

Program of the ICFA meeting in Helsinki September 24th to 27th

Subject of the meeting : « Artists' colonies and artists' travels »

Wednesday 24th of September

Morning	9 am Board meeting 9.15 am Coffee and registration at Sinebrychoff Art Museum (European Fine Arts Collection of the Finnish National Gallery + donator's home museum). 10 am Opening + 1. Session of papers Sinebrychoff Museum auditorium.
Lunch	Together near Sinebrychoff Art Museum
Afternoon	Sight seeing by coach in Helsinki and surroundings with one visit included.
Evening	Dinner together.

Thursday 25th of September

Morning	Free
Lunch	13 pm at Nordea Bank, followed by a presentation of Nordea collection of Finnish art (not open for the public).
Afternoon	15.30 pm Ateneum Art Museum (Collection of Finnish art and European 19 th century art of the Finnish National Gallery). 2. session of papers.
Evening	Free

Friday 26th of September

Morning	Excursion to Porvoo and its surroundings. 3. session of papers at Porvoo if needed.
Lunch	Together on the way, followed by a discussion of current ICFA issues.
Afternoon	Excursion continues.
Evening	Free

Saturday 27th of Septembre :

Excursion to a turn of the 20th century colony of Finnish artists
by Tuusula Lake, 30 km from Helsinki.

Morning **Halosenniemi** : Home museum of the painter Pekka Halonen,
presentation of the colony and its artists' connections with
international art world by Mrs Anna-Maria von Bonsdorff, researcher of
Finnish turn of the 20th century painting.

Lunch Together

Afternoon **Ainola** : Home museum of the composer Jean Sibelius.
Option : **Suviranta**, private home of the family of the painter Eero
Järnefelt.

Registration :

By e-mail : icfa@ateneum.fi

By fax : Ateneum Art Museum / ICFA
 +358-9-17336237

Participation :

150 euros, all 4 days includes

Accommodation :

In two hotels in Helsinki the city center, two price categories :

1) about 100 euros /night

2) 150-200 euros / night

Detailed information about the hotels and the booking practice will be provided to the
participants after registration.

Host of the meeting :

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Helsinki
2003

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Lecture by Birgitta Sandström, Director of the Zornsamlingarna, Mora, Sweden

Anders Zorn, the widely-travelled artist

Anders Zorn (1860-1920) was something of a globetrotter in his lifetime. Born out of wedlock in a small peasant village in the middle of Sweden, his first travels took him, at the age of twelve, to Stockholm. Not only did he go with wide open eyes, he also met a language unknown to him as he was brought up with the dialect of his native area. Later in life he wrote or spoke at least five other languages, English, German, French, Spanish, and Italian.

In 1881 he went abroad for the first time, to Paris, followed by trips to Spain and England. With the exception of the summers, which he always wanted to spend in Sweden, he stayed abroad until 1896. Thereafter he made a habit of making extended travels each year. Westwards, he went to the US seven times, eastwards to Russia, Turkey and Israel. South, the whole of Europe, of course, but also North Africa, and he once saw the Midnight Sun in the very north of Norway. However, he did not come to Asia or for that matter the Pacific Ocean.

He had four main reasons for his travels, and sometimes all these reasons were the purpose of the same trip.

1. Commissions. Becoming one of the most sought after portrait painters in his time, his commissions took him to a great many places. He didn't like to paint portrait in a studio but preferred to depict people in their own surroundings.

2. Exhibitions. Having been elected curator of Swedish exhibitions, he was responsible for the hanging. His most important assignments were the Swedish art exhibitions at the World's Fair in Chicago in 1893 and at the World's Fair in Paris in 1900.

3. Relaxation. After 1900 Zorn made quite a few trips abroad just to relax. In this aspect he came as far as to Cuba and Mexico and Jerusalem and Cairo. But he was also a great sailor, well known in Swedish waters and the Baltic.

4. Collecting. Zorn became a keen and active collector. Especially, while on travel in Europe, he made a practice to pop into antique shops and art dealers' galleries.

It was not unusual for artists around the year 1900 to travel a lot, but Zorn became extremely used to trains, boats and hotels (and friends' and customers' homes).

Barbara Jaki

Narodna galerija, Slovenija

Chief curator

Colony of the Slavic painters in Paris in the eighties of the 19th Century with special regard to the formation of Jurij Šubic

The most recognised work of Jurij Šubic is the series of frescos in the Heinrich Schliemann Villa in Athens. Šubic was the central figure of Slovene realism. He was closely connected to other Slavic painters such as Vojtech Hynais and Vaclav Brozik to mention only two. In the eighties of the 19th Century they were the nucleus of an informal urban colony in Paris and for some time in Quezy in Normandy. Their main goal was a success at the annual exhibition of the Salon de la Société nationale des des Beaux-Arts. They acquired the canonised French art of the Third Republic and were influenced by such artists as Paul Baudry, Léon L~~ep~~mitte and Jules Bastien-Lepage.

Lecture by Andrej Smrekar, Director of the National Gallery, Ljubljana, Slovenia

Slovene Impressionists in Škofja Loka

Slovene Impressionists functioned as a school in Škofja Loka between 1903 and the fall of 1906. As Jakopic wrote later, the painting apparatus of Slovene Impressionism was developed by 1904. The following three years or so, when their main subjects were developed, are considered the classical period of the Slovene Impressionism.

The second exhibition of the *Slovene Artist's Association* in Ljubljana in September 1902 was a fiasco. Mounted by a hanging committee usurped by Rihard Jakopic, Ivan Grohar, Matija Jama and Matej Sternen who dominated the exhibition, it was reproached aesthetically for not meeting the standard of finish and ideologically for showing an art, strange to "the Nation". The four artists were literally expelled from Ljubljana. Jakopic moved to Škofja Loka, Grohar followed in 1904, Sternen joined them in their painting campaigns, while Jama explored eastern edge of the national territory in a rented trailer but kept an intense exchange of letters with Jakopic for years. That correspondence is a unique record of theoretical development of modernism in our tradition.

