In 2003 the Finnish National Gallery focused particularly on developing the mental and physical accessibility of its operations. Significant work was also done to develop modern art museum practices. The new artwork and photograph register Muus®, initiated in early summer, is not just an innovative tool for collection and exhibition management but also a decisive aid to research in the field. Partially funded by the Ministry of Education from its Information Society allocation, Muus® is currently being made into a product application that would serve all Finnish art museums.

The Finnish National Gallery also continued to take part in developing the Finnish society in general. The fact that our Director General was involved in the Finland 2015 project of the Finnish National Fund for Research and Development (Sitra) provided a unique vantage point into the future and success of our country. Composing a national creative strategy is now included in the government programme, and the Ministry of Education already has preparations under way.

The Director General was also a member in a working group preparing the guidelines for the next EU cultural programme which delivered its report “Towards a New Cultural Framework Programme of the European Union” to the Commission in June. The proposal is largely based on the potential created by national and international networking.
The total number of visitors to the three art museums was close to 425,000. Although the financial situation of the Finnish National Gallery in the year 2003 was adequate, its future continued to be shadowed by the fact that maintenance costs were increasing more than usual, by as many as 650 works of art. Most of these were donations. The number of art purchases was 25.

The ATENEUM ART MUSEUM had a total of 168,580 visitors during the year. An exceptionally popular and quite unusual event at Ateneum was the presentation of the portrait of the President of the Republic Tarja Halonen, painted by Rafael Wardi, shown in co-operation with the Prime Minister’s Office. The museum’s collections were increased more than usual, by as many as 650 works of art. Most of these were donations. The number of art purchases was 25.

The main exhibition of the year introduced the art of one of the Finnish masters from the turn of the 20th century, the sculptor Ville Vallgren (1855–1940), now for the first time from his early works to his late material experiments. This thematically and chronologically arranged exhibition, on view from September to January 2004, also featured furniture from Vallgren’s studio made by the artist himself, as well as his tools and equipment. The Love of an Engineer was the first exhibition showing the large donated collection of Ester and Jalo Sihtola. The foreign artists on view included James Ensor, Massimo Campigli, Gino Severini, Marc Chagall, Mihail Vrubel, and Maurice Vlaminck. Finnish talent was represented by such artists as Magnus Enckell and Helene Schjerfbeck, as well as the masters of the 1950s. The Beatrice Granberg Collection, acquired by the museum in 2002, was also exhibited featuring several paintings by the von Wright brothers. The life’s work of the printmaker Helmi Kausi, spanning more than six decades, was exhibited from March to early August. The series of Finnish woman printmakers was continued in November with a showing of the colour prints of Lea Ignatius that closed in March 2004. The museum’s summer exhibition was Ripples of Colour, featuring works from the collections of both the Ateneum and Kiasma. The works in the exhibition represented Finnish art of the 20th century, sharing an interest in colour as a form of painterly expression.

The New at Ateneum series continued with the presentation of Woman at the Table (1919) by the Polish-French artist Moise Kisling.

Together with the Finnish Institute in St Petersburg and the State Russian Museum, an exhibition of paintings by Eero Järnefelt was produced for the Marble Palace in St Petersburg. It was among the main events of the Finland Week arranged in connection with the St Petersburg tercentenary celebrations. Responsibility for the project was shared between the Ateneum Art Museum and the Eero Järnefelt Society.

KIASMA celebrated its fifth anniversary in the spring with as many as 6,000 guests, among them artists and other associates. The total number of visitors at the Museum of Contemporary Art during the year was almost 190,000. Art collections were increased with 168 works, of which 45 were donations.

Kiasma’s exhibition programme illustrated the connections and differences between Finnish and international art. Its fifth collection display Night Train – Surrealist Routes to Kiasma’s Collections examined the legacy of surrealism in contemporary art. The related...
The virtual exhibition was accessible both in the exhibition rooms and on the internet.

The works in the Double Dress exhibition of the Nigerian-born, London-based artist Yinka Shonibare explored topical issues of individual, class, and racial identity in a witty and playful way. This international travelling exhibition seen in Kiasma in the spring was produced by the Israel Museum in Jerusalem.

*Future Cinema* examined the development potential of media technology and art. The works of international artists forecast the cinematic expression and technique of the future. The exhibition was produced by the Zentrum für Kunst- und Medientechnologie in Karlsruhe, Germany.

The main event of the autumn season, *Process – Encounters in Live Situations/Shifting Spaces*, offered a glimpse of the process-like aspects of contemporary art. The event comprised 15 exhibitions, 39 artists, interactive guided tours, meetings with artists, discussions, lunch dates, and curatorial meetings.

