

# ANNUAL REPORT FOR THE NATIONAL MUSEUM OF ART, ARCHITECTURE AND DESIGN 2022



Photo: Iwan Baan

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Contents	
Greetings from the Chair of the Board .....	3
Director's Foreword .....	4
Exhibitions in 2022.....	6
Visitor Numbers.....	8
Report from the Board for 2022 .....	9
The National Museum in 2022 .....	17
Exhibitions .....	17
Preparations for, and the Opening of, the New National Museum .....	27
Business and Marketing .....	33
The Library and Documentation Archive .....	37
Purchases and Gifts .....	38
Collection Management .....	46
Education and Visitor Experience .....	48
The Year of Queer Culture 2022 .....	54
Collaborative Partners.....	57
Communication and the Press .....	57
The National Gallery .....	57

## Greetings from the Chair of the Board

2022 was a historic year. The new National Museum of Art, Architecture and Design finally opened. Through opening events, exhibitions, programmes for education and engagement, collection presentations and press coverage, the museum has already, in just a few months, clearly positioned itself in the Norwegian and international consciousness. The opening has been reported in newspapers such as the *New York Times*, *La Repubblica* and *The Guardian*, and Oslo is now described as a new destination for art and culture, with the National Museum as one of the main attractions. The public has flocked to the new museum, and we have welcomed almost 800,000 visitors since the grand opening on 11 June.

Behind the success are hard work and long-term planning. While fulfilling its mandate, the National Museum has in recent years undergone several major changes: a consolidation and modernisation of the entire organisation, a complicated building process, a moving process and the introduction of a new model for operations. All this happened at the same time as there were major delays in Statsbygg's (the Norwegian Directorate of Public Construction and Property's) construction process – and the world was coping with a pandemic.

I would like to commend Director Karin Hindsbo and her highly proficient colleagues for the efforts they have made over several years. With eyes firmly fixed on the goal – a successful opening of the new National Museum – they have created a shared direction for the organisation as well as enthusiasm along the way. As board chair, I am proud and impressed with the result. We can now look with joy and anticipation to the years ahead for the National Museum.

Maria Moræus Hanssen  
Board Chair



Director Karin Hindsbo (fifth from left) and board chair Maria Moræus Hansen (third from right), together with members of the National Museum's leader group at the gala dinner on 10 June 2022, the eve of the new National Museum's opening. Photo: The National Museum / Ina Wesenberg

## Director's Foreword

On 11 June we were finally able to open the new National Museum of Art, Architecture and Design. Thanks to many years of work and joint political effort, Norway's largest art collection has a new home. The new building has been built in order to provide the best-possible conditions for the National Museum to fulfil its mandate: to develop, conserve, research, make available and promote public knowledge about Norway's largest collection of art, architecture and design – for centuries to come. The opening of the museum was a historic event, and all of us at the National Museum are proud to have been a part of it.

In the weeks leading up to the opening, we invited several groups into the museum, with the aim of testing security, museum hosting, the flow of the public and the resources for learning and engagement. The first external groups to experience the completed National Museum were seven school classes from across Norway. It was a moving and truly great experience to give the excited children a red-carpet welcome.

We also invited all the mayors in the country to visit the museum and to find art that represented their municipality or region. After all, the National Museum's collection belongs to all of Norway. Here there are thousands of stories, connections and memories that tie us together, whether we live in Oslo, Mandal or Hammerfest, whether we are born in Norway or have made Norway our home later in life. The collection belongs to all of us who are alive today, and generations to come.

6,500 works from this fantastic collection are included in the collection presentation, which is the backbone of the new museum. Many years of work have gone into this presentation; cross-disciplinary teams have searched the collection, acquired new knowledge, rediscovered old treasures, and curated and planned education and engagement resources and programmes for the public. The presentation builds on knowledge developed by past generations, but it has also been important to set forth new and different perspectives from art history.

We are delighted to see the public flocking to the museum. By the year's end over 800,000 people had visited the new museum to experience exhibitions, workshops, family activities, events, shops and cafés, and more than 24,000 persons had become members. As the newspaper *Aftenposten* wrote after the opening: 'Finally, those interested in culture have gotten their Nordmarka.'<sup>1</sup>

The opening exhibition 'I Call it Art' generated debate and engagement and was the most visited exhibition of contemporary art ever held in Norway – with 213,000 visitors. The exhibition about the Italian artist and architect Giovanni Battista Piranesi was seen by almost 100,000 people, and in the autumn, we opened two large exhibitions featuring works by Laure Prouvost and Grayson Perry in the Light Hall. Parallel to this, we held exhibitions in the National Museum – Architecture.

I am extremely proud of and impressed by the work that all the National Museum's staff did in 2022. We have kept our eyes on the goal: a successful opening of the new museum. Underlying this success are years of planning and many complex processes related to moving, mounting and organising. This year we could finally open the doors and welcome the public. Norway and Oslo have gained a world-class museum. We can only look forward to its continuation.

Karin Hindsbo  
Director

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<sup>1</sup> Nordmarka is a popular forest area for recreation in Oslo.

## Exhibitions in 2022

### The new National Museum

‘Dristige drømmer’ (Daring Dreams)<sup>2</sup>

13 May 2022–31 December 2023

‘The Collection’

Permanent exhibition

‘The Pillars’

Permanent exhibition

‘I Call It Art’

11 June–11 September 2022

‘East of the Sun and West of the Moon’

11 June–30 December 2022

‘Piranesi and the Modern’

9 September 2022–8 January 2023

‘Laure Prouvost. Above Front Tears Oui Float’

5 November 2022–12 February 2023

‘Grayson Perry. Fitting In and Standing Out’

11 November 2022–26 March 2023

### The National Museum – Architecture

‘Girjegumpi. Sámi Architectural Library’

15 October 2021–6 February 2022

‘Scandinavian Design and the USA 1890–1980’

18 March–7 August 2022

‘Oslo Architecture Triennale 2022. Coming into Community’

23 September 2022–29 January 2023

### Touring Exhibitions

‘Visuelle nabolag’ (Visual Neighbourhoods)

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<sup>2</sup> The exhibition is in the library, which opened on 10 August 2021.

'Laget i verden' (Made in the World)  
'Byplansjefene' (The City Planners)  
'Avtrykk' (Trace)  
'Fra pigment til mening' (From Pigment to Meaning)  
'Lysmesterne' (The Light Experts)  
'Filosofi med elever. Troll og annerledeshet' (Philosophy with Pupils. Trolls and Otherness)  
'Se med hendene' (Seeing with Your Hands)

'Kunsten kommer hjem' (The Art Comes Home)<sup>3</sup>  
'Sand in the Machine. The National Museum at the Teknisk Museum'  
1 October 2021–24 April 2022

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<sup>3</sup> The National Museum's programme of collaborative exhibitions and touring works of art in 2021.

## Visitor Numbers

Visitor Numbers	2021	2022
Venues		
Total	79,341	830,928
National Museum – Architecture	13,518 <sup>1</sup>	12,601
Touring exhibitions	57,926	9,459
Villa Stenersen	1,285 <sup>2</sup>	350 <sup>3</sup>
The new National Museum	6,612 <sup>4</sup>	808,518 <sup>5</sup>

<sup>1</sup> The National Museum – Architecture was closed until 26 May 2021 due to Oslo Municipality's regulations for limiting the spread of the corona virus.

<sup>2</sup> Villa Stenersen was closed until 30 May 2021 due to Oslo Municipality's regulations for limiting the spread of the corona virus.

<sup>3</sup> Villa Stenersen was closed for much of the year due to renovations. It was open only the few days when it was possible to welcome visitors.

<sup>4</sup> The library and the series of guided tours called 'Velkommen inn' (Welcome Inside).

<sup>5</sup> The number includes visits before 11 June: the library, the 'Velkommen inn' tours, and events leading up to the grand opening.



# Report from the Board for 2022

## INTRODUCTION

The National Museum of Art, Architecture and Design was established as a foundation on 1 July 2003. The foundation develops, conserves, researches, makes available and promotes public knowledge about Norway's largest collection of art, architecture and design. The foundation conducts museum activities in Oslo, sends exhibitions on tour throughout the country, and has activities abroad.

The arenas for exhibitions in Oslo in 2022 were the National Museum – Architecture at Bankplassen 3 and, starting on 11 June, the new National Museum at Brynjulf Bulls plass 3. The museum also runs Villa Stenersen at Tuengen allé 10 c and the Station Master's House at Brynjulf Bulls plass 2.

The new National Museum at Brynjulf Bulls plass 3 is the workplace for most of the museum's staff. The museum also uses several permanent and temporary storage facilities for art.

## IMPORTANT EVENTS IN 2022

2022 was an exceptional year in the museum's history, inasmuch as the new National Museum opened on 11 June. The new National Museum is the largest art museum in the Nordic countries, with 13,000 square metres of exhibition space for presenting the museum's collections and temporary exhibitions. The building, which has a total area of 54,600 square metres and was designed by the architect Klaus Schuwerk (the architectural firm Kleisues + Schuwerk), also contains a library, offices, conservation studios, workshops, a photographic studio and art storage facilities. The completion of the new museum building is a watershed in the museum's history; it introduces far better conditions for carrying out the foundation's mandate.

