



The National Museum in 2018

Greeting from the Chair of the Board

2018 was an intense and eventful year for the National Museum. Even though the museum has been in the midst of a major restructuring and historic moving process, our staff have delivered a strong and attractive exhibition programme. Levels of activity have been high, with large numbers of visitors of all ages. In 2018, our primary exhibition venues were the National Gallery and the National Museum – Architecture. In addition, our touring exhibitions have visited museums, galleries and schools throughout Norway. The National Gallery's final full year of operations before the move was a 'victory lap', with very high visitor numbers and a high level of activity. In particular we should highlight the success of *Harald Sohlberg – Infinite Landscapes*, which in 2019 will tour to England and Germany. We are also delighted that in 2018 it was decided that the National Gallery building should continue to be part of the National Museum. We are currently working with the Savings Bank Foundation DNB on a preparatory project to identify the best solution for the building.

In addition, the museum's staff have worked intensively on preparations for the new museum. In order to ensure that the organization will be optimally equipped for its new incarnation and the journey towards the new museum, a new organizational model was adopted with effect from June 2018. This involved a major restructuring that was completed in record time. I would like to congratulate the staff for the way in which they actively participated in this process, and how well they have adapted to the changes, despite heavy workloads and changes in other areas. What the National Museum has managed to achieve in 2018 is nothing less than impressive.

Now we look forward. In 2019, the National Museum will move into its new premises, a fantastic new building that will be filled with art and people. We are part of a historic moment, and we feel privileged to have the opportunity to contribute to the creation of the new National Museum.



The members of the board (from left): Rolf Yngve Uggen, Pål Henry Engh, Linda Bernander Silseth (Chair), Axel Frederick Meyer, Karin Hindsbo (Director), Randi Godø, Ellen Tveit Klingenberg, Jan Erik Knarbakk

Director's introduction

In 2020, the largest art museum in the Nordic countries will open in Oslo, marking a historic commitment to art and culture. The path to this moment is demanding, intense and exciting. Not only must a complex process be undertaken to safely move, conserve and prepare over 100,000 objects for display. In addition, all of the Museum's approximately 200 employees are deeply involved in the work to get the new museum ready and to create its content. Exhibitions, educational programmes, events, cooperation agreements, libraries, lighting, storage facilities and digital solutions. Cafés and restaurants, a new visual identity, and signage programmes. Curators, technicians, designers and gallery educators are working extremely hard to make the new museum into an attractive venue and an open and inviting place for everyone.

Despite this extraordinary period of relocation, 2018 was full of exhibitions and offerings for the public. Eleven exhibitions toured around our networks of galleries and schools. Works from the National Museum's collection were displayed in the Louvre in Paris, the Metropolitan Museum in New York, and the Alte Nationalgalerie in Berlin, as well as 13 institutions in Norway. We held over 2,000 tours and 370 events of many different types. The National Gallery hosted three large and very different exhibitions: a contemporary art exhibition, *Faithless Pictures*; the largest exhibition since 1917 of designs and applied art by Gerhard Munthe; and the Harald Sohlberg exhibition *Infinite Landscapes*, which was seen by over 110,000 visitors before touring to England, Germany and Trondheim in 2019. At the National Museum – Architecture the theme for the year was *housing*, and exhibitions included *House Viewing*, which put the quality of urban housing under the spotlight. Villa Stenersen hosted *Le Corbusier by the Sea*. In total, we displayed 11 new exhibitions at our various venues during 2018.

Another important milestone this year was the collaboration of the National Museum and the Savings Bank Foundation DNB regarding a preparatory project to find a solution for the future use of the National Gallery building. We are now fully engaged in investigating how the National Gallery can continue to serve as a welcoming and lively public building, with art at its centre, as a natural part of the National Museum. This is a major step in the right direction towards finding a positive future for this venerable and important building.

This year we have also implemented a comprehensive organizational restructuring. This has been a natural and necessary part of looking at the organizational aspects of the institution in order to ensure that we will be adapted for life in, and the expectations of, the new museum. New departments have been established with the goal of releasing the multi-disciplinary potential contained within the museum's staff and collection. The visitor experience and our marketing work have been improved. Research and international partnerships will be boosted. A new strategy aimed towards the new museum will be put in place. In addition, we are taking good care of the important and high-quality work that takes place behind the scenes: collections management, the technical aspects of exhibitions, administration, marketing, security, and logistics. When we move into and open the new National Museum, we will exist, appear, and feel like a unified museum for art, architecture and design. We are looking forward to welcoming everyone in 2020!



Karin Hindsbo
Director

The National Museum in 2018

EXHIBITIONS IN OSLO

The exhibition programme for 2018 included 11 temporary in-house exhibitions, in addition to the displays of the permanent collections. The number is higher than that for 2017, despite the downscaling of activities and fewer exhibition venues.