In need of an audience and a market they targeted Vienna for an exhibition that they successfully mounted early in 1904 in the prestigious private gallery Salon Miethke. Although their art was described as "Art Nouveau" and even Neo-impressionist, their subsequent development turned paradoxically backwards to the Monet paradigm of the early 1890s. Their images of the landscape from Škofja Loka region were executed in profound communion with nature in search of the mood of paysage, not of its visual appearance, impression as an optical fact. Their landscape used the Alps perhaps as a backdrop in panoramic views, whereas the keystone of these motives remained rolling hills and trees and woods of the Central Slovenia. They regained the audience in Ljubljana as artists, recognised abroad, and as painters of the images of the homeland.

Lecture by Stephen Lloyd, Senior Curator, Scottish National Portrait Gallery, Edinburgh, United Kingdom

The Scottish artistic community in late 18th century Rome

The international community of artists based in Rome during the second half of the eighteenth century is a well-studied cultural phenomenon. A considerable number of influential Scottish artists and architects studied and worked there, including Allan Ramsay, Robert & James Adam, Gavin Hamilton, Davis Allan, Alexander & John Runciman, Jacob More and Henry Reaburn. Within the context of the exiled Jacobite Court and aristocratic visitors on the Grand Tour, Scottish artists flourished. As a case study the Roman career from 1787 to 1794 of the outstanding pastellist Archibald Skirving (1749-1819) will be examined. He was active as a portraitist, miniaturist, copyist and art dealer. As well as taking advantage of studying classical antiquities, he produced a series of landscape drawings of Rome. His contacts among the international community of artists included H. D. Hamilton, Flaxman, Tischbein and Lusieri. When the ship carrying Skirving back to Scotland was captured by the French, he was unfortunately imprisoned in Brest. Eventually he was released after a plea to the French authorities by the American artist, James Smith, who stated of Skirving that 'in Rome this artist always showed us greatest love for French Revolution'.

Mr. Young-Jai Kim:

Artists colonies, Artists travels in Chosun, Korea

Chosun dynasty of medieval Korea (1392-1910) had two types of artists colonies. One is an academic painters colony, that is *Hwa-won* academy, the other is folk artisans spontaneous colony. Academic painters used to practice skills of so called official art, and wait for the order from the King and he royal families in the *Hwa-won* as salary men, while folk artisans travel all around the country to find generous sponsors with backpacking brushes, papers and most importantly the prototypical copies of folk paintings.

Academic Paintings and Folk Paintings

In academic paintings, mastery dedicates in an attempt to accomplish the norms of human life, set by ruling parties. Usually, years of copying the prototypical copies-usually imported from China- make the *Hwa-won* artist realize the inner rhythm of the object and this knowledge ultimately spills over to the next painting. Therefore, distinguishing from Chinese to Korean paintings face considerable difficulties.

While folk paintings, on the other hand, rely on oblivion, closely related to the norms of nature, and the logic of the heavenly ancestors. For instance, a Farmer painter takes out the short brush and dried up paint that has gathered dust during the farming season. He places the half-tracing paper, namely Korean *jangji*, over an original painting and moves his brush over the dim outline showing through. The fingers of the farmer, roughened by the sun and dirt, slightly shake as the tip of the brush touches the paper with dim eyes. However, finishing the painting, he takes the copied paper and places it next to the original. All the colors, strokes and styles are different from each other except the duped size. However, he can not tell the difference because his eyes were never trained to do so. That is the true nature of Korean folk paintings.

Paintings of Heaven, Earth and Men

Those Folk paintings widely painted from 17th to the present are called *Minhwa*, i.e., peoples painting after a definition by Japanese scholar Yanagi Muneyoshi.

However, the paintings can be divided into three categories, that is, the Heavens painting, Earths painting and mens painting after traditional concept of Korean philosophy. Meanwhile, the main themes of the paintings are longevity, prosperity and abundant descendants. This hope and desire derived from the descendants who are destined to return to the heaven where their three god-Samshin ancestors, namely Hwan-in the Sun god and his concubine son Hwan-ung and Hwan-gum the son of Hwan-Ung in Tan-gun myth.

Wider themes of folk paintings

The astonishing fact is that the motives, anecdotes and myth contained in the context of the folk paintings by the folk artisans is confined to a specific cultural range what we call Dong-I culture, now spans from Korean peninsula to *Shan-tung* peninsula in mainland China.

The *Dongi* Culture spans from the ancient Chinese era of the Emperors *Yao* and *Shun* to the *Hsia* period (around B.C.E 2000), culminating at the *Shang* period (around B.C. 1500) and leading into the *Ch'un ch'u* and *Chunkuk* era (B.C.E 722-221).

Dongi is the archetype of Chinese culture.

During the ancient times when the China was experiencing a transition from the stone-bronze-iron age to the farming age, the Mongol Altaic linguistic tribes of middle East, who rode horses and hunted for their food, ruled the land now known as China. These Altaic tribesmen passed through Siberia to reach the East side of Korean peninsula. Meanwhile, the same tribe was called *Dong-i* who mainly lived on the *Shan-tung* peninsula after long journey from middle East, and long period of time from *Hsia-Shang-Chu- Chun Chu* and *Chunkuk* era, migrated to the left side of Korean peninsula, and merged into Korean and forming an archetype. Today, we are redefining what folk paintings are based on the meaning it had to the early history of our ancestors, namely the *Dongi* tribe and the archetype.

Therefore, it is no wonder that the travel of our folk painters in the *Chosun* dynasty were nothing but following the trace of the nomad Dongi ancestors trail.

Perspective of paintings of the Heaven-Overlaying

In the bookshelf painting in terms of the Heaven thought, objects symbolize the yearning for longevity, prosperity and fertility i.e., abundant descendants. In the painting, the watermelon and the penholder are drawn from the perspective of this side because they are actually a reflection of here- this world, seen from there- namely heavenly world. The books, on the other hand, are drawn as if they are seen from the other side because it is being sent to here from there.

Paintings such as bookshelf painting express the hope of people that the heaven or the lord of the heaven will look down upon them and grant them good fortune. Overlaying of the motives well express that the prayer sent to the heaven and the fortune conferred upon us by the heaven are overlapped in a single painting.