In the weeks leading up to 11 June, ten opening events were organised for diverse target groups. 9,000 people participated in these events, among others, school classes from different places in the country, mayors from over 200 municipalities and counties, suppliers and collaborative partners, the National Museum's members, and artists represented in the exhibitions. The museum held an 'open house' during the inaugural weekend and welcomed more than 17,000 visitors.

The collection presentation in the new museum consists of about 6,500 selected works from antiquity to the present and covers the fields of art, architecture and design. In addition, during the year 11 temporary exhibitions were presented in the

new museum, in the National Museum – Architecture and on tour<sup>4</sup>. Amongst these was 'I Call It Art', the large inaugural exhibition of Norwegian contemporary art that filled the Light Hall on the new museum's top floor. Seen by 213,000 visitors, this was the most-visited exhibition of contemporary art ever held in Norway.

Altogether, 794,533 people visited the new National Museum in 2022<sup>5</sup>. Of these, 488,406 purchased tickets for the exhibitions. In addition, 12,601 people visited the National Museum – Architecture. By the end of 2022 the National Museum had 24,436 members.

The opening of the new National Museum has attracted considerable attention. It was mentioned 2,697 times in the Norwegian press and 1,334 times in the international press. The New York Times, Financial Times, The Guardian, Le Figaro and La Repubblica are examples of international newspapers that were on hand to cover the opening.

## THE BOARD'S WORK

In 2002 the board held eight ordinary meetings and one extraordinary meeting. In the meetings leading up to the summer, the board's work related mainly to a successful opening on 11 June. In the second half of the year, the focus shifted to transitioning to regular operations, particularly as regards finances and the museum's own earnings. The board chair participated in international trips together with the administration, in connection with international collaborations.

The National Museum's board consists of seven members. Three are appointed by the Ministry of Culture: Maria Moræus Hanssen (chair), Ellen Tveit Klingenberg (deputy chair) and Jan Grue. Axel Fredrick Meyer is appointed by the foundation for the Museum of Decorative Arts and Design, and Mari Hvattum is appointed by the foundation for the Museum of Architecture. Representing the museum's staff are Vibeke Waallann Hansen and Ann Kristin Sørli.

## PLAN FOR THE UPCOMING PERIOD – THE BOARD'S STRATEGY

At the end of 2022, an evaluation the museum's strategy for 2020–2025 began, the aim being to ensure good operations and good strategic management, processes and activity-based budgeting.

Director Karin Hindsbo's term of contract expires 1 June 2023. In January 2023 it became clear that Hindsbo did not want a new contractual period. The board's first priority this year will therefore be to recruit a new director.

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<sup>4</sup> In addition to four school exhibitions.

<sup>5</sup> After the opening on 11 June.

## PERSONNEL AND THE WORKING ENVIRONMENT

By the end of 2022 the National Museum had 334 permanent employees and 16 temporary employees, for a total of 350. Five temporary employees had their last workday on 31 December 2022. Calculated as man-years, this amounts to 306.5. 272 employees have full-time positions, while 78 work part time.

The National Museum has a contract with Synergi Helse for occupational health services. Absence due to illness in 2022 was at 5.5 percent, up 1.2 percentage points from 2021. This increase may be due to intense work pressure in connection with the opening of the new National Museum and an increase in season-related illnesses. Absence due to illness is followed up with specific initiatives by the HR department and managers.

Twelve employees took parental leave, with an average of 17 weeks.

Involuntary part-time work amongst women and men has not been mapped as yet, but such mapping will take place in 2023 and be reported. Due to shift scheduling, a certain number of part-time employees is appropriate.

The National Museum works closely with three trade unions: Forskerforbundet, Negotia and Norsk Tjenestemannslag. The employer has up to two meetings per month with the union representatives. The meetings are important fora for ensuring equality and preventing discrimination in recruitment processes, salary conditions, working conditions, promotions, opportunities for development and adapting the work environment to individual needs.

### Gender Equality

Gender distribution amongst the National Museum's staff is 61.5 percent women and 38.5 percent men. At year end the main group of leaders consisted of three women and four men. In the section-leader group, there were eight women and five men.

The average salary excluding managerial positions was NOK 580,306 for women and NOK 577,020 for men. The average salary for all staff, including management, was NOK 599,712 for women and NOK 602,129 for men. Salary differences between women and men at different job levels, plus gender distribution at different job levels, have thus far not been mapped because it has not been expedient before now. A new salary system will make it easier to extract details and provide more correct information starting in 2023.

The reason the difference in the average salary between women and men increases when management is included is that the salaries for managers have less impact on the overall average for women, due to the total gender distribution in the institution (61.5 percent women and 38.5 percent men).

### Principles, Procedures and Standards for Achieving Equality and Preventing Discrimination

Our work to achieve equality is anchored in the National Museum's strategies, personnel policy and guidelines, including the museum's ethics guidelines. Guidelines and a whistle-blowing system have been established to prevent general harassment, sexual harassment, conflicts and bullying. The work to achieve equality and prevent discrimination is also included in the rest of the National Museum's personnel policy.

The National Museum works proactively, purposefully and systematically to promote equality and diversity and to prevent discrimination. This work encompasses recruitment, salary conditions, working conditions, promotions, opportunities for development, facilitation, and opportunities for combining employment and family life.

#### Surveys and Mappings

Each year the National Museum conducts a safety survey in order to map the physical work environment. The aim is to assess risks and develop plans and initiatives for reducing risk factors. The chief safety representative, other safety representatives, the occupational health service, the administration's Health, Safety & Environment manager and other relevant managers are involved in mapping the physical work environment.

Every second year the National Museum conducts employee surveys. The last survey was carried out in 2022. The implementation of the action plan resulting from the survey continues in 2023.

In 2022 the National Museum began evaluating the organisational model that was decided upon and introduced in 2018. The evaluation's purpose is to investigate whether the National Museum is organised appropriately in terms of operations and, if needs be, to introduce correctives. It is assumed that the evaluation work will continue up to the summer of 2023.

In 2022 the National Museum acquired a new system for dealing with, documenting and following up deviations. The new system will be implemented during the first quarter of 2023.

## RESEARCH AND DEVELOPMENT

Research is central to the National Museum's mandate. The museum mainly conducts research in the fields of art history, conservation, museology, and gallery education and engagement. Development work is carried out in several professional fields in the museum, with digital collection management and new practices for gallery education and engagement as two of the prioritised fields. The strategy for research and development defines goals and focal areas for all the museum's work during 2021–2025.

Opportunities for external scholars and research environments are developed continuously. There is much work done to make the collection accessible and to develop the museum's research library and documentation archive.

The National Museum is accredited as a research organisation by the Research Council of Norway. The number of employees with a PhD is over the national average amongst museums supported by the Ministry of Culture, with eleven permanent employees with a PhD. In 2022, two PhD projects in conservation were completed, one through collaboration with the University of Oslo, the other with the University of Amsterdam. The projects were financed by the museum.

The museum also collaborates on research projects with institutions such as KODE in Bergen, the universities in Oslo and Bergen, NTNU in Trondheim and Oslo School of Architecture and Design. Some of our international collaborative partners are American institutions such as the Metropolitan Museum of Art, the National Gallery of Art and the Getty Foundation, Alte Nationalgalerie (Germany), Ateneum (Finland's national gallery), Nationalmuseum in Stockholm, Musée de la Ville de Paris and the foundation Hartung Bergman (France), and Formafantasma (Italy).

The results of research are apparent in the museum's own exhibitions, catalogue publications and lectures, but also in other scholarly publications and conference papers. In 2022 the museum's professional staff published seven scientific articles / book chapters (peer-reviewed) and 22 discipline-related articles / book chapters. They were (co)editors for nine books and held a total of 45 lectures / conference contributions. In addition, the museum initiated two scientific publications written by external scholars.

## SUSTAINABILITY

In 2022 the National Museum gained an even clearer profile as regards environmental friendliness and sustainability. The new museum is a pilot project in FutureBuilt, which is the Oslo region's commitment towards the most ambitious building projects that develop climate-neutral solutions and high-quality architecture. The projects in the FutureBuilt programme must fulfil a set of criteria and document that these are fulfilled. Measurements taken at the time of the building's completion show that the museum has reduced CO<sub>2</sub> emissions by almost 40 percent compared with reference buildings.

The National Museum is Eco-Lighthouse-certified. In spring 2022 it reported on given criteria for reducing CO<sub>2</sub> in waste management, energy use and transportation. The measurements show that the museum's work to reduce CO<sub>2</sub> emissions has had results. As for waste management in 2022, the museum's waste recycling level was over 80 percent.

We also emphasise public involvement in our environmental initiatives. There are five categories of recycling bins available in all our public areas, and our guidelines for events are updated in accordance with Eco-Lighthouse requirements. The

museum cafés strive to reduce food waste, and the shops emphasise fair trade principles in the production of the merchandise associated with the collection and the museum building. For example, in the shops you can find jewellery made out of waste from the building's construction process.