The first opening of the year took place at the National Gallery, when *Faithless Pictures* opened in February. The exhibition featured Norwegian and international contemporary art and focused on the relationship between images and reality. The other major exhibitions at the National Gallery were *Gerhard Munthe – Enchanted Design*, featuring Munthe's designs and interiors, and *Harald Sohlberg – Infinite Landscapes*, the largest Sohlberg exhibition in many years.

Enchanted Design was the largest presentation of Munthe's designs and applied artworks since 1917 and comprised nearly 250 works that displayed his wide-ranging achievements as an industrial designer. The exhibition garnered excellent reviews and had more than 80,000 visitors. The Sohlberg exhibition was a magnificent celebration of Harald Sohlberg's artistic achievements, attracting large numbers of visitors and media coverage in the weeks and months before the National Gallery closed temporarily in January 2019. By the end of the year, 83,600 visitors had seen the Sohlberg exhibition at the National Gallery. In addition to *Winter Night in the Mountains*, *Summer Night* and *Flower Meadow in the North*, and depictions of the Oslo Fjord, visitors had the opportunity to see a number of works depicting other places that have only rarely or never been exhibited previously.

The exhibition was accompanied by a highly informative catalogue that included several articles based on new research. A children's book, *The Painter and His Dog*, about Sohlberg and his dog Fram, was also produced in connection with the exhibition.

At the National Museum – Architecture, the theme for the year was *housing*. *The Forest in the House — Exploring parallel realities*, which explored experiences of virtual and physical architecture, opened in February. A new permanent exhibition, *Housing Design*, opened in March. The exhibition *House Viewing*, which put the quality of urban housing under the spotlight, opened in April and ran until the end of the year.

Le Corbusier was another recurring theme in 2018, with two exhibitions. Villa Stenersen hosted *Le Corbusier by the Sea*, which featured his work as an artist in 1926–36, a period when he was greatly fascinated by nature. The vault of the National Museum – Architecture was the venue for a display of original prints from the memorial exhibition held at the Norwegian Museum of Decorative Arts and Design in 1966: *Le Corbusier – Lithographs*.

In addition, the National Museum hosted four small-scale exhibitions: *Museum Work – Dag Erik Elgin* at the National Gallery; *The Grosch Medal – Prizewinner 2018* and *The Security Council Chamber* at the National Museum – Architecture; and *Design Competition: the Museum Chair* at Mellomstasjonen. There was also a series of 11 pop-up exhibitions in the study rooms at the National Gallery.



THE NATIONAL PROGRAMME

The National Programme continues to be central to the museum’s mission. The programme comprises touring exhibitions and a programme of courses and seminars focusing on gallery education, marketing and media relations in connection with the touring exhibitions and other exhibitions held in conjunction with the Cultural Schoolbag programme. Until 2020, the museum’s highest priority is to prepare for the move to, and the opening of, the new National Museum. During 2018, eleven exhibitions were on tour in our gallery and school networks. In addition, six courses and one seminar were offered and delivered to these networks. The school network (*The Cultural Schoolbag*) attracted 21,595 visitors during the year, while visitors to the gallery network totalled 83,909. The courses and seminars were attended by approximately 300 professionals from our national networks.

Three exhibitions toured our gallery network during 2018. First, *Visual Neighbourhoods* presented a sideways look at the National Museum’s collections by highlighting unexpected similarities between objects from the fields of art, design, and architecture. Sessions for school groups began with a guided tour of the exhibition. Thereafter, pupils were encouraged to juxtapose the various works using cardboard panels and a technique similar to that employed by the National Museum curator responsible for the exhibition.

The second touring exhibition, *Aase Texmon Rygh – Modernism Forever!* took as its starting point a series of major works by Rygh – her ‘Möbius sculptures’. She created five variations on this theme in different materials – round, vertical, horizontal, double and triple Möbius strips. This exhibition displayed all five variations, and visitors were allowed to touch the sculptures.

Finally, the third touring exhibition, *Gerhard Munthe – Enchanted Design*, displayed interiors and decorative art by Gerhard Munthe from the Fairytale Room at the Holmenkollen Turisthotell; Leveld, Munthe’s own home at Lysaker; Strand Farmhouse in Numedal; and Håkons Hall in Bergen. The exhibition also included oil paintings, watercolours, tapestries, furniture, porcelain and a 3D animation including a recreation of Håkons Hall. As part of the gallery education programme, the exhibition included a large loom at which each visitor could weave one square of a tapestry design by Munthe.

INTERNATIONAL COLLABORATION

In 2018, the National Museum once again developed exhibitions in collaboration with foreign museums. The groundwork was laid during 2018 for the major Harald Sohlberg initiative, with exhibitions planned for 2019 at the Dulwich Picture Gallery in England and Museum Wiesbaden in Germany. A catalogue to accompany the exhibition was produced in Norwegian, English and German.