Perspective of Paintings of the Earth- Birds-eye-view

In the map-painting, the mountains are lying down, as if someone standing in the center placed the mountains on their side, or someone pointed the mountains while climbing up and down a ladder in the center of it all. For instance, the mountains in the East were drawn in the East according to the perspective of that someone atop a ladder in the heaven face East. The same goes for the mountains in the West, South and North. Isn't it strange? why the birds-eye-view form sky? Who can possibly travel up there? Why is it painted as if to be shown to some up in the heaven?

Perspective of Paintings of Man-Juxtaposition

The Painting of the Devil-biting tiger is a good example of juxtaposition. Look at the painting-how crowded it is!. But take a step back and you can see three distinct sections.

These different sections symbolize that in the eyes of the heaven, i.e., good news, exorcism and longevity are the one and the same. Therefore, the beliefs toward the heaven are reflected in the three symbols placed one after another.

Toward the Ancestors of Korea

In the Tan-gun myth of Korea, a heaven tree atop the *Paekdu* Mountain holds up the sky. In the heaven, there dwells the great emperor *Hwanin*, the great-grandfather of the Korean people. Hwan-In sent Hwan-ung the concubine son to the Paekdu-mountain. Under the heaven tree, Hwan-ung establish a Gods town while mating a bear woman. In between them, a first Tan-gun, the founder of Korea nation was born.

Reconsidering the *Tan-gun* myth, the Sun-rays(*Hwan-ung*) of the Sun(*Hwan-In*) travel toward the Sun-tree on top of the Sun-mountain(*Paekdusan* Mt.), the highest mountain in those days, and human beings are spread under the benevolent Sun like a seedling sprouts. This seedling is a man what we call first *Tangun*, namely *Tangun Wang-gum* in our *Tangun* Myth.

In conclusion, as our ancestors traveled from heaven to the earth from the age of myth until settle down in Korea peninsula, so the folk artists of the medieval *Chosun* traveled from here to there selling their copies of emblems for praying longevity, prosperity, and abundant descendants toward their ancestors in the heaven while forming a spontaneous colonies.

**Minutes of ICFA Annual Meeting in Helsinki
from 24th to 27th September 2003**

Wednesday, 24th September

9am ICFA's board meeting at The Sinebrychoff Museum. Attending: S. Lloyd, S. Miss, M. Saabye, S. Sachs II, president, B. Sandström, K. Weschenfelder and R. Hurel, secretary. Absents: Christopher Brown, vice-president, Viviane Huchard, treasurer, and Nicolette Sluijter-Seijffert. In the future, as the ICOM task force recommended, each international committee will have more autonomy. That is why the Board insists on the professional specificity of the ICFA committee and its annual meetings. With the retirement of some of those who have contributed most to ICFA since it was established in 1980, the Board is fully aware of the need to recruit a new generation of members. In view of the marked absence of representatives from the Latin countries the Board decided to approach curators known to us and issue personal to join our committee. The board went over the conference program and discussed various options for future meetings.

9.15am Arrival of the other members of ICFA, for registrations and breakfast.

9.45am The first session opened with a speech of welcome from our hostess Soili Sinisalo, Director of The Ateneum Art Museum, Helsinki. Then, Kirsi Eskelinen, Chief Curator at the Sinebrychoff Museum, told us about its history. The renovation of the building, which dates from 1842, was completed two years ago. With the aid of old photographs the private apartment on the second floor has been reconstructed and restored, as it was when the Sinebrychoffs lived there. First floor is used for temporary exhibitions while the "White cellar seminar", a huge brick room painted in white, is the place where we are welcome for our first meeting. The participants all introduced themselves, giving us the chance of meeting new members. This year we were particularly happy to see so many colleagues from the Republic of Korea, as the General Conference of 2004 is to take place in Seoul.

With Soili Sinisalo, as chairman, the first session of the symposium opened with lectures on the theme of: "Artists' colonies and artists' travels".

10.20am Birgitta Sandström, Director of the Zornsamlingarna, Mora (Sweden), spoke with feeling about the artist she has studied for many years: "Anders Zorn, the widely-travelled artist". Throughout his adult life, Anders Zorn (1860-1920) was a great traveller. Although he grew up speaking nothing but the dialect of the region where he was born in the centre of Sweden, he came to master at least six other languages - Swedish, English, German, French, Spanish, and Italian. After his first trip abroad, in 1881, which was to Paris, he went to Spain and England. He took his bride wife Emma on travelling honeymoon, which lasted two years. They went first to Germany, then on to Turkey, and returned to Europe via Greece and Italy. Then they spent the winter of 1887-1888 at an artist' colony in St-Ives in Cornwall where

Zorn met other painters - the Finnish Helene Schjerbeck, the American Edward Simmons, the English Adrian Stokes, the Norwegian Berndt Grönvold and also Whistler who was there on a visit. Nearby, in Newlyn was another artists' colony whose leader was Stanhope Forbes. As one of the most successful portrait painters of his time, Zorn was in great demand internationally, and as he preferred to depict his sitters in their own background, rather than in his studio, he was obliged to travel everywhere. His first London portrait commission from Lady Villiers' was followed by another from an American Geologist named Clarence King who introduced him to an important American clientele. During his seven visits to the United States he painted two American presidents, Grover Cleveland and William Taft and he made also an etching of a third, Theodore Roosevelt. Another famous client was the Boston art lover and hostess Isabella Stewart Gardner. Every year until 1896, except during the summer, which he always preferred to spend in Sweden, he went on a long journey. These travels took him to Russia and to Spain where he painted portraits of members of the aristocracy. For a time, he rented a studio in Paris where his many friends included Anatole France, Marcellin Berthelot and Rodin. He explored Southern Europe, and also North Africa. Appointed curator of exhibitions of Swedish art, he was responsible for the hanging of the pictures at the national pavilions at the World's Fair in Chicago (1893) and Paris (1900). Some journeys such as those to Cuba and to Mexico were made for sheer pleasure. An accomplished yachtsman, Zorn sailed not only in the Baltic, but also in the Mediterranean where he visited Palestine and Egypt. A keen collector he took advantage of these expeditions to make acquisitions from local antique shops and art galleries. He returned to his birthplace, the village of Mora, to build his home which is now a museum dedicated to his life and art.