The museum aims to ensure that sustainability and environmental concerns are integral to our activities. Environmental issues are not to be promoted as commercial or political means or strategies, but the work should point to clearly defined goals – and demonstrate action. In 2022, therefore, the museum had several specific initiatives for increasing recycling and sustainability in our core activities. At the end of the opening exhibition 'I Call It Art', the exhibition architecture was disassembled and removed by external parties working in the field of culture, to be reused in a new project. For the exhibition 'Grayson Perry. Fitting In and Standing Out', we used modular walls for mounting the art. Such walls reduce the museum's consumption and increase the level of reuse in our exhibition programme.

In August, the National Museum joined the business network 'Næring for klima' (Business for climate). Network members commit to working together to help Oslo achieve its climate goals.

The foundation is not involved in activities that lead to polluting the external environment.

## DUE DILIGENCE ASSESSMENT

The National Museum follows legislation pertaining to enterprises' respect for fundamental human rights and decent working conditions (the Transparency Act).

We work proactively, purposefully and systematically to promote equality and diversity and to prevent discrimination.

We expect the same behaviour from our suppliers and business partners as we do of ourselves – that all staff and others affected by our activities are treated with respect and dignity. We expect our suppliers and business partners to act seriously and with due diligence to avoid harm and negative consequences for people.

In connection with our due diligence process, we have evaluated risks for both our own operations and our supply chain. We have reviewed all our suppliers of considerable size, evaluating the risk of adverse impacts on human rights or decent working conditions in our supply chain. After the first risk assessment, we see that our largest purchases in the list of high-risk products are in the categories of food and beverages, electronics and furniture. We have found no signs of breaches of human rights in this work.

We have a large number of suppliers and have begun working to reduce the number. We know our biggest suppliers well, through having established partnerships over several years.

By mid-2023 there will be a complete account of the due diligence assessment on the National Museum's website.

## UNCERTAINTY FACTORS AND RISKS

The key risks and greatest factors for economic uncertainty which the museum faces are twofold: lower income due to reduced public subsidies, and a drop in our own earnings due to fewer visitors. This can happen on account of a new pandemic, exhibitions that fail to capture public interest, or generally worsening economic conditions in society.

Regarding our own earnings, our main efforts are directed towards sponsors and collaborative partners, renting out museum venues, self-produced merchandise, ticket sales and increased membership resulting from ambitious exhibitions.

## FINANCIAL MATTERS

Total equity as of 31 December 2022 amounted to NOK 177.4 million, down NOK 312.1 million from 31 December 2021. Below is an overview of the development and results of the museum's operations and its position:

- The fixed allocation for art purchases as of 31 December 2022 amounted to NOK 8.6 million.
- Other equity as of 31 December 2022 amounted to NOK 168.8 million.
- Operating income in 2022 amounted to NOK 733.6 million, compared with NOK 905.0 million in 2021.
- Self-generated income in 2022 amounted to NOK 73.3 million, compared with NOK 9.4 million in 2021.
- Gifts and donations in 2022 amounted to NOK 29.6 million, compared with NOK 13.8 million in 2021.
- Operating costs in 2022 amounted to NOK 1,048 million, compared with NOK 827.4 million in 2021, and the operating loss in 2022 amounted to NOK 314.4 million, compared with an operating surplus of NOK 77.7 million in 2021.
- The deficit after financial items amounted to NOK 312.1 million in 2022, compared with a surplus of NOK 79.5 million in 2021.
- Liquidity in 2022 has been satisfactory. Bank deposits and cash reserves at the end of 2022 are at NOK 238.2 million.
- During 2022, investments totalling NOK 7.0 million were capitalized, whereof NOK 2.6 million were moved from facilities under construction.

The accounts are drawn up on the basis of the museum's continued operation, and it is confirmed that the basis for continued operation exists.


## COVERING THE YEAR'S LOSS

The board proposes that the loss for the year – NOK 312,106,995.00 – be covered by transferring funds from other equity.

## OTHER MATTERS

No insurance has been provided for board members or the general manager, to cover their possible liability vis-à-vis the museum enterprise and persons external to the museum.

Oslo, 16. februar 2023



Maria Moræus-Hanssen  
Styreleder



Ellen Tveit Klingenberg  
Nestleder



Jan Grue  
Styremedlem



Vibeke Waallann Hansen  
Styremedlem



Mari Hvattum  
Styremedlem



Axel Frederick Meyer  
Styremedlem



Ann Kristin Sørli  
Styremedlem



Karin Hindsbo  
Direktør



## The National Museum in 2022

### Exhibitions

In the first months of 2022, 'Girjegumpi: Sámi Architectural Library' was on show in the National Museum – Architecture. 'Sand in the Machine. The National Museum at the Teknisk Museum' was held at and produced in collaboration with the Norwegian Museum of Science and Technology. Both exhibitions opened in 2021, and the latter was part of 'Kunsten kommer hjem' (The Art Comes Home), the National Museum's extensive programme of collaborative exhibitions and touring works of art in 2021.

On 18 March, 'Scandinavian Design and the USA 1890–1980' opened at the National Museum – Architecture. This exhibition was created in collaboration with Los Angeles County Museum of Art, Milwaukee Art Museum and the National Museum of Sweden. The autumn saw the opening of 'Oslo Architecture Triennale 2022. Coming into Community', with examples from the past 70 years of how ideas about communities have shaped architecture and urban development. The triennial also included an installation by MYCKET, a Swedish collective for art and architecture.



From 'Scandinavian Design and the USA 1890–1980'. Photo: The National Museum / Ina Wesenberg



From 'Oslo Architecture Triennial 2022: Coming into Community'. Photo: The National Museum / Børre Høstland

In May, in the library of the new National Museum, we opened the exhibition 'Daring Dreams – Professor Dietrichson, "The Four Balloons" and a National Museum for Art'.<sup>6</sup> The exhibition shows glimpses of the museum's history and its position in Norwegian art history.



From 'Daring Dreams – Professor Dietrichson, "The Four Balloons" and a National Museum for Art'. Photo: The National Museum / Frode Larsen

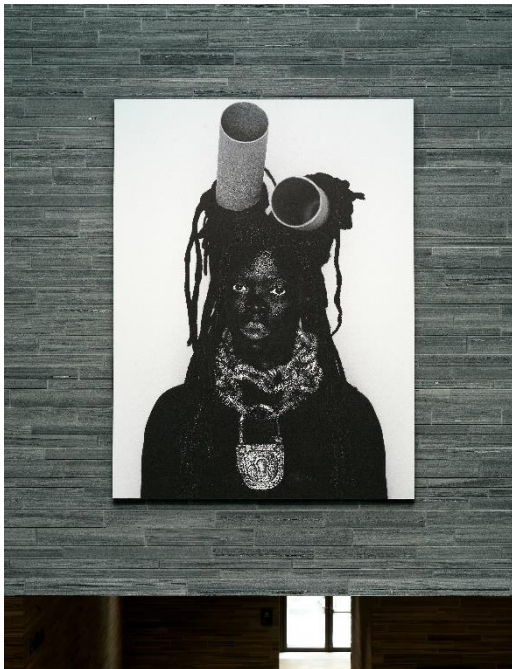
<sup>6</sup> The library opened to the public on 10 August 2021.

In the new National Museum, six works are mounted outside of the exhibition rooms in order to give an experience of art to those who do not come to the museum to see an exhibition. These are:

- Elisabeth Haarr, *Syriaforheng* (2013) in the vestibule
- Máret Ánne Sara, *Pile o' Sápmi* (2017) in the vestibule
- Sol LeWitt, *Wall Drawing #839* (1998/2021) The salon's free-standing wall
- Zanele Muholi *MaD, Atlanta, 2017* (2017) on the wall by the stairs leading to the library
- Munan Øvrelid, *The Death of a Unicorn and the Birth of Speculative Symbolism* (2020) in the board room
- Auguste Renoir, *Venus Victrix / Venus the Conqueror* (1916) in the space outside the board room



Sol LeWitt, *Wall Drawing #839*, 1998/2021. Photo: The National Museum / Annar Bjørgli



Zanele Muholi *MaD, Atlanta, 2017*, 2017. Photo: The National Museum / Annar Bjørgli



On 11 June the public entered the doors of the new National Museum and the new presentation of the collection. For the first time, the National Museum's collection of art, design, craft and architecture was presented under the same roof, in 86 rooms over two floors. The collection presentation, which is a permanent yet dynamic exhibition, is the backbone of the new National Museum. It presents main features in Norwegian art history together with central international works from the collection. Using an overall visual and narrative approach, the exhibition's aim is to be a journey of discovery in art, architecture, design and craft. It presents new research on the collection and uses new educational approaches.







The six foregoing pictures: From the collection presentation. Photo: Iwan Baan

11 June also marked the opening of the exhibition 'I Call It Art' in the 2,400 square-metre Light Hall on the new museum's upper level. This was a vast showcasing of contemporary art in Norway, with almost 150 artists and artist groups represented. Having welcomed 201,000 visitors, it was the most visited exhibition of contemporary art ever held in Norway, and the most visited art exhibition in Norway in 2022.<sup>7</sup>




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<sup>7</sup> The statistics are from *Subjekt*, 1 February 2023.