The *Another Generosity* exhibition in the Nordic Pavilion at the Venice Architecture Biennale 2018 (26 May – 25 November) was produced as a collaboration between the Museum of Finnish Architecture, ArkDes – Sweden’s National Centre for Architecture and Design, and the National Museum, with the Museum of Finnish Architecture taking the lead role.

The National Museum also collaborated with Az W (Architekturzentrum Wien) and KADK (The Royal Danish Academy of Fine Arts – Schools of Architecture, Design and Conservation) in connection with the exhibition *House Viewing*. The Iconic Houses Network is a global

network connecting iconic 20th-century residences. Villa Stenersen is one of the three Norwegian members.

ORGANIZATION

In 2018, the National Museum implemented a restructuring in accordance with a resolution adopted by the Board in 2017. As the move to the new building has come closer, it has been both natural and necessary to take a close look at the structure of the organization in order to ensure that it will be appropriate for life in, and expectations for, the new museum. With the close involvement of HR, safety and employee representatives, we commenced a process designed to provide an overview of the current situation, in order to ensure effective working practices, a good working environment and good results. An analysis of the challenges facing the museum was prepared on the basis of interviews with 83 individuals and 96 written contributions from the museum’s approximately 200 employees. All employees have had the opportunity to contribute throughout the process.

The National Museum implemented the restructuring on 11 June 2018. Directors for four new departments were recruited externally and in-house, and at the start of October 2018 the new senior management team was complete. As of that date, it consisted of Karin Hindsbo (Director), Françoise Hanssen-Bauer (Director, Collections Management), Rune Bjerkås (Director, Administration), Stina Högvist (Director, Collections), Kirsten Thorseth Poppe (Director, Gallery Education and Audience), Tord Krogtoft (Director, Marketing and Commercial Operations), Jon Geir Placht (Director, Opening 2020) and Eirik Kydland (Director, Communications).

PREPARATIONS FOR THE NEW NATIONAL MUSEUM

In autumn 2019, the National Museum will take over the new museum building and start preparing it for the public opening in 2020. The work of preparing for the move and installing objects in the new museum has increased in scope and will increase further during 2019. Over 100,000 artworks will have to be moved in a safe and proper manner. This work includes, among other things, planning displays, preservation and conservation work, assuring the quality of the information about the collections, and packing and labelling objects in preparation for the move. Work on the new display of the permanent collection has been ongoing for several years and has involved very many internal as well as external resources. The display of the permanent collection alone will include between 5,000 and 6,000 works in approximately 90 galleries. All of the works must be in perfect condition, which requires them to be minutely inspected by conservators in advance of the move.

In addition to artworks, more than 200,000 books and 1,500 linear metres of archive materials must be prepared for the move. During the course of 2018, ever more members of the museum’s staff have joined the collaboration with the Norwegian Directorate of Public Construction and Property (Statsbygg), including work to draft tender specifications for equipment for the new museum.

The National Museum’s new visual identity was finalized during 2018. It was created in collaboration with the Norwegian design bureau Metric, and will be implemented during 2019 and the run-up to the opening of the new museum. In September, Dugurd was awarded the



contract to run the restaurants and cafés in the new museum, as well as event catering and a staff canteen. Dugurd comprises the restaurant group Lava and the canteen group Du Godeste. Lava is behind well-known eateries such as Sentralen, Smalhans, Strand Restaurant, The Golden Chimp and the recently opened Katla. The National Museum and Dugurd will work together to develop comprehensive, high-quality, healthy and easily accessible facilities for the museum’s visitors and staff.

Department for the Opening in 2020

The Department for the Opening in 2020 is responsible for getting the new building ready, and for the actual move. In 2018, the department’s work was divided into seven projects, which were run mainly by staff members drawn from the museum’s permanent employees.

The exhibition of the museum’s collection, the Collection Exhibition, is the department’s most complex project, and also encompasses three sub-projects: Conservation; Moving; and Display. The project will design the displays for the permanent collection at the new museum, along with the related gallery education programme. The result will present the National Museum for Art, Architecture and Design as a single museum with a single collection.

The Opening Exhibition project encompasses work on the exhibition that will inaugurate the large Lyshallen (‘Light Hall’), the museum’s venue for temporary exhibitions. The Opening Exhibition will display key trends within recent Norwegian contemporary art and will be designed to appeal both to visitors with prior knowledge of contemporary art and visitors who may be encountering this kind of art for the first time.

The planning and organization of museum events and testing prior to the opening date is the responsibility of the Fantastic First Encounters project.