11am. Barbara Jaki, Chief Curator, National Gallery, Ljubljana (Slovenia) presents: "The colony of Slavonic painters in Paris in the 1880s and 1890s and its influence on the formation of the painter Jurij Šubic". Until the last quarter of the 19th century it was customary for Slavonic artists to study in either Vienna or Munich and, more rarely, in Rome or Venice. The first to study art in Paris, was Jurij Šubic (1855-1890) who was invited there in 1880 by his Czech friend Vojtech Hynais, also a painter. Immediately they became the centre of a small colony of exclusively Slavonic artists: the Czechs Václav Brožík and Antonín Chittussi, the Hungarian Mihály Munkácsy, the Slovenes Jozef Petkovšek and Ivana Kobilca, as well the Croat Vlaho Bukovac. Short of money, they not only share the same models and studio, but helped each other get work and show at exhibitions. They were befriended by Louis Léger, a professor of Slavonic languages at the Collège de France, who helped newcomers by giving them the names and addresses of those artists already settled in Paris. The majority lived in Montmartre and worked in the studio of Hynais, in the Place Pigalle, close to that of Pierre Puvis de Chavannes (died 1898) whom they much admired. Perhaps surprisingly, they were not interested in the modern avant-garde movement, but instead aligned themselves with the academic tradition so esteemed by the Third Republic. Their principal objective was to be chosen by the jury for the annual Salon. Those who succeeded were Václav Brožík (1878), Hynais (1879), the Slovenes Jurij Šubic (1883) and Kobilca in two consecutive years (1891 and 1892). In 1877, the Croatian painter Bukovac arrived in Paris to study at Cabanel's class at the École des Beaux-Arts. In 1880, Jurij Šubic finished the great work of his youth - the series of frescoes commissioned by the archaeologist Heinrich Schliemann for the interior of his palace in Athens. Twenty five years old, he turned down the offer of a teaching post at the Academy of Fine arts in Athens and instead, accepted the Czech painter Vojtech Hynais's invitation to join him in Paris. There he helped Hynais, executed for Prague numerous official commissions in the grand style of Paul Baudry. Šubic also collaborated with the painter Munkácsy, whose sketches he transposed on to larger canvasses. To prepare for the Salon of 1882, he set off to Normandy, to a place called Quezy, close to Caen, where there was a rural group of Slavonic artists, who were joined by two French painters, the mother and son, Elise and Gabriel Desrivières. Out of door in Quezy, they painted small oil sketches of the

landscape and of light which, later, in the studio could be reworked into larger compositions. One of these, Šubic's painting *Before the Hunt*, was accepted at the Salon in 1883. It is not easy to attribute the Slavonic group paintings with certainty for they have such a strong family likeness. All the members has abandoned the style of Vienna and Munich and adopted that of the French school, and when Šubic returned to Paris his painting was very close to that of Manet. It was then that he decorated the ceiling of the cabaret *Au Tambourin* on the Boulevard de Clichy, which was later demolished and of which only a few sketches survive. In 1890, on his way home, Šubic fell gravely ill and died.

Questions and answers on the papers, then a ten minutes coffee break.

11.50am. Laura Gutman-Hanhivaara, French art historian, resident in Helsinki, for many years responsible for ICOM publications, spoke on "Artists' Houses and Symbolism". The "Symbolist" architecture and its relationship with Art Nouveau were studied through examples of artist's houses in Europe. In each of these inhabited, designed and totally fitted up by and for the artists themselves there are a series of recurring themes, such as 'interiority', 'refuge from the outside world', 'a significant nature', 'temple of the arts' which help to define the Symbolist house. That of Ferdinand Knopff, which was demolished in 1912, is a good example of home as a refuge from the aggressive modern world. It is tall and narrow. Although light comes through the windows set high up on the walls, yet there is no view of the outside world from them. This house can be associated with the paintings of "silent and quiet" cities and houses by the artists Degouve de Nuncques or Henri Le Sidaner and with the stories of the writers Edgar Allan Poe and J. - K. Huysmans. The *Cau Ferrat*, in Sitgès, where the Catalan Santiago Rusiñol lived, is another example of the home as a refuge. This one has been constructed with many pieces of iron, much use in Catalonia. The second floor consists of just one vast room with a set of plates standing out against the ultramarine blues painted walls. When William Morris bought his home, *Red House*, he integrated it in the natural landscape and refused to cut any trees. The studio house of Gallen-Kallela, *Kalela*, which he built in 1913, from his own designs, with a roof covered in wood tiles, is set in a beautiful almost Symbolist landscape evoking the themes of the *Kalevala*, the national epic poem. Like an ex-voto there is a boat hanging up over the door. In the studio which has huge windows there is an esoteric painting, *Adastra*, depicting a young girl receiving the stigmata in front of the sun: a smaller version is exhibited at Villa Gyllenberg. The house of the Czech Frantisek Bilek, in the centre of Prague, is situated at the corner of two streets. The pillar at the corner is in the form of a sheaf of wheat, symbol of life, giving bread and recalling the motto 'one for all, all for one'. The ear of wheat is represented in various other parts of the house. Léon Bloy was shocked by the house. Bilek belonged to the Hussite sect, and there are more Christian symbols in his studio, while the cross on the roof indicates that a Hussite house is also a church. The house of the Hungarian, Nagy, near Budapest (close to an estate of the Empress Elizabeth of Austria) is decorated with tapestries woven by the artist himself. Trees looking like pieces sculpture were a great source of inspiration. By making this journey through these examples of artists' houses, which are works of art in themselves, it was possible to see an alternative to the modern world in the Symbolist architecture of Europe.

After comments and questions to the different speakers, the first session ended.

0.40pm. Lunch close to the museum at *Kiltakellari*, restaurant in the old brewery, source of the Sinebrychoff fortune.

