

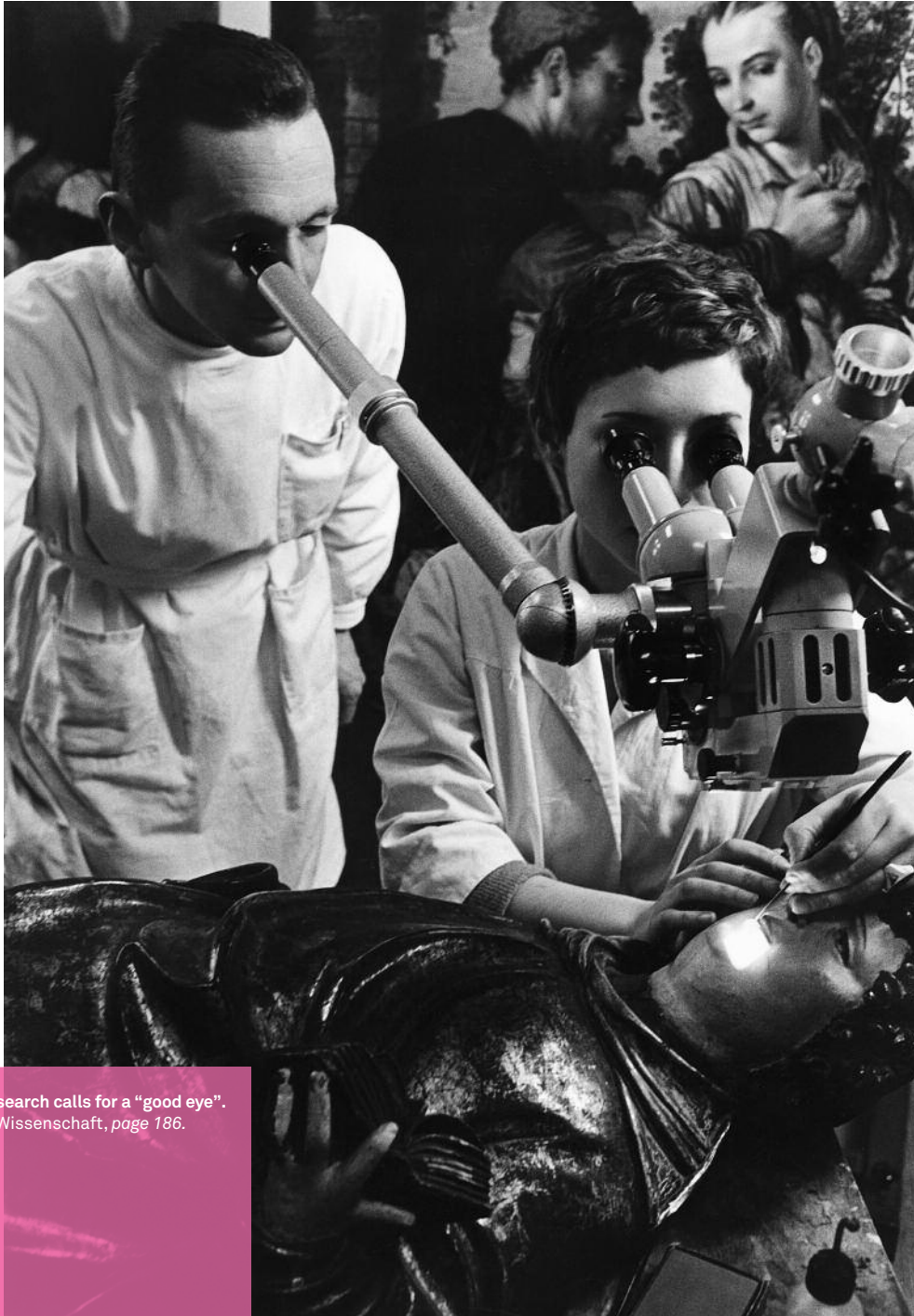
Impressions of the Institute history: 1951–2010

Since its foundation in 1951, the Swiss Institute for Art Research (nowadays abbreviated to SIK-ISEA) has evolved from modest beginnings as a private initiative into an internationally acknowledged centre of competence in the fields of art technology and the documentation and study of art in Switzerland.

In 1981 the Federal Council, Switzerland's government, recognised it as a research establishment as defined by the University Development Act. Later, from 1992, it was embraced by the Federal Research Act. By acquiring its recent status in 2008 as an Institute for Advanced Study, SIK-ISEA has become a valued partner in the Swiss landscape of higher education. The renewal and transformation experienced by the Institute during these 60 years provide good reasons to look back at this history and trace the thread of continuity that has sustained it throughout all these changes, which are described in detail in the richly illustrated volume recently published.

Kunst und Wissenschaft. Das Schweizerische Institut für Kunstwissenschaft 1951–2010 [Art and Science. The Swiss Institute for Art Research 1951–2010], edited by the Swiss Institute for Art Research (SIK-ISEA), Zurich: SIK-ISEA / Scheidegger & Spiess, 2010; 19 x 25.3 cm, 350 pp. [17 unnumbered pages of Lexikon and 19 coloured division markers], 187 duplex illustrations, 88 colour illustrations, 1 folded colour chart, bound, CHF 99.-, ISBN 978-3-908196-75-4 (SIK-ISEA edition), ISBN 978-3-85881-322-0 (trade edition)

Research / Practice – Dissemination / Publication



Practical art research calls for a "good eye".
See *Kunst und Wissenschaft*, page 186.