The Signage and Orientation project is responsible for developing the museum’s signage and visitor orientation programme. The project team will work to ensure that the museum’s requirements are met during the procurement process, and will coordinate with the external wayfinding and design suppliers, Endpoint and Metric Design Studio.

The New Workplace project is responsible for preparing the new work areas for the museum’s staff.

The Moving – Organization and Equipment project has overall responsibility for the moves from six locations: no. 23 Kristian Augusts gate, the National Gallery, the Norwegian Museum of Decorative Arts and Design, the workshop at Vulkan and two storage sites.

The Moving – Library and Archives project will ensure the safe transport of 4,300 linear metres of books and 1,500 linear metres of archive materials from seven different locations to the new museum.

New website

Since 2018 the museum has been working with the IT company Knowit to develop a new website, which will include various digital public-facing services such as ticket sales, event booking, online shopping and the digital collection. The objective is to achieve a high-quality,

The number of educational activities increased in 2018, despite the reduced number of exhibition venues.

unified public-facing experience, with richer content for the museum’s various target audiences, including foreign-language speakers both in Norway and abroad. We plan to launch the website with basic functionality along with the digital collection in October 2019.

PREPARATORY PROJECT CONCERNING THE FUTURE USE OF THE NATIONAL GALLERY

On 5 November 2018, it was announced that the National Museum and the Savings Bank Foundation DNB would work together on a preparatory project to find a solution for the future use of the National Gallery building. The Government has given its support to this project. The preparatory project is the result of the statement in the Government Platform published in January 2018, which confirmed that the Government wished to “preserve the National Gallery as an art gallery associated with the National Museum, provided that no great expenses are incurred for refurbishment.”

The basic aim of the project is to investigate possibilities to make the National Gallery into an accessible and vibrant public building, with art at its centre. A refurbishment project would open parts of the building to the public that have not been accessible previously. As well as providing larger public spaces, the building could also be used for new purposes such as studios and production areas. In this way, the contemporary art scene could become a central aspect of the building’s future.

Martin Eia-Revheim was appointed as project manager for the National Gallery preparatory project, which began in earnest in early 2019.

AUDIENCE AND GALLERY EDUCATION

Gallery education at the National Museum facilitates inspiring and in-depth visitor encounters with our exhibitions. Every exhibition is accompanied by a specifically designed education programme. Among other things these education programmes offer an extensive selection of events targeted at different groups, in addition to courses and competence-raising events.

In total, the National Museum arranged 2,054 guided tours during 2018, an increase of 4 percent over 2017. This increase occurred despite the 2017 closure of the Museum of Contemporary Art. Guided tours for school groups increased by 20 percent in 2018 compared to the year before. The overall increase was caused primarily by the large number of tours of the Harald Sohlberg exhibition at the National Gallery, in addition to increased visitor numbers due to the closure of the National Gallery in early 2019.

Gallery education activities at the National Museum – Architecture also increased during 2018. These activities included a number of special tours by external experts, curator’s tours led by the museum’s staff, films, lectures and family activities linked to the exhibition programme, as well as two book launches, debates, seminars and the presentation of the A.C. Houen Fund’s Certificate for Outstanding Architecture.

2018 also featured some innovative events. The Architecture Study Room hosted a pop-up exhibition for the very first time, using materials from the collections. In addition, the museum conducted a wide-ranging cross-disciplinary collaboration with a group of performance artists in connection with the project *Conversations about Space*. The contemporary music

ensemble LEMUR was Ensemble in Residence at the National Museum – Architecture during 2018, and presented a series of events from January to October. The residency was arranged in collaboration with partners including the Ultima Festival, nyMusikk and Notam, and received funding from Arts Council Norway.

Villa Stenersen and Mellomstasjonen also hosted larger numbers of guided tours in 2018, compared with 2017.

In June 2018, the National Museum and the Norwegian Directorate of Public Construction and Property (Statsbygg) invited the public to an Open Day at the construction site for a preview of the new museum. Over 2,000 people attended the Open Day, where they heard from members of the museum’s staff about plans for exhibitions and the work currently in progress.

During 2018, there were 79 guided tours of the construction site, 10 official visits, and 23 miscellaneous events (open informative sessions, debates, festivals) at Mellomstasjonen. Among other things, the museum arranged a series of debates in collaboration with the journals *Kunstkritikk* and *Fanfare*. These were designed to cast a critical glance at the museum and various cultural themes.

PUBLICATIONS

The National Museum puts out a range of publications in connection with its collections and exhibitions. In 2018, the Museum published four exhibition catalogues and one children’s book:

- *Faithless Pictures*, exhibition catalogue
- *House Viewing*, exhibition catalogue
- *Visual Neighbourhoods*, exhibition catalogue
- *Harald Sohlberg – Infinite Landscapes*, exhibition catalogue, with parallel editions in Norwegian, German and English. The catalogue accompanied the exhibition as it toured to the Dulwich Picture Gallery in London and Museum Wiesbaden. The catalogue was published in collaboration with the German publisher Hirmer Verlag.
- *The Painter and his Dog*, children’s book about Harald Sohlberg, parallel editions in Norwegian, German and English.