Two pictures from 'I Call It Art'. Photo: Iwan Baan

'East of the Sun and West of the Moon' showed a selection of Erik Werenskiold's and Theodor Kittelsen's illustrations for Norwegian fairy tales that were published about 150 years ago. With this exhibition, visitors were able to experience a unique and central part of Norwegian cultural heritage and to get a close-up look at works that are rarely on show. It was open from 11 June to the end of 2022.



From 'East of the Sun and West of the Moon'. Photo: The National Museum / Ina Wesenberg

In the room called The Pillars, we present works from the Fredriksen Family Collection – the collection of Kathrine and Cecilie Fredriksen – with whom the museum has a collaborative agreement. The Pillars presents art created by pioneering international artists, most of whom have not been represented before in the National Museum.



From The Pillars. Photo: The National Museum / Ina Wesenberg



From The Pillars. Photo: The National Museum / Annar Bjørgli

In September we opened 'Piranesi and the Modern', which showcased the 18th-century print artist and architect Giovanni Battista Piranesi and his significance for our own times. The exhibition received rave reviews from critics and was a success with the public, with over 97,000 visitors.





From 'Piranesi and the Modern'. Photo: The National Museum / Ina Wesenberg

Early in November we opened two large solo exhibitions in the Light Hall: 'Laure Prouvost. Above Front Tears Oui Float' and 'Grayson Perry. Fitting In and Standing Out'. With installations including films, sound, performances, sculptures, textiles and texts, French artist Prouvost created a magical and alarming experience. The exhibition was the first of the Fredriksen Commissions, part of the National Museum's collaboration with Kathrine and Cecilie Fredriksen, in which five exhibitions over ten years will bring large exhibitions by leading international artists to the public.

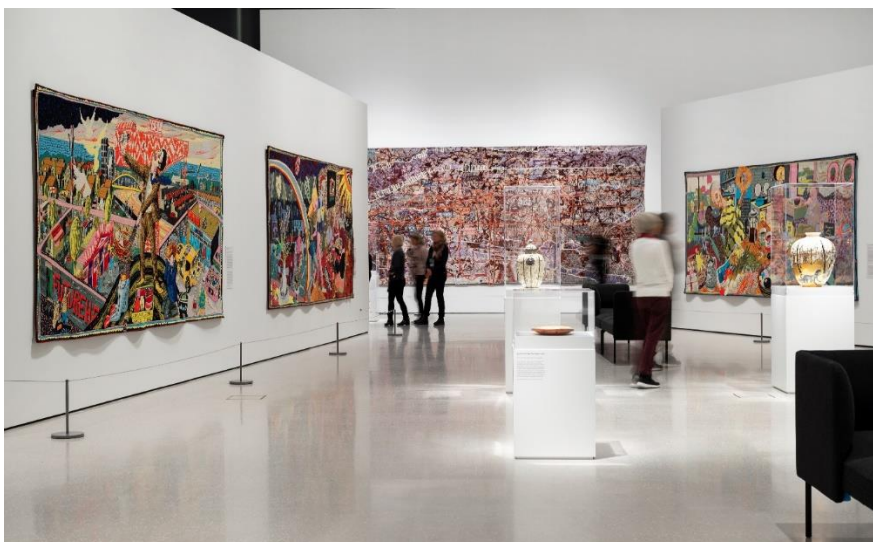




Two foregoing pictures: From 'Laure Prouvost. Above Front Tears Oui Float'. Photo: The National Museum / Frode Larsen

The exhibition with Grayson Perry opened a window on the oeuvre of one of Britain's most celebrated and internationally recognised artists. The works ranged from the 1980s to today and included ceramics, sculptures, prints, monumental tapestries and embroideries.





From 'Grayson Perry. Fitting In and Standing Out'. Photos: The National Museum / Annar Bjørgli (upper), Ina Wesenberg (lower)

In 2022 the touring exhibition 'Visuelle nabolag' (Visual Neighbourhoods) continued its journey across the country and opened at Alta Museum in October. Seven exhibitions visited schools throughout the country through the Cultural Schoolbag (DKS)' programme.

## Preparations for, and the Opening of, the New National Museum

The department called Åpning 2022 (Opening 2022) was responsible for organising activities and projects related to relocating to and opening the new National Museum, plus equipment for museum operations, five art-related projects and four non-art-related projects.

The premises of the Museum of Decorative Arts and Design were handed over to the City of Oslo on 3 January 2022. The move out of the National Gallery mainly took place in the autumn of 2022.

The mounting and testing of the collection presentation began in spring 2021 and continued right up to the opening. The mounting of 'I Call It Art', 'East of the Sun and West of the Moon' and the six works outside the exhibition areas began in autumn 2021 and finished in the spring of 2022. Mounting in The Pillars took place in spring 2022.







From the exhibition mounting process. Photos: The National Museum / Annar Björgli (two above), Ina Wesenberg (two below)

In spring 2022, tests were carried out with members of the public in the building in order to check climatic conditions for the art, audience flow, staffing, the public's experience, and so forth.

From 21 May to 12 June the museum held a series of opening events for several target groups. The planning of these events transpired throughout the year and up to the opening.

Family and friends of the museum staff were the first to be invited inside. Thereafter, for the Children's Preview, we welcomed 116 fourth graders and 25 teachers and parents from Longyearbyen, Karasjok, Oslo, Ålesund and Arendal. The pupils were able to experience the exhibitions and various activities for education and engagement.



From the Children's Preview. Photo: The National Museum / Børre Høstland

3,700 members visited the museum on 3 June, while 600 collaborative partners, suppliers and representatives for the building project experienced the museum on 4 June.

On 7 June the museum welcomed over 250 municipal and county mayors, who were also invited to see works from their own region.





From the mayors' event. Photo: The National Museum / Ina Wesenberg

On 8 June, 1,500 guests, including the Minister of Culture, artists and representatives from museums in Norway and abroad were invited to an art party.

Queen Sonja, Crown Prince Haakon, Crown Princess Mette-Marit, Crown Princess Mary of Denmark and Prime Minister Jonas Gahr Støre, along with many other public officials and guests from home and abroad, attended the opening gala dinner on 10 June.



From the gala dinner, 10 June. From the left: H.R.H. Crown Princess Mary of Denmark, H.M. Queen Sonja, H.R.H. Crown Prince Haakon, H.R.H. Crown Princess Mette-Marit, Director Karin Hindsbo, Board Chair Maria Moræus Hanssen, Minister of Culture Anette Trettebergstuen, Prime Minister Jonas Gahr Støre, President of Parliament Masud Gharakhani and Mayor of Oslo Marianne Borgen. Photo: The National Museum / Ina Wesenberg.

At the official opening on 11 June, the square in front of the museum was open to everyone. Music was provided by Marja Mortensson and Beharie, and there were speeches by Director Karin Hindsbo, Prime Minister Jonas Gahr Støre and Member of the Sami Parliament Maja Kristine Jåma. Iman Meskini was the master of ceremonies. H.M. Queen Sonja officially opened the museum. The ceremony was broadcast live on NRK television, radio and web tv. Entrance to the museum was free, and about 17,000 persons visited the museum that weekend.



Photo: The National Museum / Annar Bjørgli





Photo: The National Museum / Ina Wesenberg

The temporary department Åpning 2022 worked closely with Statsbygg to coordinate the new building's operations. Museum staff were involved in establishing all the contracts for equipment delivery and services for museum operations, and they took over responsibility for all the acquired equipment and inventory when Statsbygg's user-equipment project ended in 2022. In the autumn of 2022, Åpning 2022's projects ended or were transferred to the line organisation. The temporary department disbanded in January 2023.

## Business and Marketing

### Shops

The National Museum runs shops in the new National Museum, the National Museum – Architecture and the Station Master's House. 20 new shop assistants were hired in 2022 to tend the new National Museum's shop, and new technical solutions were introduced for ticket sales, over-counter sales and the online shop.



The shop in the new National Museum. Photo: The National Museum / Ina Wesenberg

## Members

The National Museum's member's club had a record year. At the end of December, the museum had over 24,000 members. By comparison, the member count in December 2021 was about 2,500. Members receive free entrance, discounts in the shops, and invitations to previews and other events. Work has been done to develop the concept further, such that members will be able to enjoy even more benefits in 2023.

## Hosts

In the spring of 2022, about 50 museum hosts and workshop coordinators were hired. Their task is to welcome the public in a service-minded, knowledgeable and professional way. The hosts sell tickets and memberships, assist in planning the public's visits, staff the coat-check area, and answer questions in the exhibitions. They also assist in the running of events.



Museum hosts (in green) at work. Photo: The National Museum / Børre Høstland

## Events and rental

With the new building, the National Museum is a unique and attractive arena for art-related events organised by the museum, but also for events hosted by external parties who rent our venues. In 2022, the museum held over 300 of its own events and over 50 events for external groups. New ticketing personnel were hired, one of their tasks being to publish what the museum has to offer and to increase its accessibility. All who attend externally organised events are invited to experience our exhibitions, and this potentially exposes new target groups to the art. Venue rental is a significant source of revenue which contributes to what the museum can offer the public. Throughout 2022, the museum worked to establish routines, and to organise, promote and carry out events in order to develop and use the new National Museum's potential in the best possible way.