Studio K presented *Painting is the gleam of flesh in our eyes*, a part of Tarja Pitkänen-Walter’s doctoral dissertation for the Academy of Fine Arts, as well as the installation *German Shepherd* by the Norwegian Erik Snedsbøl. Kontti introduced Finnish media art. Hanna Haaslahi’s *White Square* integrated the viewer as part of the work. The development of digital media art since the 1980s was traced in the Demoskene.katastro.fi exhibition. As part of the Future Cinema exhibition, Kontti also featured Eija-Liisa Ahtila’s *House* for the first time in Finland.

The Mediatheque continued to show the *nonTVTVstation Beeoff* by the Swedish group Splintermind, with a new work of web art each month using streaming media, made by different Scandinavian artists or groups. It also showed Minna Långström’s *Chinese Room*, a 3D animation in an interactive installation, as well as the *Hitchcock Series* by the French researcher and artist Laurent Fiévet.

**THE SINEBRYCHOFF ART MUSEUM** opened fully restored in February, and reached a record number of visitors during the year; a total of 66,609 people. Its art collections were increased with one acquisition, the oil painting *Forest Floor Still Life* attributed to Carl Wilhelm de Hamilton (1668–1754). The museum interior was further added to with acquisitions of furniture, lamps, and carpets.

The opening exhibition of the renovated museum, *The Etruscans*, offered a comprehensive view into Etruscan everyday life and festivities, as well as death. The exhibits were borrowed from Finnish collections and foreign museums, such as those of Florence, Verucchio, Copenhagen, Basel, and Paris. The museum also had the pleasure of showing the famous *Cortona Bronze tablet*.

In addition to Paul and Fanny Sinebrychoff’s interior museum and the regular display, the year also offered two exhibitions of the museum’s collections. The themes of the works in the *Beauty never Fades – Works from the Sinebrychoff Art Museum Collections* included merrymaking in 17th-century Holland. There were also landscape paintings, still lifes, and mythological themes from the 17th and 18th centuries. *In the Eye of the Collector – Old Masters in the Sihtola Collection* exhibited for the first time all the ten works that the Sinebrychoff Art Museum acquired from the significant donation to the Finnish National Gallery in 2001.
THE CENTRAL ART ARCHIVES finished the project of microfilming its press cuttings, as well as the national project charting art historical document archives for information on private archives of the fine arts held by museums, associations, foundations, and private persons. The project resulted in an archive database for the fine arts, available for researchers through the Central Art Archives’ website.

The national digitisation and content production project Images of Urban Finland continued into its second year, jointly run by the Central Art Archives and the Art Museum Development Department. The CAA was responsible for digitising the production, and for a related pilot project on the Iconclass lexicon. The Kiasma media archive project continued salvaging Finnish video art by digitising old tapes with a special allocation from the Ministry of Education, and a grant from the Finnish Fine Arts Academy Foundation.

The collections of the art historical document archive were increased with five donations, of which the largest were the artist Eva Cederström’s Archive and the Sihtola Archive donated by the Ester and Jalo Sihtola Fine Arts Foundation. The most notable donations to the picture archive were likewise made by the heirs of the artist Eva Cederström, as well as the Department of Art History of the University of Helsinki. The sound archive was added to with new interviews of artists and people connected to the history of the Finnish National Gallery.

For photograph cataloguing, June brought along the new artwork and photograph register of the Finnish National Gallery, Muus@, for which by the end of the year had already been digitised some ten thousand photographs. New photographs were taken of contemporary art as well as significant retrospective exhibitions and e.g. works at the Presidential Palace.

The CAA’s expertise was used in the working group Digitising the Cultural Heritage (Kuldi) of the Ministry of Education, with a final report published in spring. The CAA was also involved in its follow-up working group (eKAM). In autumn the Central Art Archives organised a national seminar on documenting in art museums, which gathered some fifty museum representatives and researchers to the Ateneum Hall.

The Finnish National Gallery Library again focused its acquisitions on exhibition publications. In addition to purchases and publication exchange, its collections were increased with selected donations. The largest of these was made by President Mauno Koivisto and Mrs. Tellervo Koivisto. The number of inquiries received by the information service increased by 46 per cent compared to the previous year.

JOINT ACTIVITIES
The Art Museum Development Department received funding from the Ministry of Education for a three-year project to develop a national helpline system for cultural accessibility. The most extensive content production project in the Finnish art museum field so far, the Images of Urban Finland, received funding for its second year from the Ministry of Education information society programme. This three-year project is divided into a digitising and photographing project, a dvd multimedia production, and a travelling exhibition.

