

# Editorial

ROGER FAYET, Managing Director

2011 turned out to be a particularly productive year for SIK-ISEA, with a packed programme of research and publication. One focus was the work invested in major projects to compile *catalogues raisonnés* for Ferdinand Hodler, Cuno Amiet and Niklaus Manuel. Particular attention was likewise paid to building on the Fellowship Programme, as the successful first round enters its final phase.



SIK-ISEA attached great weight in 2011 to the successful continuation of its *catalogues raisonnés*. The Institute is currently working on no fewer than six of these in parallel: the catalogues devoted to the oeuvre of Cuno Amiet, Ferdinand Hodler and Niklaus Manuel, the monograph on Verena Loewensberg accompanied by a *catalogue raisonné*, and the online catalogues for Eva Aeppli and Aloïse Corbaz. Half these projects are nearing imminent conclusion: in 2012 the Institute will publish the works on Eva Aeppli, Aloïse Corbaz and Verena Loewensberg and the second volume of the *catalogue raisonné* devoted to Ferdinand Hodler.

SIK-ISEA has invested particular effort in building its programme of bursaries and fellowships. The first phase, designed to run from 2008 to 2012, was a milestone in the strategic development of SIK-ISEA. For the first time, the Institute admitted researchers to work on their doctoral dissertations, supervised by Professorial Fellows Prof. Dr. Oskar Bächtli and Prof. Dr. Beat Wyss, in the field of our focus projects «Kunst um 1900» (Art around 1900) and «Die Biennale von Venedig und die Strukturen des Kunstbetriebs» (The Venice Biennale and Structures in the Art Sector). Through its art technology department, SIK-ISEA launched a research project entitled «Malerei zu Beginn des 20. Jahrhunderts. Forschungen zu Technologie und Konservierung» (Painting in the Early 20th Century: Technology and Conservation), which is being run in partnership with Professorial Fellow Prof. Dr. Jaap Boon. The findings from this research are regularly fed into international academic discourse at conferences and colloquia.

The second phase of this programme, beginning in the autumn of 2012, aims to take the underlying conceptual design a stage further by drawing on hearings held with members of the Institute's management and with the Professorial and Doctoral Fellows, and also on evaluations by SIK-ISEA's Academic Committee. Key elements in the new programme structure will be a desire to keep the definition of the thematic framework as open as possible and to offer more flexible terms for the presence of Fellows at the Institute. This is intended to reduce any formal organisational obstacles in the interests of academic quality. It should, moreover, add to the appeal of the Programme among younger lecturers, who usually have heavy teaching commitments. We are also seeking to make the Programme more international, attracting English- and French-speaking researchers in particular to our Institute.

Discourse in the field of art studies is promoted not only by this extensive Fellowship Programme, but also by the conferences and talks organised by the Institute. With the international symposium on «Authentizität in der bildenden Kunst der Moderne» (Authenticity in the Visual Arts of the Modern Period), held together with the Institute of Art History at the University of Zurich, SIK-ISEA tackled a problem in art research that is both topical and fundamental. The series of talks that we organised with Kunstmuseum Winterthur on art in the post-war years focussed on a time that has been unfairly neglected. The talks were aimed at both a specialist audience and the broader public.

«outlines» is a series published by SIK-ISEA to record the proceedings of symposia such as the one on authenticity, and to make them available to a wider audience. Two volumes appeared in this format during 2011: «Avantgarden im Fokus der Kunstkritik. Eine Hommage an Carola Giedion-Welcker (1893–1979)» and «Le marché de l'art en Suisse. Du XIX<sup>e</sup> siècle à nos jours». The first, «Avantgarden im Fokus der Kunstkritik», explores the role played by art critics in mediating between avant-garde art, the public and the market. It centres on the art historian Carola Giedion-Welcker and her circle. The collection of essays in «Le marché de l'art en Suisse» describes the development of the art market in Switzerland from the 19th century until the present day, based on an interdisciplinary colloquium organised in 2009 by SIK-ISEA's *Antenne romande* together with the University of Lausanne. It includes corporate histories of major galleries, auctioneers and Art Basel, alongside discussion of legal, ethical and political aspects of dealing in art.

One of our principal aspirations is to build our collaboration with universities and colleges. Following the «Authenticity» colloquium held together with the Institute of Art History at the University of Zurich, the Spring semester in 2012 will witness a joint series of lectures on the alterity and identity of Swiss art under the heading «Glocal Art History? Zu Alterität und Identität in der Schweizer Kunst». We are also working in partnership with the University of Zurich on the Executive Master «Art Market Studies», with the University of Lausanne on our joint publication project «Marché de l'art» and the activities of our *Antenne romande*, with the University of Neuchâtel on research projects devoted to Léopold Robert and Swiss artists at the *Ecole des beaux-arts* in Paris, and with Bern University of the Arts on a project about image errors in analogue video. And this list is by no means exhaustive. SIK-ISEA sees itself as a centre of competence, making its archives and library available to university scholarship and actively contributing its competence in the fields of art studies and art technology to research and teaching in the higher education sector.

The art technology department at SIK-ISEA has continued to develop its excellent reputation in the international landscape. This is to the credit of a highly ambitious team and it is the fruit of partnership with the Conservation and Restoration Centre at Bern

University of the Arts (HKB), the Paul Scherrer Institute (PSI) in Villigen, and the Institute for Atomic and Molecular Physics (FOM-AMOLF) in Amsterdam, as well as Stuttgart State Academy of Art and Design (ABK). The positive momentum has been reinforced by the acquisition of new equipment permitting optical and chemical analysis of paintings to even higher standards of accuracy.

Activities in 2011 have been particularly geared to preparing the ground for future years. Our thoughts have centred on the following objectives: We want to publicise SIK-ISEA more widely as an archive of documents relating to artistic activity in Switzerland and to expand this resource continuously. This includes the gradual digitisation and cataloguing of selected holdings with a view to preserving them for posterity and organising them for use by researchers. We also want the databases and digital documents created by the Institute to be more readily available via the Internet, encouraging shared activity and different levels of access in the spirit of Web 2.0. The technical options associated with the online lexicon SIKART will likewise be extended. We have been particularly encouraged in this respect by SIKART's success: in November 2011 our online lexicon broke the sound barrier of 10,000 unique visitors, setting yet another monthly record in the detailed hit statistics.

I shall close by warmly thanking everyone who helped us last year, especially the Board of Trustees of the SIK-ISEA Foundation and its committees, its President Anne Keller Dubach and its Vice Presidents Prof. Dr. Andreas Beyer and Dr. Toni Schönenberger. Cordial thanks, too, to the management and staff of SIK-ISEA, who did all they could to support me in my first year – this collaboration was a source of great joy and enrichment.