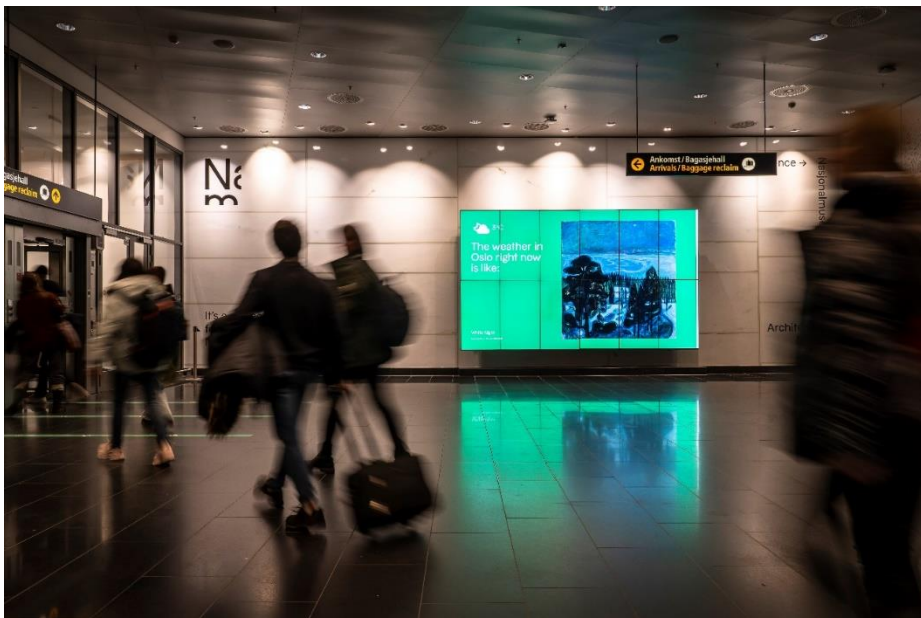




The Main Hall during the conference 'We Are Here'. Photo: The National Museum / Ina Wesenberg

## Marketing

The museum advertises in social, digital and printed media, as well as on trams and metro trains and at their stops and stations. In 2022, the museum signed a deal with Oslo Airport Gardermoen for advertisement of exhibitions and the museum's collection.



From Oslo Airport Gardermoen. Photo: Clear Channel

A large marketing campaign leading up to the grand opening on 11 June included the video series 'Min samling' (Our Art). The campaign featured well-known persons visiting the museum and talking about their favourite work of art. This also gave the

public a foretaste of what they could anticipate in the museum in terms of architecture, exhibitions, art and experiences. The campaign was developed in collaboration with the PR agency Trigger. It won prizes for best content marketing at the European Excellence Awards and at the International Content Marketing Awards.



## The Library and Documentation Archive

The National Museum's library and documentation archive is part of the museum's collection. It is a fundamental resource for the museum's own activities as well as for external art-related research, teaching and knowledge development.

The library opened in the summer of 2021 and has been open to the public through all of 2022, with expanded opening hours from 15 August.

In 2022, the Library and Archive Section worked actively to encourage the museum's regular visitors and new users to seek out and use the library. Work has been done to establish contact with relevant educational institutions, to spread information about the services and collections the library and archive have to offer, and to give guided tours for the network of professionals working in art-related fields. Work has also been done to develop the Video Art Archive.

In 2022, the library and archive welcomed 11,730 visitors, conducted 25 guided tours for student groups and colleagues working in libraries and archives, organised six book launches and, in collaboration with the Year of Queer Culture 2022, organised the Arlis-Norden Conference 'Queer Art and Knowledge Management'.



From the book launch for *Edvard Munch in The National Museum*. A comprehensive overview, held in the library. Photo: The National Museum / Andreas Harvik

The library has presented eight vitrine-based exhibitions and opened the exhibition 'Dristige drømmer – professor Dietrichson, "de fire ballonger" og et nasjonalmuseum for kunst' (Daring Dreams – Professor Dietrichson, "The Four Balloons" and a National Museum for Art), which is on display through the end of 2023.

The Library and Archive Section has organised four workshops on registration in the Video Art Archive, in collaboration with artists affiliated with Atelier Nord in Oslo, Bergen Centre for Electronic Art and Trøndelag Centre for Contemporary Art.

In December, the National Gallery Archive was added to Norges dokumentarv – the Norwegian part of UNESCO's Memory of the World Register.

In 2022 the library registered 3,690 new books and periodicals, and five new private archives were added to the documentation archive. The Video Art Archive has grown by 1,052 recently registered works and an uploading of 633 new files. 100 video works have been digitised by the National Museum.

## Purchases and Gifts

In accordance with the contract agreement between the foundation the National Museum of Art, the Ministry of Culture, and the foundations the Museum of Decorative Arts and Design and the Museum of Architecture, the museum has administrative and managerial responsibility for the collections. Adding to the collections is an important part of this responsibility.

Collection development takes place in the areas of art, architecture and design, with particular emphasis on Norwegian works, but also with international references. The collection should represent both the past and the present. A basic part of this work

is to do research on the collection and map imbalances and under-representation. In recent years we have worked purposefully to increase the number of works of art by women and Sámi artists.

In 2022 the museum purchased works for NOK 22,207,757, as compared with NOK 26,052,691 in 2021. The museum received NOK 6,000,000 from the Savings Bank Foundation DNB for purchasing Norwegian contemporary art. This money is spread over three years, and NOK 2,000,000 was used in 2022. Money paid to the Relief Fund for Visual Artists (BKH) in 2022 amounted to NOK 600,000.

169 works were purchased in 2022, and 389 works were donated to the museum. Of the 558 registered new acquisitions, 255 are by Norwegian artists.

Amongst the gifts added to the collection are 161 prints by the American contemporary artist Carroll Dunham. Starting on 2 February 2023, the gift will be on display in the National Museum. This is the first time Dunham's prints will be exhibited in a Nordic museum.

The museum also accepted a large donation of 24 sculptures by Hans Arp: 21 plaster sculptures and three bronzes. The giver is the Foundation Hans Art and Sophie Taeuber-Arp.

Both purchases and gifts to the museum are assessed and agreed upon by the museum's acquisition committee. In 2022 the committee consisted of:

#### Permanent members

- Director: Karin Hindsbo
- Director of Exhibitions and Collections: Stina Högvist

#### Rotating members

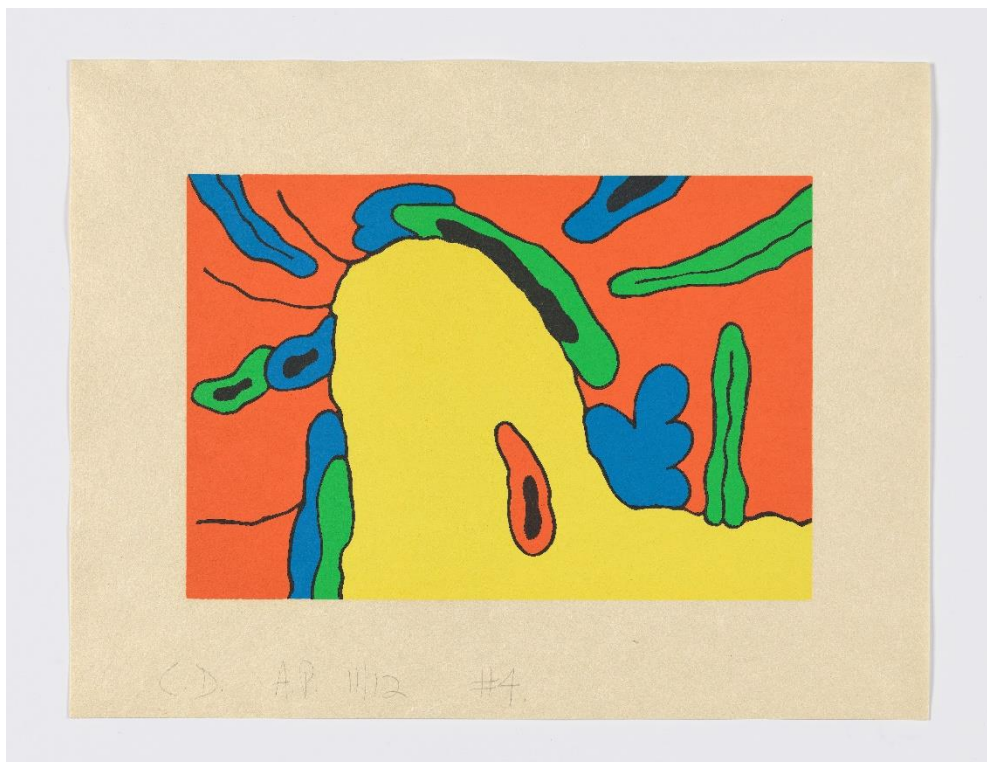
- Older and modern art: Mai Britt Guleng and Møyfrid Tveit (beginning 18 October 2022) / deputy members: Cynthia Osiecki and Øystein Ustvedt (beginning 18 October 2022)
- Modern and contemporary art: Ingvild Krogvig / deputy: Øystein Ustvedt
- Modern and contemporary art: Eva Klerck Gange and Geir Haraldseth (beginning 18 October 2022) / deputies: Geir Haraldseth and Andrea Kroksnes (beginning 18 October 2022)
- Design: Denise Hagströmer and Hanne Eide (beginning 18 October 2022) / deputies: Anne Sommerin Simonnæs and Denise Hagströmer (beginning 18 October 2022)
- Craft: Knut Astrup Bull and Inger Helene Stemshaug (beginning 18 October 2022) / deputies: Inger Helene Stemshaug and Knut Astrup Bull (beginning 18 October 2022)
- Architecture: Bente Aass Solbakken and Birgitte Sauge (beginning 18 October 2022) / deputy: Birgitte Sauge and Victoria Bugge Øye (beginning 18 October 2022)
- Education and engagement: Ole Høeg Gaudernack / deputy: Line Engen