In connection with the exhibition *The Security Council Chamber: The world’s most important room*, the museum published a book of the same title (in Norwegian only). Both the book and the exhibition were produced in collaboration with the Directorate for Cultural Heritage.

In addition, two previous publications were reprinted: the English-language version of the book of highlights from the museum’s collection from antiquity to 1945; and *Aase Texmon Rygh – Modernism Forever!*, the catalogue for a touring exhibition in the museum’s National Programme.

The journal *Kunst og Kultur*, founded in 1910, publishes new research in the fields of the visual arts, applied arts, design and architecture. It is published by Universitetsforlaget in collaboration with the National Museum. Four issues were published during 2018.

2018

- 2,054 guided tours, with an increase across all venues
- 20 percent more tours for school groups
- 79 tours of the construction site
- over 2,000 visitors to the Open House event at the new National Museum

COMMUNICATIONS

Digital channels

Traffic to the National Museum’s websites increased during 2018. The number of visits to nasjonalmuseet.no increased from approximately 488,000 to 572,000, with 1.3 million page views. There was also a considerable increase in the proportion of visits by new users (users who had not visited the website previously). The number of visits to the online collection increased from approximately 206,000 to approximately 260,000. During 2018, the number of visits to nasjonalmuseet.no and the online collection totalled over 830,000.

Work on improving the website’s English-language content, and the online visibility of that content through search engine optimization, has continued to yield good results. Visits to the English-language Munch pages have increased strongly compared with the previous year. Even so, amongst the most read pages, the page that gained the biggest increase in hits was the page about the new National Museum (up 302 percent), in accordance with the museum’s focus on building anticipation and increasing media coverage.

Social media play a key role in the museum’s external communications, with over 100,000 followers on our three primary social media platforms: Facebook, Instagram and Twitter. The museum has 53,000 followers on Facebook, which represents a 17.8 percent increase over the past two years. On Instagram, the museum has 38,684 followers, representing a 63.8 percent increase over the past two years. On Twitter, the museum has 11,398 followers, representing a 32.5 percent increase over the past two years. The museum makes much use of Instagram Stories, and viewing figures have reached nearly 4,700. The museum receives a number of enquiries from Facebook users based both in Norway and abroad. The museum responds rapidly to these enquiries, with a response rate of 100 percent.

These social media platforms are closely linked to the museum’s values and strategic goals and have great significance for building the museum as a brand.

The National Museum in the media

During 2018, the National Museum was mentioned in more than 2,600 times in the media. This is an increase of 15 percent compared with the year before. The largest proportion of media coverage occurs in national media such as the newspapers *Aftenposten*, *Klassekampen* and *Dagbladet*.

Apart from opinion pieces, and in particular the debate about the façade of the new National Museum, which generated a particularly large amount of coverage in June, the openings of major exhibitions achieve much media attention. The opening of the Harald Sohlberg exhibition *Infinite Landscapes* in September illustrates how these major initiatives are given priority by editorial teams. More than 50 media outlets – ranging from local papers to *Dagsrevyen* – discussed the exhibition. In addition, the exhibitions *Gerhard Munthe – Enchanted Design*, *House Viewing* and *Faithless Pictures* accounted for a significant proportion of the total media coverage in 2018.

Alongside the broad coverage of the museum’s activities in the press, the National Museum and its director Karin Hindsbo have worked strategically to spread awareness about art among a wide public, including outside the museum’s galleries. In a series of texts published

in *Affenposten*, Hindsbo has written about a selection of pictures that have been important in 2018, and about the power and effect of images today.

COLLECTIONS MANAGEMENT AND CONSERVATION

Collections management encompasses activities and measures designed to ensure that the collections are cared for, documented and made accessible to the public, physically and digitally. The National Museum’s collection of nearly 400,000 artworks and objects has been undergoing an auditing process since 2008. The primary aim of the audit is to make the collections digitally accessible both for the general public and for scholarly purposes, as well as to prepare them for the move to the new museum. At the end of 2018, information about over 43,500 works had been published on the museum’s website and on DigitaltMuseum.

Conservation is another key priority. The scope of conservation work is linked to the museum’s exhibition, lending and acquisition activities, in addition to the upcoming move and the installation of new displays.

Projects linked to the Opening 2020 project include:

- Conservation of works to be included in the Collection Exhibition (completed in 2018, subject to a few exceptions)
- Packing and moving the collections at the Museum of Decorative Arts and Design
- Planning the packing and display of the collections at the National Gallery and external storage facilities
- Installation project, preparations
- Projects associated with procurement/tendering processes.

