

# Professorial Fellows at SIK-ISEA

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In the autumn of 2008, the Swiss Institute for Art Research (SIK-ISEA) implemented its plans to expand from a national documentation and research centre for Swiss art to become an internationally-aligned Institute for Advanced Study, an important step in the history of the Institute.

The successful recruitment of two of the most renowned art historians in the German-speaking world, Professor Dr. Oskar Bätschmann and Professor Dr. Beat Wyss, as the first two Professorial Fellows marks a significant start to this trend-setting scientific development and an achievement for SIK-ISEA.



Oskar Bächtelmann



Beat Wyss

Beat Wyss has been with us at SIK-ISEA as a Professorial Fellow since October 2008, and Oskar Bächtelmann assumed his position as of February 2009. Working together with Doctoral Fellows associated with the Institute and with SIK-ISEA staff, both guest professors will be conducting interdisciplinary and internationally networked research projects over the next three years, through which the Institute hopes to achieve important art historical findings of value in both national and international contexts.

Oskar Bächtelmann and Beat Wyss have already been affiliated with SIK-ISEA for decades as researchers. Their initial contact with the Institute goes back to the 1960s in some cases. In 1982, Oskar Bächtelmann's professorial dissertation *Dialektik der Malerei von Nicolas Poussin* [Dialectic of the Painting of Nicolas Poussin] was published as the Institute's 1978–1981 Yearbook, and, in 1983, Beat Wyss worked as an editorial assistant at SIK-ISEA. Since then, both professors have stayed in contact with SIK-ISEA and given the Institute important impulses. From 1992 until January 2009, Oskar Bächtelmann was Vice President of the Board of Trustees, as well as President of the Academic Committee. Since 1999, he has been responsible for the catalogue raisonné of paintings of Ferdinand Hodler together with Paul Müller. Beat Wyss and Oskar Bächtelmann have repeatedly lectured at SIK-ISEA and participated as authors in different Institute publications. In this respect, their engagement as guest professors at SIK-ISEA simply represents the logical continuation of an already long-standing, productive academic collaboration.

### Oskar Bächtelmann

Oskar Bächtelmann was born in Lucerne. He studied art history, German literature and philosophy in Florence and Zurich and completed his studies in 1975 with a PhD. After his subsequent *Habilitation* (professorial dissertation) in 1981, he was professor of art history at the University of Freiburg (Germany) from 1984 to 1988 and professor at the University of Giessen (Germany) from 1988 to 1991. In 1991, he was recruited by the University of Bern,

where, up until his retirement at the end of 2008, he was engaged as a professor of modern and contemporary art history and Director of the Institute of the History of Art. From 2001–2003, he also held the post of Dean of the Humanities Faculty of the University of Bern. In 1990/91, Bächtmann was a Scholar at the Getty Center in Santa Monica, CA (USA). In 1992, he assumed a guest professorship at the École des Hautes Études en Sciences Sociales in Paris. In 1995, he resided as A. Mellon Senior Visiting Fellow at the Center for Advanced Study in the Visual Arts, Washington, D.C. In 2005, he was a guest professor at the Institut National d'Histoire de l'Art (INHA) in Paris and, in 2008/09, he assumed a guest professorship at the National Taiwan University, Taipei. In addition, Bächtmann holds positions in a number of academic societies: in 1980–1986, he was president of the Vereinigung der Kunsthistorikerinnen und Kunsthistoriker in der Schweiz (VKKS) [Swiss Association of Art Historians] and, since 1992, he has been a member of the Board of the Schweizerische Akademie der Geistes- und Sozialwissenschaften (SAGW) [Swiss Academy of the Humanities and Social Sciences]. From 1996–2004, he was a member of the Bureau for the Comité International d'Histoire de l'Art (CIHA) and, since 2004, he has been on the Research Council of the Swiss National Science Foundation (SNSF).

A selection of some of the most important publications of Oskar Bächtmann:

*Ferdinand Hodler. Catalogue raisonné der Gemälde. Bde. 1,1 und 1,2: Die Landschaften* [Ferdinand Hodler. Catalogue Raisonné of Paintings. Vol. 1.1 and 1.2: The Landscapes], together with Paul Müller, with contributions from Regula Bolleter, Monika Brunner, Matthias Fischer, Matthias Oberli (Zurich: SIK-ISEA, Scheidegger & Spiess, 2008); *Giovanni Bellini* (London: Reaktion Books, 2008, dt. München: Beck, 2008); *Carl Gustav Carus, Nine Letters on Landscape Painting* (Los Angeles: J. Paul Getty Trust, 2002. Editor, Introduction, pp. 1–73); *Alberti, Leon Battista, De Statua, De Pictura, Elementa Picturae – Das Standbild, die Malkunst, Grundlagen der Malerei*, lat.-dt., Ed., Introduction, Translated and Commentary by Oskar Bächtmann and Christoph Schäublin, in collaboration with Kristine Patz (Darmstadt: Wissenschaftliche Buchgesellschaft, 2000); *Ausstellungskünstler. Kult und Karriere im modernen Kunstsystem* [The Artist in the Modern World. The Conflict between Market and Self-Expression, (Cologne: DuMont, 1997, Engl. New Haven and London: YUP, 1997).