SIK-ISEA uses various formats to disseminate research findings and scholarship in the field of art history, and among these are books. By 2010 the Institute had published 187 titles in 279 volumes – a total of 59,720 printed pages – either in partnership with 46 publishing houses at home and abroad or under its own name. Many of these have appeared in the series compiled by the Institute itself: the catalogues raisonnés («Œvrekataloge Schweizer Künstler»), the collection catalogues («Kataloge Schweizer Museen und Sammlungen»), the museum guides («Museen der Schweiz»), and also «outlines» and «KUNSTmaterial». See *Kunst und Wissenschaft*, page 222.

Documentation and Research

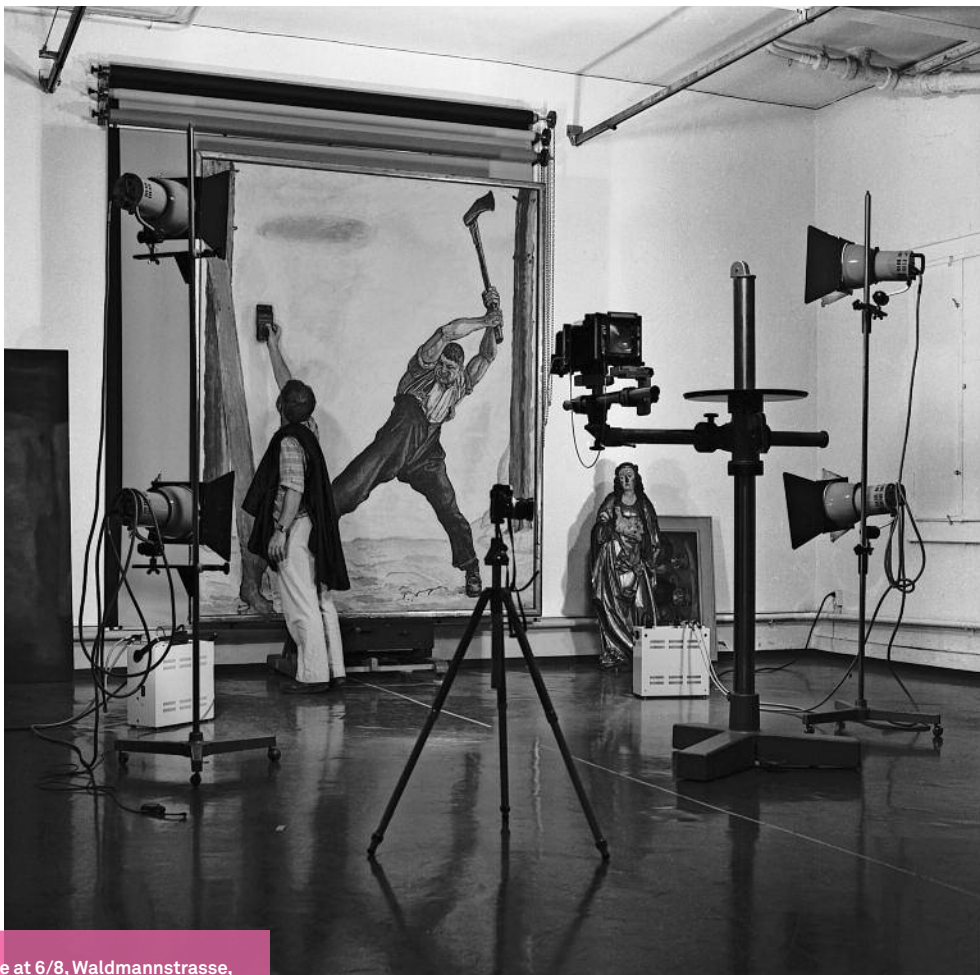


From documenting to digitising: Documenting artistic output in Switzerland from its origins until today is an important part of SIK-ISEA's work. Since the 1980s, the Institute has played a pioneering role in the world of art history by tapping the potential of information technology. Today, gems from the Institute's physical archives – which include 280 major bequests – are displayed online in "Virtual Showcases". See *Kunst und Wissenschaft*, page 180–181.