The Big Condition Audit

When the new museum is ready, over 100,000 artworks from the permanent collection will have to be moved, in a safe and proper manner. Not least, over 5,000 works will have to have undergone a comprehensive evaluation of their condition and necessary conservation measures before being put on public display. Several of these works will be displayed for the first time as part of the permanent collection when the new museum opens in 2020, as the new building will have a larger floor area and offer more possibilities than ever before.

In 2018, the museum completed the major conservation project begun in 2017, with the exception of two sub-projects that have continued into 2019 (the golden leather wall-covering and the textiles collection). Conservators, storage technicians, registrars, art historians and gallery technicians have worked tirelessly to examine the works to be included in this large and complex display. Paintings, sculptures, drawings, design objects, glass, leather, textiles, architectural models, installations and more have been documented, conserved and readied for transport.

One of the major projects has involved the museum’s *Frankfurt Kitchen*, one of 10,000 kitchens produced to a design by the Austrian architect Margarete Schütte-Lihotzky in the 1920s. When the museum opens, this ground-breaking kitchen will be displayed for the first time since the cases containing it – in over 100 pieces – arrived from Germany in 2016. During 2018, the

kitchen was assembled in accordance with the original plans, and displayed in mobile modules that will be installed as an eight-square-metre room-within-a-room in the new museum. Only a very few of these kitchens have survived, and the National Museum will be one of a handful of museums worldwide with one on display (others include MoMA and the V&A).

The museum’s collection of plaster casts has also undergone a thorough process of cleaning, conservation and restoration. The collection consists of around 800 plaster casts of some of the world’s most iconic sculptures from antiquity, the Renaissance and up to the start of the 20th century. Highlights of the collection that were worked on in 2018 include casts of Michelangelo’s *Day and Night*, from the Medici Chapel in the Church of San Lorenzo in Florence, and Donatello’s 3.5-metre tall and 3.7-metre long equestrian sculpture *Gattamelata*. In the new museum, more than 70 of these sculptures will be displayed in a large Sculpture Gallery with a floor area covering more than 250 square metres.

LOANS

The National Museum has management responsibility for the museum’s collections and particular responsibility for disseminating Norwegian culture at home and abroad. Important measures in this context are short-term loans to museums and long-term loans to public buildings in Norway and abroad. The National Museum has allocated significant personnel resources to help prepare for the move to its new site. Nonetheless, the museum has prioritized, as far as possible, loan applications from other institutions, and the number of loans continues to be significant. During 2018, the museum prioritized loan requests from Norwegian institutions. In addition, several foreign institutions, including the Louvre in Paris, the Metropolitan Museum in New York and the Alte Nationalgalerie in Berlin, have had important works on loan from the National Museum’s collections this year. During 2018, 79 works were loaned out: 63 works to 13 institutions in Norway, and 11 works to 10 institutions abroad. In addition, the museum made five new long-term loans. We receive many loan requests, and loan agreements are finalized well in advance. In 2019, the National Museum will loan out more than 100 works.

PURCHASES AND DONATIONS

In accordance with the agreement between the National Museum, established as a foundation in 2013, and the Ministry of Culture, the museum is responsible for the management of the collections. A vital part of this responsibility is the acquisition of art, by purchase or otherwise. In 2018, 372 works were purchased at a total cost of NOK 6,716,995, compared with NOK 7,079,009 in 2016. Remittances to the Relief Fund for Visual Artists (BKH) in 2018 totalled NOK 121,979.

During the first eight months of the year, the membership of the Acquisition Committee varied and there were some replacements. From September 2018, the committee consisted of Karin Hindsbo (Director/Chair), Stina Høgkvist (Director of Collections), Talette Rørvik Simonsen (Architecture), Denise Hagströmer (Design), Vibeke Waallann Hansen (Old Masters and Modern Art), Wenche Volle (Old Masters and Modern Art), Randi Godø (Contemporary Art), Kari Skytt Andersen (Conservator), and Ann-Kristin Bjørnvold (Registrar).

Cultural treasures on the road – behind the scenes of a loan



In 2018, the National Museum loaned 13 works by J.C. Dahl to KODE in Bergen. These included *View from Stalheim* (1842), a masterpiece of national Romanticism and the centrepiece of the exhibition *J.C. Dahl – The Power of Nature*. It was after a journey through Norway in 1826 that the view down from Stalheim towards the narrow Nærødalen Valley in Sogn County inspired Dahl to create one of the greatest masterpieces of Norwegian art. A loan out is a major process that involves staff from the entire museum. Conservation, logistics, documentation, registrars, photographers, gallery technicians and security are just some of the resources that swing into action.