1.15pm. All too brief visit to The Sinebrychoff Museum but the catalogue, generously given to us all, will be an useful memento. This is the oldest museum in Finland totally devoted to antique European art. Formed from several private collections, the collection which now on show at the Paul and Fanny Sinebrychoff mansion was bequeathed in 1921. Many of the

objects of art, china, silver, furniture, and an important group of miniatures, where bought at auction, especially from Bukowski's in Stockholm. The Empire sitting room, which contains sumptuous Russian furniture and the Gustavian pink silk sitting room, hung with portraits by Roslin and Wertmüller and with Gustaf Lundberg pastels, make an interesting contrast with the severity of the Dutch style studio decorated with paintings by Johannes Verspronck, Willem Claesz Heda, Paalamedesz and van Goyen.

2.15pm. Coach tour of the city of Helsinki, guided by Petja Hovinheimo, Project coordinator, Ateneum Art Museum. He pointed out that the city is a fine example of town planning, distinguished by great architectural diversity. The Senate Place, a vast ensemble of buildings in the Russian Neo-classical style, dating from 1822-1852, is the masterpiece of C. L. Engel who studied as contemporary of Schinkel at the University of Berlin. Stop at the University Art Library: stucco Corinthian columns in the Main Hall with lunettes decorated by Severin Falkman with grisailles of allegorical subjects (Philology, Linguistic, Justice and Poetry). Built during the reign of Tsar Nicolai, the Library which is designed in the shape of H (Russian for N) was enlarged by Gustaf Nyström (Wiener style steel banisters). Seeing the Lutheran cathedral and the Uspenski Orthodox cathedral (1868), the Parliament constructed from Kalvola yellow granite in functionalist Art Deco style, we understood why, before the fall of the Berlin Wall, so many films evoking a Russian atmosphere were shot in Helsinki. From the distance we could see the Suomenlinna maritime fortress, then we drove through the diplomatic quarter to look at Huvilakatu Street with its strong stylistic unity, with the set of bow windows (1904-1914). We passed by the Station, built by Saarinen, the circular Swedish National Theatre, Alvar Aalto's Finlandia palace, the immaculate New National Opera (1990), the composite style National museum of Finland, with its bell tower of 1910. Finally as we drove by the Olympic stadium, we learnt that the national sport is ice hockey!

4pm. Arrival in Kuusisaari Island, where Mrs. Sue Cedercnntz-Sulonen took us round the Villa Gyllenberg, a private museum, owned by Signe and Ane Gyllenberg Foundation. The inside is very sunny with picture windows looking out toward Laajalaht Bay over birch trees and beds of white hydrangea. Of Swedish origin, and a freemason, Ane Gyllenberg (1891-1977), was a self made man who in spite of leaving school early went on to make his fortune as a banker. He acquired the house in 1929. In 1948, he established a medical research foundation. After his dead, the house and collections: furniture of old master paintings (Titian, Tintoretto, Piero di Cosimo, Alessandro Tiarini), 18th century Swedish trained Finnish painters (Alexander Laurens, Isak Wacklin), and most importantly, paintings from Finland's Golden Age: these included works of Albert Edelfelt (*Portrait of a Lady in pink dress*), Waino Aaltonen (*Head of a man*), Gallen-Kallela, Pekka Halonen (*Young girl with guitar*), Magnus Enckell (*Naked child*), Ellen Thesleff (*Landscape in Italy*). In 1980, a large gallery was added in order to display new acquisitions and to provide the space to hang a greater part of the collection (more than 250 paintings). There is an exceptionally complete series of works of Helene Schjerfbeck (1862-1946) ranging from her early work (*A father and his daughter* exhibited at the Salon at Paris, in 1883) to the group of self portraits depicting herself as a dying woman.

5pm. Return to the centre of Helsinki, to the Villa Hakasalmi, one of the many annexes of the City Museum, and which has just been restored to the original colours scheme. Here Ms Pia Hyttinen showed us the new exhibition: "Masters of Maritime Art - 400 Years of Maritime Painting". Organised with the support of the John Nurminen Foundation (member of ICOM) and the Peter Tamm Collection, Hamburg. Shown in chronological order were Dutch painters (William van de Velde, Woutter Knyff), British (Domonic Serres, a very British Frenchman), German (Johannes Holst, a Romantic who only painted seascapes),

Finnish school (Albert Edelfelt, *The three fishermen*) and Russian (Ivan Aivazovski). At the end of the exhibition there was a series of thematic displays - harbours, sea battles (Adolf Bock), maritime maps and model ships – shown in separate rooms.

8pm. We met at the *Kasvitiede* restaurant, tucked away at the end of the botanical garden, in front of an arm of the sea. Delicious inaugural dinner in a warm room decorated in Scandinavian tones. At the end was a speech from our President, Sam Sachs, who thanked our hostesses with glowing terms.

Thursday, September 25th

Morning free to visit monuments of the city, shop or meet Finnish colleagues.

1pm. Reception and delicious buffet lunch at Nordea Bank. This Important bank of Scandinavian vocation, founded in Denmark in 1821, has had a Finnish branch, Suomen Yhdyspankki, since 1862. Soon afterwards the bank began to form a collection of paintings by national artists, second only in importance to that of the Ateneum Art Museum. Today, the Merita Art Foundation runs the collection independently thus ensuring that it will remain in Finland whatever the future of the Bank. Our host, Mr. Jarmo Laiho, showed the part of the collection displayed in the building, with façades of pink granite from Hanko, designed by the architect G. Nyström, in 1898. In the Main Hall, Bierdermeier paintings: landscapes and animals by Aukusti Uotila, Hjalmar Munsterhjelm, Magnus von Wright and also by artists of the Finnish Golden Age as Pekka Halonen, Albert Edelfelt (*Harbour in Winter*, 1898) and Helena Schjerfbeck, represented by the strongly realistic *At the door of Linköping* (1882). Soili Sinasalo explained the famous painting by Akseli Gallen-Kallela, *The ruined boat* (1907), which is an illustration of *Kalevalla*, the national epic poem; and the same artist's portrait of the national hero *Portrait of Marshal Mannerheim* (1929). On the first floor there is a suite of sitting rooms and offices hung with small view paintings by Waenerberg, Kleineh and E. D. Son, and by other masters of Bierdermeier period (or *virgin period*), meaning before the artists emigrated to Paris in France.