Together with the regional art museums of Finland, a report was compiled to chart the present operating environment of the regional art museums,
as well as their legislated tasks and their fulfilment. A vision for the regional art museums was also presented concerning new areas of operation, new challenges and the central points of development, combined with concrete proposals for solutions to these issues. The first Theme days – Teema03 – explored art museums as communities. The event arranged in February had close to 80 art museum professionals participating from around Finland.

Early in the year, the Text for Museums writer training programme was initiated together with the Department of Art History of the University of Helsinki. 15 art history students were selected from the applicants. The course will finish in spring 2004.

Two books were published during the year: the first volume of handbooks for museum professionals, The Gift of Art: legal provisions applying to bequests, donations and depositions of art, as well as the Museums for all handbook funded by the Nordic Council of Ministers. Visitor survey reports included a survey of the evening for young people at the Kalervo Palsa exhibition in Kiasma, a user-oriented visitor survey of the Urban Finland project, as well as a preliminary charting of the non-visitors to art museums.

The Conservation Department focused its inventory work on a location and condition survey of the collection of prints and drawings moved from Ateneum to the Sinebrychoff Art Museum, while also starting a pilot project of identification photography of those works, as well as photographic cataloguing. The year was exceptionally favourable for collection care, since the most extensive exhibitions were all showing the museums’ own collections.

Hiring a part-time photographic conservator enabled a more intensive treatment of photographic works than usual. Infrared, ultraviolet, and x-ray scanning of selected works from the collections was also initiated. To chart the techniques and materials used in contemporary art, the works underwent the necessary pigment and binder analyses.

One of the works photographed during the pilot project in identification photography was Micali Gaetano’s Ezekiel’s vision (1874, Inventor Rafaello Sanzio).

The material research laboratory analysed works from both the Finnish National Gallery collections and those of other art museums and organisations. Furthermore, the authenticity of nine works suspected to be forgeries was examined for the authorities.

Conservation expertise was provided e.g. after a fire at the Hyvinkää Art Museum storage facility, regarding wallpaper problems at the Runeberg residence in Porvoo, and for the EU Cost G8 research project. An article was contributed to the Study of European Religious Painting publication of the DiARTgnosti project, sorting out the pigments used at the icon studio of Valamo in 1858.
## Visitors per museum 2001–2003

<table>
<thead>
<tr>
<th>Year</th>
<th>Ateneum Art Museum</th>
<th>Museum of Contemporary Art Kiasma</th>
<th>Sinebrychoff Art Museum</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003</td>
<td>143,390</td>
<td>244,108</td>
<td>209,198</td>
</tr>
<tr>
<td>2002</td>
<td>244,631</td>
<td>168,580</td>
<td>209,198</td>
</tr>
<tr>
<td>2001</td>
<td>168,580</td>
<td>244,108</td>
<td>209,198</td>
</tr>
</tbody>
</table>


**THE MINISTRY OF EDUCATION**

**BOARD**

**DIRECTOR GENERAL**
- Tuula Arkio

**ADMINISTRATION AND SERVICES**
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**MUSEUM OF CONTEMPORARY ART KIASMA**
- Museum Director: Tuula Karjalainen

**SINEBRYCHOFF ART MUSEUM**
- Museum Director: Ulla Huhtamäki

**ATENEUM ART MUSEUM**
- Museum Director: Soili Sinisalo

**Finnish National Gallery: costs for 2003, total 20.5 Meuro**

- Wages and salaries: 8.2 Meuro (40%)
- Purchases of services: 3.2 Meuro (16%)
- Capital costs: 0.9 Meuro (4%)
- Rents: 6.7 Meuro (33%)
- Other expenditure: 1.5 Meuro (7%)

**Finnish National Gallery: receipts for 2003, total 2.5 Meuro**

- Admission fees: 1.3 Meuro (52%)
- Publication sales: 0.2 Meuro (8%)
- Sales of other products and services: 0.6 Meuro (24%)
- Rental income: 0.4 Meuro (16%)

## Visitors to the Finnish National Gallery 1999–2003

<table>
<thead>
<tr>
<th>Year</th>
<th>Visitors</th>
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<tbody>
<tr>
<td>1999</td>
<td>471,964</td>
</tr>
<tr>
<td>2000</td>
<td>542,012</td>
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<td>2001</td>
<td>453,829</td>
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<tr>
<td>2002</td>
<td>392,205</td>
</tr>
<tr>
<td>2003</td>
<td>424,208</td>
</tr>
</tbody>
</table>

**Visitors per museum 2001–2003**

- Ateneum Art Museum
- Museum of Contemporary Art Kiasma
- Sinebrychoff Art Museum