View from Stalheim was removed from display at the National Gallery in November 2017 to be prepared for the loan. In all, it took nearly six months to prepare this picture, and the 12 others included in the loan, for their journey to Bergen, which was undertaken using specialist transport.

The paintings were exhibited in Bergen until October, before travelling back over the mountains.

When the new National Museum opens in 2020, J.C. Dahl's monumental landscapes will have a central place in the exhibition of the permanent collection.



View from Stalheim is 190 x 246 cm and the painting's massive frame has to be carefully transported through the museum halls. All photos: Børre Høstland / The National Museum



Once the painting has been removed from its frame it is made ready for the conservation work which is undertaken at The National Gallery. The painting conservators remove the surface dirt with polyurethane sponges. The newly applied supporting tacking-margin edges are then checked and the re-stretching of the canvas is carried out using canvas pliers and secured onto the stretcher with staples. All photos: Børre Høstland / Nasjonalmuseet



In May 2018 J.C. Dahl is finally in the wall at KODE 2, ready for the exhibition to open. Photo: Dag Fosse / KODE

A selection of works purchased in 2018



Lul Krag, *Astri Welhaven*, 1915.
Photo: Børre Høstland / The National Museum



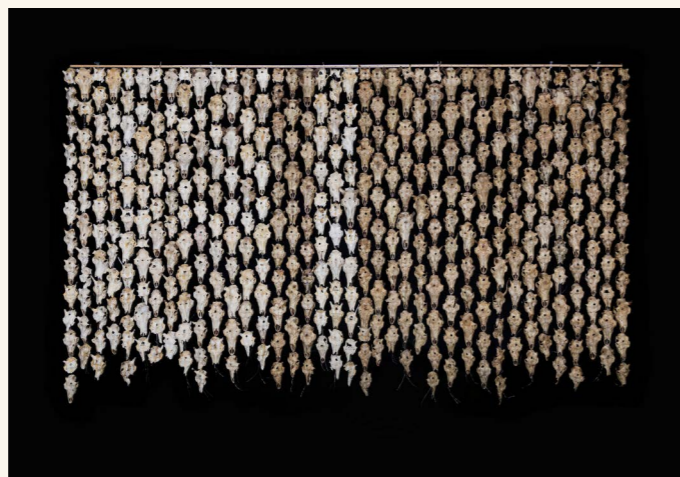
Nikolai Astrup,
Blue Anemones,
early 1900s.
Photo: Børre
Høstland /
The national
Museum



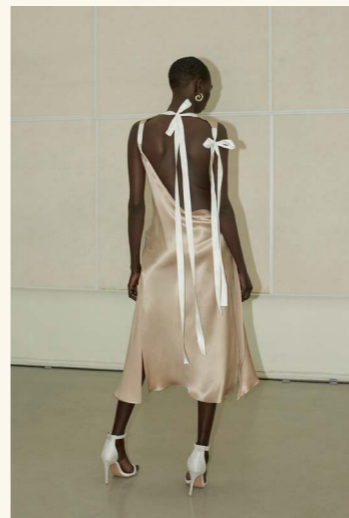
John Savio, *Up to the Plateaux*, likely 1920s.
Photo: Børre Høstland / The National Museum



Kris Laache Torne, *The artist Ragnhild (Lalla) Hvalstad*, 1895. Photo: Børre Høstland / The National Museum



Máret Anne Sara, *Pile o' Sápmi*, 2017.
Photo: Annar Bjørgli / The National Museum



Michael Olestad Nybråten, *Twist Dress*
and *Swirl Hoops*, 2018.
Photo: Lars Brønseth



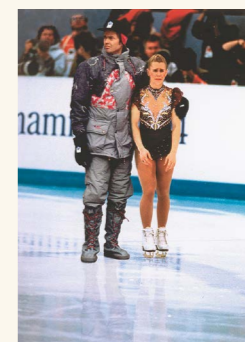
Edda Gimnes, *Maren dress; Ninni hat;*
Ingeborg handbag; and Emily shoes, 2017.
Photo: Yoo Sun



Sigurd Strøm, *chair*, 2003.
Photo: Sigurd Strøm



Knut Hjeltne, *Andresen House*, 2013.
Photo: Annar Bjørgli / The National Museum



Ole John Aandal, *Tonya*,
1994/2007. Photo: Børre
Høstland / The National
Museum



Wilhelm von Hanno, *Country
House for Julius Jakhell*,
1874. Photo: Børre Høstland /
The National Museum



Jumana Manna, *Post Hebarium*, 2016. Photo: Jumana Manna



The Board is grateful for the 146 works that were donated to the museum during 2018. For example, many design objects were donated by private individuals, designers and companies for display as part of the new National Museum’s permanent collection. Two portraits of young Sámi people by François-Auguste Biard entered the collection thanks to the Fund for the Augmentation of the National Gallery. Finally, a collection of sketches, sketchbooks and journals by Wilhelm von Hanno were transferred to the museum from the Oslo Museum Foundation.