Conservation: Kari Skytt Andersen

Registration: Ann-Kristin Bjørnvold and Vibeke E. Marstrand Sorø

### A Selection of Purchases and Gifts from 2022



Caroll Dunham, *Places and Things* (#4), 1991–1992. Photo: The National Museum / Andreas Harvik



Vilde von Krogh, *Ragnarokk/Urdarbrønnen*, 2022. Photo: The National Museum / Ina Wesenberg

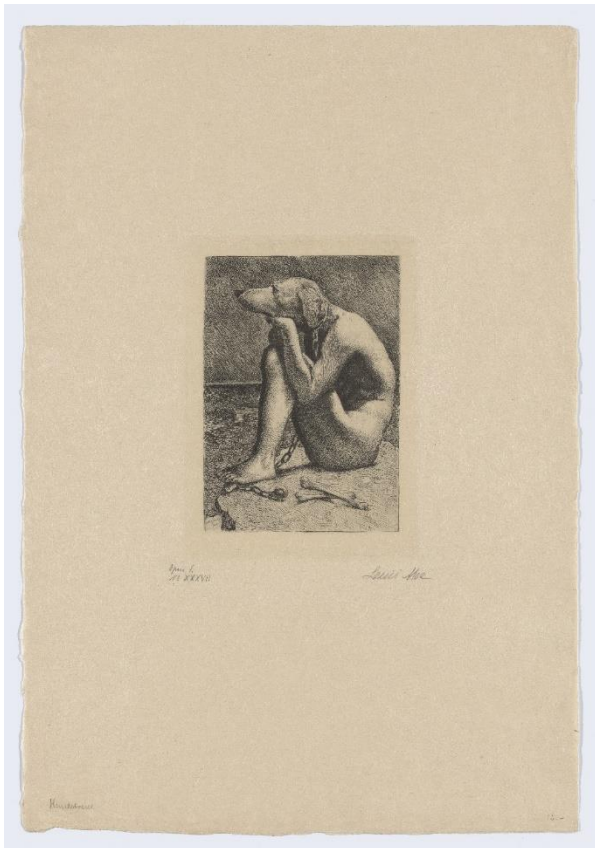




Joar Nango, *A House for All Cosmologies*, 2022. Photo: The National Museum / Børre Høstland



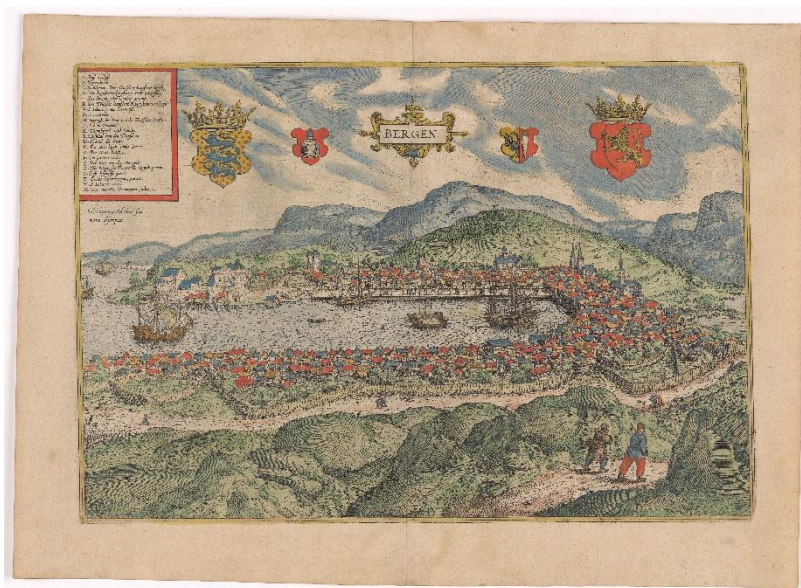
Lena Trydal, *Folkekongen*, 2021. Photo: The National Museum / Frode Larsen. © Lena Trydal / BONO



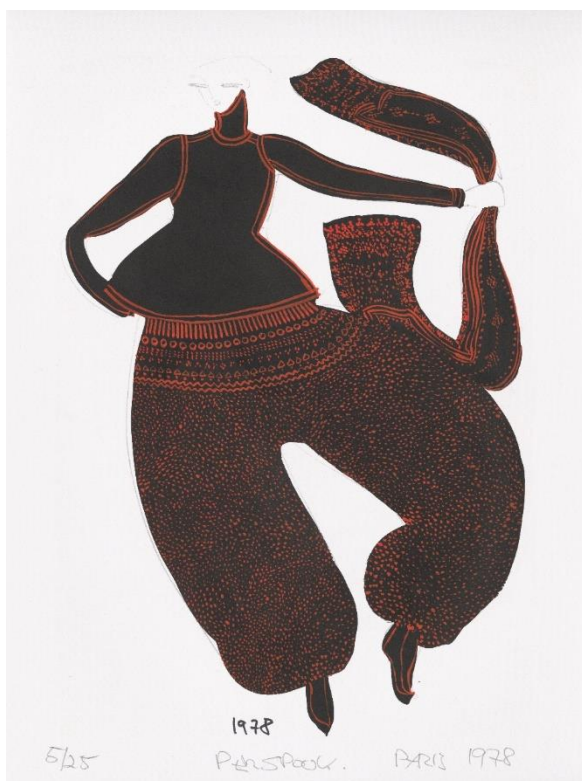
Louis Moe, *Hundetroskap*, 1900. Photo: The National Museum / Andreas Harvik



Dawn Bendick, *Time Rock Stack XIII*, ca. 2021. Photo: The National Museum / Annar Bjørgli

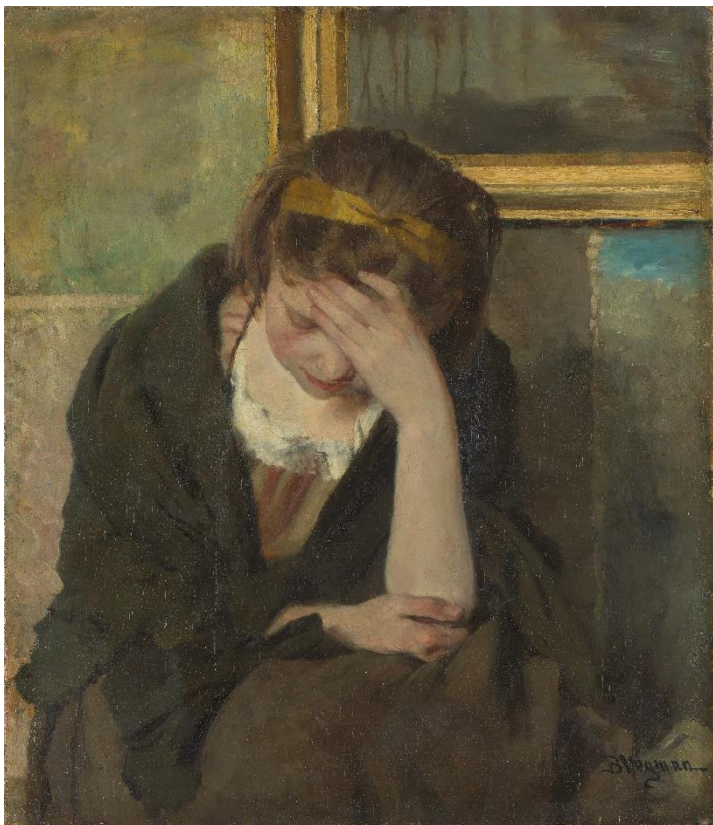


Hieronymus Schöleus, *View of Bergen*, 1590. Photo: The National Museum / Andreas Harvik



Per Spook, drawing, 1978. Photo: The National Museum / Andreas Harvik





Bertha Wegmann, *A Seated Young Woman Resting Her Head in Her Hand*, ca. 1882. Photo: The National Museum / Børre Høstland