Second session of papers in the auditorium of the Ateneum Art Museum.

3.30pm. Lecture by Elina Anttila, Helsinki art historian: “Albert Edelfelt and the language of *Juste milieu*”. The Golden Age of Finnish Art began with the colony of Finnish painters in Paris, in the 1880's, at the time of Gérôme, Bastien-Lepage, Dagnan-Bouveret or Meissonier. Albert Edelfelt (1874-1905), the leading figure of that generation, who was one of the few who succeeded in winning an international reputation, is often classified by art historians today as a typical representative of *juste milieu* painting. Briefly this means centred between two poles, or in pictorial terms, midway between Impressionism and Academism. To understand how Edelfelt stands between these two extremes and to what degree he followed the Impressionists and how close he was to the academic artists, we must return to publications of art critics and authors of that time. In the pre-modernist discourses of 1870-80's, the “opposite poles” were not so much academicism and avant-garde, but between a broad conception of the *nouvelle peinture* and the heterogeneous tradition of academicism and *juste milieu* of previous generations. Thus this *nouvelle peinture* is characterised by an entirely new attitude to the process of painting and to nature, making the immediate impression an end in itself, whereas the idea and its intellectual development are the basis of the traditional academic conception. This *juste milieu* party - at least as far as Edelfelt was concerned - seems to have understood how to unite the new attitude to nature with the long narrative tradition. This attitude could be called a *juste milieu* aesthetics. The originality of

Edelfelt lies not in his ability to combine opposite techniques, but his combination of two objectives, contradictory in themselves. Therefore The Nordic *juste milieu* is characterised not too much by the particular style of painting but by the relationships between the artist's visual expression and nature.

After the lecture there was a discussion about the precise historical connotation and use of the term *juste milieu* in French. The word "naturalism" was proposed. The terms "*virgin painting*", "*open air painting*", "art based on impression", etc. were also reviewed.

4pm. Lecture by Andrej Smrekar, Director of the National Gallery, Ljubljana (Slovenia): "Slovene Impressionists in Škofja Loka, 1903-1906". From 1903, until the fall of 1906, a school of Slovene Impressionists flourished in Škofja Loka. According to Jakopic, the way had been prepared for the development of Slovene Impressionism by 1904, and the next three years or so are regarded as its classical period. The second exhibition of the *Slovene Artist's Association* in Ljubljana, in September 1902, was a fiasco. Mounted by a hanging committee, dominated by Rihard Jakopic, Ivan Grohar, Matija Jama and Matej Sternen, the exhibition was criticised on both aesthetic and ideological grounds: it was neither up to professional standard, and it was also alien to "the Nation". The four artists were literally expelled from Ljubljana. Jakopic moved to Škofja Loka where he was followed by Grohar, in 1904, and they were joined by Sternen in their fight for their painting. Meanwhile Jama, exploring the eastern borders of the national territory in a caravan, kept up a correspondence with Jakopic over many years. That correspondence is a unique record of the theoretical development of modernism in this part of the world. In their search for recognition and to make contact with collectors they turned to Vienna where, early in 1904, they exhibited, with some success, at the prestigious commercial gallery Salon Miethke. Although their art was described as "Art Nouveau" and even Neo-impressionist, paradoxically, their subsequent development went backwards to the Monet paradigm of the early 1890s. Their images of the landscape, from Škofja Loka region, were far more than optical visual impressions for they entered into a profound communion with nature in order to convey a particular mood. Although they sometimes used Alps perhaps as a backdrop to their panoramic views, the basic motif of their landscape paintings was the gently rolling hills and trees and woods of the Central Slovenia. In this way, they won back the Ljubljana public and were recognised abroad as painters of the images of their Motherland.

4.30pm. Stephen Lloyd, Senior Curator, Scottish National Portrait Gallery, Edinburgh (United Kingdom), spoke on "The Scottish artistic community in late 18th century Rome". The considerable number of influential Scottish artists and architects who studied and worked there, included Allan Ramsay, Robert & James Adam, Gavin Hamilton, Davis Allan, Alexander & John Runciman, Jacob More and Henry Raeburn. In the context of the Jacobite court in exile, of the economic decline in Edinburgh, and the number of aristocrats doing the Grand Tour, Scottish artists flourished. Indeed almost every one had his own noble patron. Typical was the Roman career, from 1787 to 1794, of the outstanding pastellist Archibald Skirving (1749-1819), who executed portraits, miniatures, copies of old masters, and worked as a dealer. Almost thirty of his portraits are still known today, including one self-portrait (*Portrait with black hat*). This unusual artist was also suspected to be a government spy. Like Raeburn, he was both a miniaturist and a pastellist (for which there was no tradition in Scotland except for women). While taking advantage of the chance of studying the classical antiquities, he drew a series of Roman landscapes - red chalk drawings of the fountains, Borghese Palace – and black chalk sketches of English Grand Tourists. His contacts among the international community of artists included H. D. Hamilton, Flaxman, Tischbein and Lusieri. When the ship, carrying Skirving back to Scotland, was captured by the French, he was unfortunately imprisoned in Brest. Eventually he was released after a plea to the French

authorities by the American artist, James Smith, who stated of Skirving that ‘in Rome this artist always showed us greatest love for French Revolution’. On his return, in 1794, as a Scotsman, he was imprisoned yet again by the British. Then, in 1803, he gave up all artistic activity. His last known pastel is a magnificent portrait, on vellum, of an old woman (private collection).