RESEARCH AND DEVELOPMENT

Research at the National Museum relates primarily to the museum’s own exhibitions, collections, educational activities and conservation. In addition, the museum’s staff conduct important development and research-related work. This work forms the foundations of future research projects and is often difficult to quantify.

In collaboration with Norwegian and foreign museums and institutions, including the University of Oslo, the Munch Museum and the National Archives, the National Museum participates in a variety of research-and-development projects. The results of these activities can be seen in the museum’s exhibition catalogues, published articles, and conference papers, among other places.

The National Museum, as the only museum outside of the university sector, uses the CRISTIN (Current Research Information System in Norway) research database to document all scholarly publications by the museum’s staff. In order to support this research-and-development work, the museum is investing heavily in maintaining and improving its research library and documentation archives.

Long live plastic? The conservation of plastics at the museum

Since the spring of 2018, the National Museum has been conducting research into something a little unusual – what is the best way of conserving art and artefacts made of plastic?

The plastic materials in the museum’s collection can crumble, soften or crack, particularly if they are exposed to major temperature fluctuations, or are damaged over the course of time. research project, *Reduced Ageing and Active Preservation of Plastic Items Stored in Museums and Art Collections* (RAPMUS) will develop methods and strategies for the conservation of museum objects containing plastics in the fields of art and design.

The project is the first of its kind in Norway, and is a collaborative project between the National Museum, the Vestfold Museums, the Norwegian Petroleum Museum, the Norwegian Industrial Workers Museum, the Norwegian Museum of Science and Technology, Norner Research and the Centre National d’Evaluation de Photoprotection.

FRIENDS OF THE NATIONAL MUSEUM

The Friends of the National Museum, launched in autumn 2014, had 4,117 members at the end of 2018, representing an increase of 32 percent compared with 2017. In addition, the Friends have 1,756 followers on Facebook, an increase of six percent compared with 2017. The Friends events programme, which was specially developed for members, comprised 21 events, including a day trip to the Haugar Vestfold Art Museum, a weekend trip to Røros, and a trip

to Denmark, to name but a few. The annual “Pre-Christmas Evening at the Museum”, when members bring friends and family to enjoy tours, activities and a seasonal atmosphere in the National Gallery, was once again a highlight in 2018.

The friends associations for the former exhibition venues

In addition to the Friends of the National Museum, there are three friends associations that were originally affiliated with the National Gallery, the Museum of Decorative Arts and Design, and the National Museum – Architecture. These three associations continue to exist, and at the end of 2018 had a total of approximately 700 members. The Friends of the National Gallery have been very involved in the debate about the future of the National Gallery building. The members of that association’s board were invited by the Board of the National Museum to inform them about the association’s history and its wishes regarding the future use of the National Gallery building. The members of the association’s board were also given a presentation about the process of moving to the new museum. A good dialogue was established with the senior management of the National Museum regarding the future of the association and collaboration with the Friends of the National Museum. With the support of the museum, the annual meeting of the Friends of the National Gallery was held at Mellomstasjonen in June, followed by a tour of the new museum. At the end of 2018, the



Friends of the Museum of Decorative Arts and Design had 267 members. Seven members’ events were held during 2018, including a trip to Portugal and a joint event with SOS Children’s Villages. At the end of 2018, the Friends of the Architecture Museum had 163 paying members, comprising 101 private individuals and 62 corporate members. The association held eight members’ events and one annual meeting during 2018.

PLOT/OSLO

Plot/Oslo is an art club for young people aged 15 to 25, run jointly by the Astrup Fearnley Museum, the National Museum and the Kunstneres Hus. In 2018, the National Museum hosted four events for Plot/Oslo members, including a curator’s tour of *Faithless Pictures* and a visit to the new museum building. In addition, we collaborated with the club and its participating institutions on four other events.

2020

Spring 2015 saw the launch of National Museum 2020 – an art forum for people under the age of 40. 2020 offers art experiences to young people who want to learn more about contemporary art and at the same time help to establish a fund to develop the National Museum’s collection of contemporary art. At the end of 2018, the art forum had 42 members. Ten members’ events were held during the year, as well as a Gallery Weekend trip to Berlin in April. Among other things, the National Museum and 2020 held a party at Mellomstasjonen to celebrate the acquisition of two works by Tori Wrånes.

SUPPORTERS

Once again, the National Museum wishes to express its great thanks to the Savings Bank Foundation DNB, the University of Oslo, the Ministry of Foreign Affairs, the Scheibler Foundation and the A.C. Houen Fund for their cooperation and support throughout the year.