Camilla Wærnskjold, *Untitled*, 1996. Photo: The National Museum / Frode Larsen



Grayson Perry, *Black Dog*, 2004. Photo: The National Museum / Frode Larsen



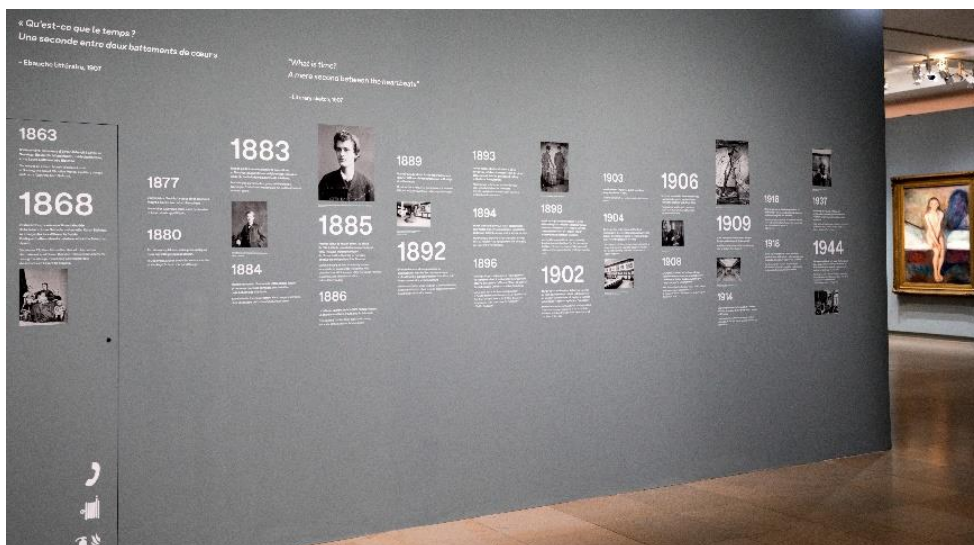
Josefa De Ayala, *The Mystic Marriage of Saint Catharine*, 1647. Photo: The National Museum / Børre Høstland





Stavanger Art Museum. Several works were lent to the Savings Bank Foundation DNB's anniversary exhibition at the Munch Museum and KODE in Bergen.

19 works were lent to international museums. *Self-portrait* by Vincent van Gogh was shown at The Courtauld Gallery in London, in the exhibition 'Van Gogh. Self-Portraits'. Four paintings by Edvard Munch were shown at Musée d'Orsay in Paris, in the exhibition 'Edvard Munch: A Poem of Life, Love and Death'. 700,000 visitors attended this exhibition – a record for an international exhibition of works by Munch. A painting owned by the Savings Bank Foundation DNB, *Judith and her Maidservant with the Head of Holofernes*, by Artemisia Gentileschi, is a new long-term loan which was shown in the exhibition 'Artemisia Gentileschi in Naples' at Galerie d'Italia in Naples. For an exhibition of Nordic art in Warsaw, the museum lent out *Nocturne* by Eilif Pettersen and *Winter at the River Simoa* by Frits Thaulow.



From 'Edvard Munch: A Poem of Life, Love and Death' at Musée d'Orsay, with the National Museum's *Puberty* (1894) at far right. Photo: Musée d'Orsay / Sophie Crépy



*Judith and her Maidservant with the Head of Holofernes* is unpacked in Naples. Photo: The National Museum / Thierry Ford

In 2022, the National Museum processed loan requests for 231 works of art for upcoming exhibitions in Norway. Of these, the museum could commit to lending 178 works. International museums sent loan requests for 133 works. Of these, the museum committed to lending 65 works. This represents an increase from 2021. When loan requests were refused, it was due to conservation issues, security or climate-related conditions, or because the works were already in use during the relevant exhibition period.

The revision of long-term loans continued. As for new long-term loans, six works were lent to the Government of Norway's representational facilities as new embellishments for the Prime Minister's residence.

## Conservation

During the first half of 2022, the conservators worked to prepare and mount the new collection presentation. After the opening, the conservation section took on the role of a resource centre for conservators throughout Norway. In the autumn, several specialised courses were organised, among others, for conserving electronic art, the use of nanogels and PVA Borax-gels, retouching and photo conservation, and the use of the museum's extensive equipment park.

Two museum conservators completed PhDs in 2022. We are also working on various research and development projects, several of which were presented in journals and/or at conferences. The conservation section also actively participates in teaching and training conservators and works closely with the University of Oslo's conservation studies programme. Each year the museum receives several interns from European educational institutions.

## Education and Visitor Experience

### In-person Education and Engagement

In 2022, the museum held a large number of art-related events. A key priority was to invite the public to participate in activities in the new National Museum in order to introduce them to the collection and the building. Activities were also held at the National Museum – Architecture, at Villa Stenersen, and also digitally.

The National Museum held guided tours and workshops in the new National Museum, in the National Museum – Architecture, and in Villa Stenersen. Altogether there were 1,493 guided tours and workshops or a combination of the two. 588 were for private groups, 555 were for school groups, while 350 were open to the general public.

The guided tours took place in the collection presentation and in the temporary exhibitions. In addition, there were five fully booked and free guided tours of the new



museum every week while the museum was being completed in January and February, under the banner 'Velkommen inn' (Welcome Inside). Guided tours were also conducted in connection with the opening events.



Guided tour. Photo: The National Museum / Frode Larsen

Along with guided tours, the museum organised exhibition openings, performances, pop-up exhibitions, conferences and seminars, concerts, lectures, guided tours with curators, city walks, drawing workshops, book launches, film showings, artist talks and other events.

### Digital Education and Engagement

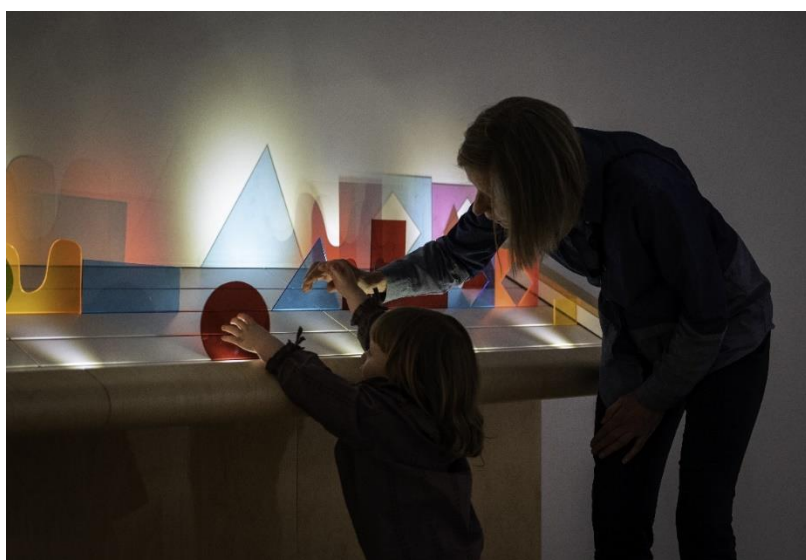
The National Museum's digital education and engagement is available both inside the museum and on fully digital platforms. Digital content and activities can lead to new approaches and a diversity of experiences. Digital platforms also offer good opportunities for those who are unable to visit the museum in person, and for target groups that cannot be reached with what is on offer in the physical museum. In these endeavours we use the perspectives of art and communication. This contributes to the accessibility of the collection, the range of what the museum has to offer, and the museum's dialogue with the public.

Digital services from the National Museum consist of educational content and audiovisual solutions in the collection presentation, an app with an audio guide, and the interactive workshop 'Urskogen Silva' (Primeval Forest Silva).

## Education and Engagement in the Collection Presentation

The museum has worked for several years to create and prepare resources for education and engagement in the collection presentation, with wall texts, audio-visual content (an audio-guide and digital screens in the exhibition), participative resources (areas where visitors can make drawings, benches and trolleys with educational and interpretive material), and content for guided tours and books.

The collection presentation includes 48 digital screens, seven of which are interactive. The digital content provides contexts, insight into artistic practices, techniques, stories and art history relating to works and artistic oeuvres, and opportunities for interactive exploration. In six selected rooms, the public can experience sound installations with participative aural experiences created for specific works and themes in the exhibition.



An example of a resource for engagement in the collection presentation. Photo: The National Museum / Ina Wesenberg

A study was conducted by the digital-competence company Task for the National Museum in autumn 2022. It shows that the education and engagement resources are often used and are very well liked by the public. The table below shows the results.

	Read / seen / used	Like	Useful
Room texts and theme texts	78%	92%	95%
Work labels	89%	93%	89%
Multimedia	68%	96%	
Participative resources	60%	92%	

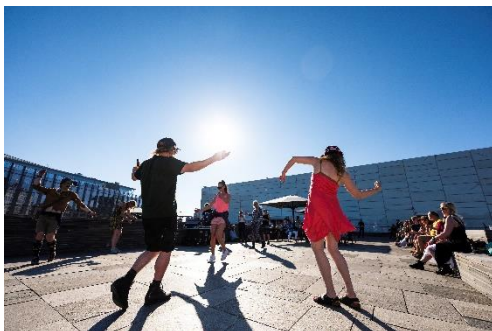
The book *The New National Museum* edited by Audun Vinger, and the children's book *Museum* by Anna Fiske were published in the spring of 2022. The catalogue

*Edvard Munch in the National Museum: A Comprehensive Overview*, with Øystein Ustvedt and Marianne Yvenes as editors, was also published in time for the new museum's opening.