5pm. Last lecture of the day by Kim Young-Jai, Director of the Daejeon Municipal Museum of Art (Republic of Korea): “Artists’ colonies, Artists’ travels in Chosun, Korea” (presented with a computer). The *Chosun* dynasty of medieval Korea (1392-1910) had two types of artist’s colonies and two kinds of paintings. There was the professional painters colony, known as the school of *Hwa-won*, and the more informal folk or non academic colony. Those painters who had been trained in the academic tradition produced an “official” art, derive from Chinese painting. As members of the *Hwa-won* school they had permanent salaried positions and were at the disposal of King and other members of the royal family. Quite different were the folk artists who travelled all over the country in search of commissions from patrons, taking with them their equipment: paper, paints, brushes and most importantly a selection of popular paintings. The painter would place a piece of paper over one of these and starting at the bottom, would make his copy working upwards, always referring back to the original. This method which has been used since the 17th century continues today. These folk paintings, called *Minhwa*, reflecting Korean philosophy, can be divided into three categories: Heaven, Earth and Man. This cultural tradition, known as *Dong-I*, can be traced back to the nomad Mongol Altaic tribes who rode across Siberia into mainland China down to the Korean peninsula. In the East the drawing of perspective is very different; mountains are seen from four view points as if the spectator was standing in the centre of the painting. Widely circulated and well known, these folk paintings illustrating the traditional symbolic themes of longevity, prosperity and an abundant posterity are still very popular today, having been adapted for advertising and animated cartoons.

After these fascinating lectures there was some discussions about the different topics raised, followed by a short meeting of the Board. The general meeting was postponed until tomorrow.

As the Ateneum remained open to the public until 8pm most of us took advantage of this opportunity to discover the permanent collection. The Main Hall was hung with the works of the great masters of the Golden age of Finnish painting: Gallen Kallela, Albert Edelfelt, Hugo Simberg, Helene Scherfbeck, with whom we are now familiar. In the adjacent rooms the 18th century landscape painter Werner Holmberg was represented. There were small sketches by Karl Emmanuel Jansson, and a still life with blue reflections by Nils Schillmark. Paintings by Ferdinand von Wrigert, Amelie Lundahl were full of Biedermeier charm, and a portrait by Alexander Laurens was, in its freshness, close to Boilly.

A remarkable one man exhibition, accompanied by a catalogue which will be the essential work of reference, was devoted to Ville Vallgreen (1855-1940) the sculptor well known in Helsinki on account of his famous fountain *Havis Amanda*, the Market Square. The life of this artist who created busts, monuments and many small female statuettes in the Art Nouveau style was told through documents, photographs and films.

On the second floor the huge Sihtola donation of 2001 was displayed in an exhibition entitled: « The love of an Engineer ». Jalo Sihtola (1882-1969) engineer, Chairman of the paper mills Enso Gutzeit Oy Cie, and his wife Ester, a piano teacher, assembled the most important private collection in Finland - 500 works of art - consisting of paintings, drawings and prints. As they liked to know the artists personally, they began by buying the works of friends who were painters, gradually extending their circle elsewhere in Europe and beyond to America, but always remaining attached to contemporary art.

Museum of Contemporary art Kiasma, close by the statue of Marshal Marnheim, was open until 8.30pm where we could visit an exhibition about photography, films and the more recent numeric techniques.

8.30pm. Meeting for a glass at *Café Kiasma*. The evening finished in an attractive restaurant much frequented by artists, where seated around a long table, we were served a very typical Finnish meal bringing the day to a happy conclusion.

Friday, September 26th

9am. Meeting around The Ateneum for the excursion to Porvoo, 30 miles from Helsinki.

We walked round the Old city centre of Porvoo where we saw large and picturesque 18th century and Empire period houses, of wood, painted in pastel colours which had miraculously survived the fire of 1760 which destroyed three quarters of the city. Visit to the medieval church. It was at Porvoo, in 1809, after the war between Sweden and Russia, that Tsar Alexander 1st signed the Diet declaring Finland an autonomous Grand Duchy. As the Finns are unaccustomed building in this material, the brick walls of the City Hall are lop-sided. The national poet J. L. Runeberg was also born in Porvoo.

10.45am Mme Markette Tamminen, Director, took us round the Porvoo Edelfelt-Vallgren Museum dedicated to the two artists, born in Porvoo, which formerly a merchant's house is administered by a Society and supported financially by the City and State. As so many of Vallgren's works were on show at the Ateneum exhibition, we looked instead at the Art Nouveau furniture of the British Louis Sparre, who was such a great influence on Finnish designers, and at the ceramics of the Belgian Alfred William Finch, with their distinctive colour scheme of blue dotted with white. He was the founder of IRIS & C° (1897-1902). These pioneers of Finnish industrial art, with the bookbinder Eva Mannerherin, exhibited at the Finnish pavilion of International Exhibition in Paris, in 1900. There was a very strange painting, *Horse race*, by a minor master (Johan Khutson, 1816-1899) in which a rider who has fallen off his horse is represented *en ronde bosse* on the frame!

12am. Lunch at *Wanha Laamann*, in Porvoo. After the meal the President, Sam Sachs II, started the general conference informally. He announced the deaths of two members of the committee: Prof. Dr Konstanty Kalinowski, Director of Poznan Museum, who had made a great contribution to the Polish art world and museology and was our host at the memorable 1997 ICFA meeting in his country. All who attended it remember him with affection and deep gratitude. Regret was expressed at the death of Ms Marie-José Salmon, Chief Curator of Fine Arts Museum of Beauvais (France). Then followed one minute of silence in memory of our two colleagues.

The President announced the dates of the forthcoming General conferences of ICOM. The first is due to take place in Seoul (Korea), October 2nd to 8th 2004. The next will be in Vienna (Austria), August 25th to 31st. 2007. Then Ms. Yun-soon Kim, Director of Hankuk Art Museum, Kyonggido, issued the warmest invitation to the committee to attend this conference in South Korea where museums are currently going through a very dynamic phase. The President, who thanked our Korean colleagues most warmly, admitted that while many of ICFA members would like to participate, he could not at this stage estimate the number of those who would be able to. Meanwhile the generous offer to receive ICFA committee in 2004 time from Andrej Smrekar, Director of the National Gallery, Ljubljana, has been accepted with pleasure, although the date has yet to be fixed. Finally, R. Hurel, not

wishing continue as ICFA secretary for more than the statutory term of three years, invited new candidates to take over from her in 2005.