### Focus Project on 'Art History'

Sub-Project: 'Ferdinand Hodler (1853–1918). Catalogue raisonné der Gemälde' [Ferdinand Hodler (1853–1918). Catalogue Raisonné of the Paintings]

The publication of the two-part edition on Ferdinand Hodler's landscapes in November 2008 is the first milestone of a scientific catalogue series dedicated to studying the paintings of this important Swiss artist. The catalogue raisonné will comprise four volumes (*Landscapes, Portraits, Figure Painting* and *Biography/Documents*). As of February 2009, Oskar Bächtmann will be supervising this ambitious undertaking as Professorial Fellow.

Sub-Project: 'Kunst um 1900' [Art Around the Year 1900]

Two PhD scholarship positions will be established for the 'Kunst um 1900' [Art Around the Year 1900] research field.

Sub-Project: 'Künstlerausbildung' [Artist Education and Training]

In collaboration with Zurich University of the Arts (ZHdK) and the Universities of Zurich and Bern, a project is being launched for studying artist education and training. SIK-ISEA is participating with the sub-project on 'Die Ausbildung von Schweizer Künstlerinnen und

Künstlern im Ausland vom 19. bis zum 21. Jahrhundert' [The Education and Training of Swiss Artists Abroad from the 19<sup>th</sup> to the 21<sup>st</sup> Centuries]. Undertaken by the Antenne romande, the first place to be investigated will be the Accademia di Belle Arti in Milan; in Zurich, the Akademie der bildenden Künste in Munich is featuring in the foreground of the research.

### Beat Wyss

Beat Wyss was born in Basel. He studied art history, philosophy and German literature in Zurich. In 1974, he completed his studies with a PhD dissertation. In 1980–83, he was a stipendiary of the Swiss National Science Foundation at the FU Berlin and Istituto Svizzero in Rome. Afterwards, he worked as a proofreader at the Artemis-Verlag (Zurich and Munich) and had teaching assignments for architecture and cultural history at the Swiss Federal Institute of Technology in Zurich. In 1989–1990, he worked as an interim professor at the University of Bonn. In 1990, he was Visiting Scholar at the Getty Center, Santa Monica, CA, and during that same year completed his professorial dissertation at the University of Basel. In 1991–1997, Wyss served as professor of art history at the Ruhr University of Bochum and, in 1996, he assumed a guest professorship at Cornell University, Ithaca. In 1997, he was appointed professor of art history by the University of Stuttgart and, until 2004, he directed the Institute of Art History there. In 1999, he assumed a guest professorship at Aarhus University (Denmark). In 2001, he received the Art Prize of the City of Lucerne. In 2004, he was recruited as professor of the Science of Art and Media Theory at the Staatliche Hochschule für Gestaltung Karlsruhe, where he will continue to teach while fulfilling his obligations as Professorial Fellow at SIK-ISEA. Since 2002, Wyss has been a member of the Heidelberg Academy of Sciences and Humanities and, since 2003, spokesperson of the Karlsruhe Institute of Art Science and Media Theory's postgraduate programme on: 'Bild – Medium – Körper' [Image – Medium – Body]. In the summer semester of 2008, he was Senior Fellow at the Internationales Forschungskolleg für Kulturwissenschaften Wien [International Research Lecture Series for Cultural Scientists in Vienna].

A selection of some of the most important publications of Beat Wyss:

*Nach den Grossen Erzählungen* (Frankfurt am Main: Suhrkamp, 2009); *Die Wiederkehr des Neuen* (Fundus Band 163, Hamburg: Philo Fine Arts, 2007); *Vom Bild zum Kunstsystem*, (Reihe Kunstwissenschaftliche Bibliothek, Ed. Christian Posthofen, Vol. 32, two parts. Cologne: Walther König, 2006); *Trauer der Vollendung. Zur Geburt der Kulturkritik* (Munich: Matthes & Seitz, 1985, New edition Cologne: DuMont, 1997), translated into English by Karoline Saltzwedel under the title: *Hegel's Art History & the Critique of Modernity* (Cambridge: Cambridge University Press, 1999, paperback, new edition); *Die Welt als T-Shirt. Zur Ästhetik und Geschichte der Medien* (Cologne: DuMont, 1997); *Der Wille zur Kunst. Zur ästhetischen Mentalität der Moderne* (Cologne: DuMont, 1996), translated into Spanish by Helena Bernabè under the title: *La voluntad de arte* (Madrid: Abada editores, 2009).

### Focus Project on 'Kunstbetrieb' [the Art Sector]

Conceived by Beat Wyss as Professorial Fellow, this Focus Project is a historical-systematic survey of the Venice Biennale that illustrates changes in the operating structures of the *Kunstbetrieb* [the art sector] like no other exhibition format. Over a period of three years, Doctoral Fellows will study the development of the art sector in different sections.