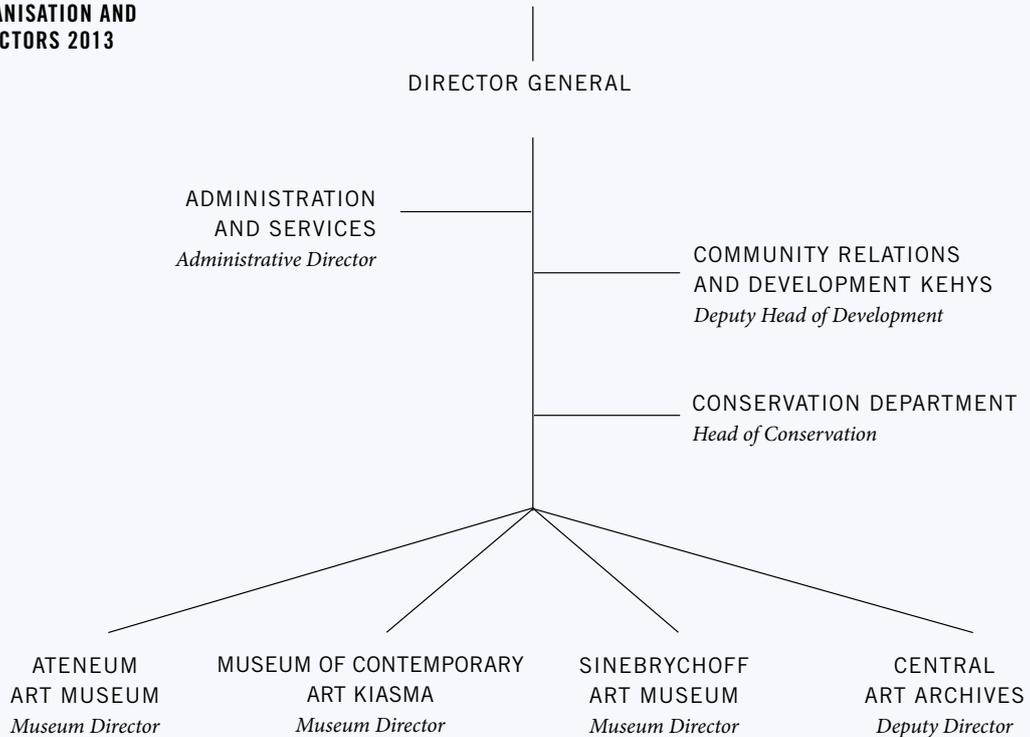


VISITORS PER MUSEUM 2011–2013



**FINNISH NATIONAL GALLERY:
ORGANISATION AND
DIRECTORS 2013**

THE MINISTRY OF EDUCATION AND CULTURE



FINNISH NATIONAL GALLERY