1.20pm. We drove by coach to *Stensböle gård*, a manor hidden amidst trees, where M. Henrik Degarman was our guide. It seemed only yesterday that the occupants of this most charming house had left, for it had such a lived atmosphere. Since it was built in 1815, the house had remained in the same family, passing through the female line, until 1997 when it was bequeathed to the Swedish and Finnish Literature Society. All the furniture had been acquired in St. Petersburg early in the 19th century. Many family portraits hung on the walls, some by Mathilda Rotkirch (1813-1842) a member of the family who was a talented portrait painter.

2pm. Coffee in a nice place as the guests of Mrs Satu Tiivola.

2.35pm. We continued our journey to Haiko, to see the house and studio of Albert Edelfelt built in 1883, in open countryside. Mrs Tuula Moussander and Elina Anttila showed us the studio which is a small wooden pavilion surrounded by trees. It was there that Edelfelt spent twenty four summers and painted many of his most outstanding works. The studio museum has belonged to an artists' association since 1951 and people are free to visit it.

4pm. Drove back to Helsinki. Evening free.

Saturday, September 27th

9am. Departure by coach to the shores of Tuusula Lake, 20 miles from Helsinki, on a particularly bright morning. The group was now smaller as some colleagues had already had to return home. This excursion, along "Tuusula Lake Road", was an excellent illustration of the theme of the conference.

10am Arrival at *Halosenniemi*, where we were welcomed with a nice cup of tea. Inside the huge studio of Pekka Halonen (1865-1933), which has been adapted as a lecture room for us, there was a talk by Mrs Anna-Maria von Bonsdorff who has looked after the house for the past six years. She showed slides of the paintings which were very pale - in the Puvis de Chavannes style - old photographs which evoked the artistic atmosphere, the friendships and happy family life of the time when so many artists lived beside Tuusula Lake. We visited every part of the large house, built in two years for a huge family of eight children. Halonen himself chose every piece of wood, which was cut in winter, so as to be dry and without sap. Each picture window is of a different shape. A low relief, *Blowing the fire*, decorates the green ceramic stove. Some objects caught the eyes - a printing press, a musical instrument with wings - *kantelé* - used to accompany typically Finnish songs inspired by the epic poem *Kalevala*. The family was very musical. Halonen's father in law was an organ builder and the daughters of Sibelius often took refuge here to play the piano in peace. Traditional sauna is right on the water's edge, and not far away there is a vegetable garden.

0.30pm. Arrival at the *Krapihovi* Restaurant, in a pleasant villa built in 1883, on the shore of Tuusula Lake. Here we discovered the many delights of Finnish cooking.

1.50pm. Excursion to *Ainola*, home of Jean Sibelius (1865-1957), built in 1904, by his architect and friend Lars Sonck. It was here that he composed the major part of his music. In the large ground floor drawing room, furnished with a set of Russian chairs, where he worked and received guests, there is the grand piano made by Steinway & Sons, which he was given

as a fiftieth birthday present. Sibelius usually composed at night from memory and did not need any musical instrument. There was another of the traditional green faience stoves made by the ceramist Grönroos of Tuusula. Father of a large family (six daughters) this domestic tyrant, insisted on complete silence being maintained in this house built completely from wood. In 1972, his daughters sold the whole property to the Finnish State. The home is decorated with many works of art given by friends such as Akseli Gallen-Kallela, Pekka Halonen and Eero Järnefel, brother of his wife Aino. The painter Oscar Parviainen was inspired by Sibelius's music to paint a frieze (*Funeral Cortège*) and another work of expressionist character on the death of Kirsti, the composer's one year old daughter. There are many vases and plates made by Sibelius's younger daughter, the ceramic artist, Heidi Sibelius-Blomstedt and a bronze bust of Sibelius, holding a horseshoe for good luck, made in Berlin by John Munsterhjelm in 1909. The grave of the composer is in the garden. His home has been a museum since 1994.

3.15pm. Arrival at *Suviranta* (Summer shore), house of the painter Eerö Järnefelt (1863-1937), which is occupied by the second generation of the family - which adds much to its charm. The studio has a huge window facing north, a stove in the glazed brick so typical of this area and very functional furniture designed by the artist. Of his five children, his daughter Laura was also a painter and his brother, Armas Järnefelt, was a musician. Some artists in this colony adopted a symbol of their, like a logo. Sibelius the swan, Gallen-Kallela the red woodpecker, Halonen the crested grebe and Järnefelt a sort of waterlily (*Caltha palustris*) which was painted on the frieze running round the walls of a bedroom.

On the way back, the topics for the next meetings were discussed informally. The theme of the General conference in Seoul is "Landscape and identity", is such a large subject that discussions might well continue on the Ljubljana meeting. The demand for a subject directly involving the curatorial profession, was met by a proposal for a round table discussion on "How to change the focus from temporary exhibition to permanent collections ?", a problem which has arisen from the new economic difficulties so many museums are facing today. At the end, we returned rather sadly to Helsinki where we all departed on our separate ways. We said our goodbyes and once again expressed our deep gratitude to Soili, Riitta and Klara, charming hostesses, who organised such a wonderful and comprehensive program. We all hope to meet again next year.

ICFA Members present at the Helsinki 2003 Meeting: Elina Anttila, Laura Gutman-Hanhivaara, Roselyne Hurel, Barbara Jaki, Young-Jai Kim, Yun-Soon Kim, Young-Ja Lee, Stephen Lloyd, Stig Miss, Dewey F. Mosby, Riitta Ojanperä, Sun-Kyung Park, Marianne Saabye, Samuel Sachs II, Birgitta Sandström, Karin Sidén, Soili Sinisalo, Andrej Smrekar, Kyung-Hea Song, Klaus Weschenfelder, Gerd Woll and Yul-Soo Yoon.
Others Participants: Anna Maria von Bonsdorff, Sung-Keun Choi, Kirsi Eskelinen, Hea Kyung Kim, Yongcheol Kim, Klara Lindström, Rebekah Mosby and Beth Sachs.

Roselyne Hurel
Secretary of ICFA