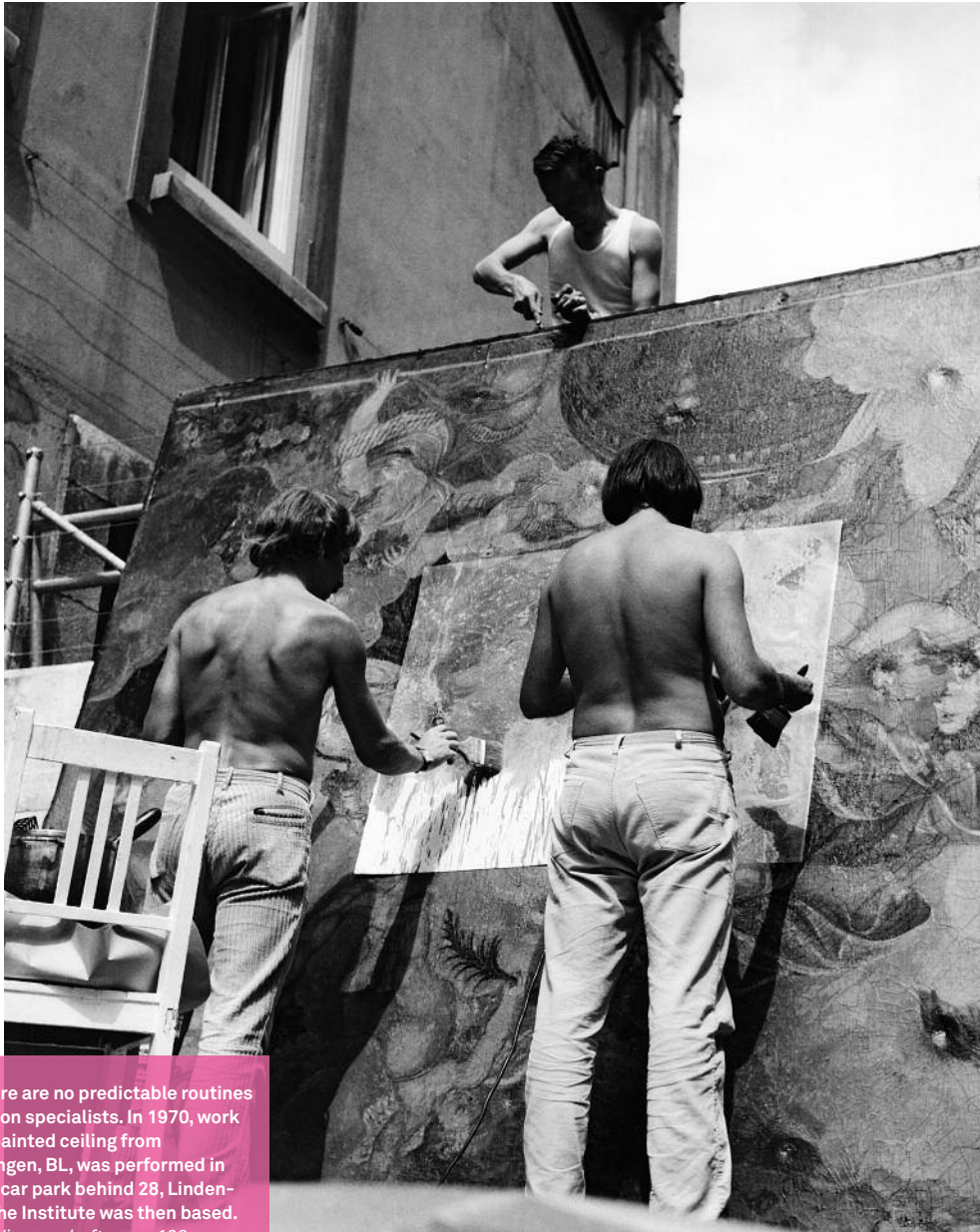


Ever since the Swiss Institute for Art Research was founded, it has benefited from a steadily growing specialist library on artistic life in Switzerland. This facility has accordingly attracted more and more visitors pursuing investigations in this field. (The library at 49, Bellerivestrasse, around 1970) See *Kunst und Wissenschaft*, page 172–173.

Looking back: photography and restoration



Everyday routine at 6/8, Waldmannstrasse, the Institute's home from 1976 until 1993: photographer Jean-Pierre Kuhn in the studio in 1981 taking pictures of Ferdinand Hodler's «Holzfäller» [The Woodcutter] (1910, oil on canvas, 262 x 212 cm, property of the Swiss Confederation, Federal Office of Culture). See *Kunst und Wissenschaft*, page 171.



By contrast, there are no predictable routines for our restoration specialists. In 1970, work to protect this painted ceiling from Schloss Bottmingen, BL, was performed in the open, in the car park behind 28, Lindenstrasse where the Institute was then based. See *Kunst und Wissenschaft*, page 198.

Building site – putto in the park



Construction proceeds on the site of 32, Zollikerstrasse in Zurich's 8th District, where the Swiss Institute for Art Research found its fourth home in 1993.

It had begun life at 82, Asylstrasse in the 7th District. In 1957 it moved to the villa at 28, Lindenstrasse, and then in 1976 to 6/8, Waldmannstrasse. In 1988 it opened an offshoot in French-speaking Switzerland, occupying space in the Humanities building at Lausanne University on its Dorigny campus.

See *Kunst und Wissenschaft*, page 16.



A faithful copy of the “Putto with Dolphin” made in the late 1470s by Andrea del Verrocchio adorns the fountain in front of the Villa Bleuler terrace. It marks the boundary between the domain of the Institute and the historical park, left accessible to the general public as required by the City of Zurich when it approved a new concept for the use of the villa in 1983. See *Kunst und Wissenschaft*, page 157.