In September, the museum held the seminar 'Helhet og mangfold' (Comprehensiveness and Diversity), themed on the collection presentations in the National Museum and in other multidisciplinary museums.

### 'I Call It Art'

The opening exhibition 'I Call It Art' was accompanied by an extensive programme of education and engagement for the public. It started in 2021, with the event series 'Sidesprang' (Sidestep) and activities on TikTok. During the exhibition period, there were weekly conversations between the public and the museum guides, 'Søndag Ta Over' (Sunday Take-Over) with Kven youths, Queer Youth Oslo and Mental Health Youth plus performances, concerts and film showings. The exhibition project's education and engagement programme was geared towards the exhibition's main target group: youths between 19 and 24 years old.



Concert with Dromedar, part of 'I Call It Art'. Photo: The National Museum / Andreas Harvik

### Urskogen Silva (Primeval Forest Silva)

'Urskogen Silva' is a permanent, interactive workshop for children. The children are invited into a universe that can generate curiosity about art and nature, where they can help save the rainforest by using analogue and digital tools. In 2022 more than 3,200 children participated in this digital workshop. Several groups of adults also visited 'Urskogen Silva'.



From 'Urskogen Silva'. Photo: The National Museum / Annar Bjørgli

### The National Museum App

The National Museum's app with audio guide was launched for the museum's opening. The app is free to the public and offers routes through the collection, with audio stories in several languages. It also contains content adapted for children and for visitors with vision impairment or hearing loss. The audio guide is in Norwegian and English and also has content for some temporary exhibitions. 12 percent of the museum's visitors have downloaded the app since the opening – a statistic that is in line with the target set for the opening year. The app is developed with support from the Savings Bank Foundation DNB.





The National Museum app. Photo: The National Museum / Ina Wesenberg

## The Collection Online

The collection online is one of the museum's focal areas, its aim being to make the collection accessible to as many people as possible. By the end of 2022, almost 50,000 works of art and objects were published on the website. We work continuously to increase the number of published art works and objects, the scope of the education and engagement content relating to the collection online, and to further develop the user experience. In 2022 the collection online had 837,600 page visits in Norwegian and 315,400 in English.

## Digital Media

Through [nasjonalmuseet.no](https://nasjonalmuseet.no) and social media (Facebook, Instagram, Twitter, TikTok and LinkedIn), the museum shares content relating to exhibitions, events, works of art and artists represented in the collection. In 2022 the biggest initiatives in the museum's channels were the concept 'Min samling' (My Collection) and the video series 'Kunsten å flytte' (The Art of Moving). The aim in both cases was to create new ways of getting involved with our shared art and cultural heritage. In 'Min samling', well-known persons showed their favourite work in the collection presentation, while 'Kunsten å flytte' showed the museum's moving process and preparations for the opening of the new museum. 'Kunsten å flytte' was produced by Hacienda and the National Museum. Both series were advertised in social media and generated enthusiasm amongst the public.



From 'Kunsten å flytte' (The Art of Moving)

During the year the museum continued testing TikTok as a channel for reaching out to more target groups, for instance in connection with the opening exhibition 'I Call It Art', which was geared towards young adults.

In 2022 nasjonalmuseet.no had a 79 percent increase in traffic, from 1,040,000 visits in 2021 to 1,869,000 in 2022. On Instagram and Facebook, the museum had a total of 140,000 followers by the end of 2022, an increase of 6 percent from 2021. The number of visits on YouTube increased by 14 percent, with a total of 574,000.

## The Year of Queer Culture 2022

2022 marked 50 years since the ban on homosexuality was abolished in Norway. To commemorate this, the National Museum, the National Library of Norway and the Norwegian Archive for Queer History initiated a national celebration to communicate and discuss queer art, culture and history. Large and small actors in the field of art and culture were encouraged to mark the anniversary year with activities, exhibitions and events that looked at art and culture with a queer gaze. In collaboration with Metric Design, the National Museum produced a visual expression that could be used for free by all who wanted to be associated with the commemoration.



The logo for Skeivt kulturår (Year of Queer Culture) 2022. Design: Metric

The National Museum created a separate project that carried out several activities during 2022. Together with the National Library and the Queer Archive, the museum organised a commemoration of the decriminalisation on 21 April. In the spring, both the podcast *Brytning* (Refraction) and the film-screening series 'Motstrøms' (Against the Current) were launched. 'Ballroom Weekend' was held in the autumn, with participants from all of Europe, and the film weekend 'My Voice You Can't Hear/Stemmen du ikke vil høre' were held in collaboration with Transcultural Arts Production (TrAP).

In addition to collaborating with external partners that have diverse queer perspectives on individual activities, the project has sought to integrate the Year of Queer Culture into the museum's regular work. The commissioned piece 'Regnbueskogen' (The Rainbow Forest) was shown as the museum's contribution to MiniØya,<sup>8</sup> and later, on the square in front of the museum.



From 'Regnbueskogen' (The Rainbow Forest). Photo: The National Museum / Annar Bjørgli

In the autumn, the education and research conference 'We Are Here' discussed norm-breaking perspectives and cultural education and engagement practices. 'The Troll Wish', a storytelling event for children with the drag queen Nabi Yeon Geisha, was part of the education and engagement programme for 'East of the Sun and West of the Moon', while the whole museum's exhibition for Oslo Architecture Triennale 2022, 'Coming into Community', was themed on queer architecture.

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<sup>8</sup> A cultural festival for children in Oslo.



From 'The Troll Wish'. Photo: The National Museum / Ina Wesenberg



From the pre-opening party for 'Coming into Community'. Photo: The National Museum / Børre Høstland



The Year of Queer Culture has also initiated exhibition projects in the museum which will open later, for example the touring exhibition 'Queer Folk Dress', opening in June 2023.

Along with the public-oriented initiatives, the project has worked actively with internal training and routines for promoting equality and diversity. Among other things, courses were held by 'Balansekunst', a national association that works for equality and diversity in the arts, with the introduction of norm-critical methods. Categorisations in the collection database MuseumPlus have been updated for a more flexible registration of gender. The project has also sought to share knowledge and experiences between departments and projects in the museum, in order to anchor queer perspectives as a natural part of the museum's operations in the future.

## Collaborative Partners

In 2022 work continued with already-existing agreements, one of which is the extensive collaboration with the Fredriksen Family Art Company. This agreement resulted in 2022 in The Pillars, which presents international contemporary art, and the funding of the exhibition with Laure Provoust in the Light Hall. Another part of the collaboration is a research programme with financed PhD grants, which will be launched in 2023.

This year the Savings Bank Foundation DNB provided support for the purchase of contemporary art and for the museum app, which was completed in time for the museum's opening.

The board extends special thanks to the Ministry of Culture, the Savings Bank Foundation DNB, Kathrine and Cecilie Fredriksen, Statsbygg, the University of Oslo, the Ministry of Foreign Affairs, the Nordic Culture Fund, the Scheibler Foundation and ArkDes for their collaboration and support throughout the year.

## Communication and the Press

In 2022 there were 2,697 mentions of the National Museum in the Norwegian press and 1,334 internationally. A 'Press Day' was held one week before the opening of the new museum. Over 200 journalists from Norway and abroad participated and were able to experience the new building, the exhibitions and all the museum has to offer. This year the National Museum's mail archive was made accessible through the museum's website.

## The National Gallery

The National Gallery closed in January 2019 in connection with the move to the new museum. The government, in its political platform for 2018 (the so-called Jeløya

Platform), stated that it would 'preserve the National Gallery as an art gallery tied to the National Museum, provided that no large costs are incurred for rehabilitation'. At the Ministry of Culture's request, the National Museum, together with the Savings Bank Foundation DNB, began preparing a proposal for the future use of the National Gallery building.

The proposal is to turn the National Gallery building into a resource shared by all of Norway's museums, a place where museum professionals can learn from each other in order to meet the public in new ways and to produce perspectives that extend beyond the individual institutions. The proposal will open the National Gallery to new forms of collaboration that cut across institutions and professional traditions. In this way, the public will have opportunities to experience exhibitions, lectures, activities and other events that use diverse ways and means to reflect perspectives such as community, history and identity. The report proposes that the National Museum incorporates the National Gallery as a natural part of the museum's mandate and collection.

The feasibility study was led by Martin Eia-Revheim and was prepared by the National Museum and the Savings Bank Foundation DNB. On 24 September 2020, Part I of the work was submitted to then-Minister of Culture Abid Q. Raja. On 26 January 2022, Part II was submitted to Minister of Culture Anette Trettebergstuen.

The National Museum's rental contract for the National Gallery building ended on 31 December 2022. The building is owned by the State of Norway and is managed by Statsbygg.