

# SIK-ISEA

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# 2010



SIK ISEA

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# 2010 – The Baton Changes Hands

ANNE KELLER DUBACH, President of the SIK-ISEA Foundation's Board of Trustees



On 1 September 2010 the management of SIK-ISEA changed hands. After a successful era lasting almost 20 years, Dr. Hans-Jörg Heusser handed over the baton to his successor, Dr. Roger Fayet. Dr. Fayet has taken over an institute which has witnessed dynamic development in recent years and today enjoys an international reputation as a leading research and documentation centre in the field of Swiss art.

A gala event at the Kunsthaus Zürich and in Villa Bleuler provided a worthy framework for taking leave of the man who served with such merit at our helm, Dr. Hans-Jörg Heusser. In the sixty-year history of SIK-ISEA, he was only our third managing director after Dr. Marcel Fischer and Dr. Hans A. Lüthy. His era was marked by the move from Waldmannstrasse into Villa Bleuler, built on Zollikerstrasse for a wealthy 19<sup>th</sup>-century client, by the Institute's financial consolidation and by burgeoning links with the academic network nationally and internationally. SIK-ISEA's recent advancement, becoming an Institute for Advanced Study with its own Fellowship Programme for PhD students and professors, is one of the outstanding achievements of our departing head.

Paying tribute to Hans-Jörg Heusser's accomplishments would strain the limits of this welcoming preface. I am delighted, therefore, that this task has been undertaken in a eulogy from the pen of Prof. Andreas Beyer, Director of the German Forum for Art History in Paris, who has recently taken the chair of SIK-ISEA's Academic Committee. On behalf of the Board of Trustees and all the staff at the Institute, I would like to thank Hans-Jörg Heusser warmly for his great services to SIK-ISEA and wish him much joy and fulfilment in his future plans.

In Dr. Roger Fayet, formerly Director of the Museum zu Allerheiligen in Schaffhausen, the Board of Trustees have – on the advice of the seven-strong appointments committee – chosen one of the most widely networked figures in the world of art to succeed him. In his exhibitions and publications he has demonstrated extraordinary scientific curiosity. And in his sixteen-year museum career he has shown that he has an equal command of both scholarship and management skills. I wish Roger Fayet every success in his new post and look forward to an inspiring collaboration.

However, the new Managing Director and his staff will not be alone in deciding whether SIK-ISEA's success to date will now enter a further chapter. This calls for the interest and engagement of our many academic and political partners. And it will require the indispensable support of public agencies and private benefactors, of institutions and companies, and last but not least of the Association for the Promotion of SIK-ISEA. To all of you I extend my cordial thanks, and I ask you to uphold your friendship with this Institute in the future.

# Editorial

ROGER FAYET, Managing Director



I have been fortunate in inheriting a competent, vital and well-functioning Institute from my predecessor Dr. Hans-Jörg Heusser. He deserves cordial thanks for the efforts he invested over many years in developing SIK-ISEA. The achievements described in this Annual Report are therefore also his. They are the basis and the incentive for continuing to build in the future.

The history of the Institute published to mark Hans-Jörg Heusser's departure – a volume that is at once magisterial and entertaining – draws home to us how much SIK-ISEA's distinctive strength lies, not so much in its various extraordinary achievements (also given their due place in this book), as in the perseverance with which the Institute, founded in 1951, has been pursuing its mission for sixty years – the mission of documenting Switzerland's artistic activities, investigating them and keeping them alive in academic discourse.

And yet there are some points akin to crystallisation where SIK-ISEA's work stands out with particular clarity. These include the *catalogues raisonnés* of Swiss artists, which were given a weighty boost in 2010: headed by Paul-André Jaccard, our *Antenne romande* published the *catalogue raisonné* on James Pradier. The oeuvre of the sculptor Pradier, born in Geneva in 1790, was explored in exemplary fashion by Claude Lapaire in one monumental tome – so exemplary was it, in fact, that the French *Syndicat National des Antiquaires* honoured this publication with their award for the best art book of 2010.

Another new and impressive volume has been published in our series of Swiss museum and collection catalogues. This is the painstakingly compiled description of the holdings of the *Peyersche Tobias Stimmer Foundation* in Schaffhausen. "The Expansion of Modernism", a set of essays published jointly with the Institute for the History and Theory of Architecture at the Swiss Federal Institute of Technology (ETH), addresses the art and culture of the 1950s, and it is the most voluminous book project so far in our «outlines» series.

The Institute's success should not, however, be measured simply in terms of its output, but also of its continuing strategic development. This is a field where SIK-ISEA has witnessed a truly successful year, demonstrated by the leading role which the Institute is playing in Europe's biggest network of artist and art archive databases. In autumn 2010, SIK-ISEA took on the strategic and operational management of [www.european-art.net](http://www.european-art.net). In this manner we can ensure optimum synergies between our own web-based lexicon [www.SIKART.ch](http://www.SIKART.ch) and online services provided by other institutions, such as the *Documenta* archives in Kassel and the *Kunstbulletin* published by the *Schweizer Kunstverein / Société Suisse des Beaux-Arts*.

The art technology department also took a decisive step into the future. In November 2010, SIK-ISEA commenced operation of a micro X-ray fluorescence instrument, which is able to establish the chemical components in a painting by direct exposure and with remarkable accuracy. It can identify all 81 chemical elements between sodium and uranium, and this allows us to gain precise information about the material composition of paintings. These analyses also help in establishing authenticity.

An important waymark in the Institute's strategic development has been opening our outpost in the Italian-speaking region of Switzerland. The *Ufficio di contatto per la Svizzera italiana* is domiciled in the *Museo Vincenzo Vela* in Ligornetto near Mendrisio and supervised by Anita Guglielmetti. Its aim is to ensure that, as the Swiss Institute for Art Research, we do indeed have the competence to document artistic endeavours in all three linguistic regions and make them available on SIKART.

We note with pleasure that, with our current professorial fellows Prof. Oskar Bätschmann, Prof. Jaap Boon, and Prof. Beat Wyss and the six doctoral fellows, SIK-ISEA has managed to anchor itself as a productive and well-networked Institute for Advanced Study, becoming an attractive seat of learning for sabbaticals. Thus we were able to welcome Prof. Bernd Nicolai from the Institute of Art History at the University of Bern, who spent six months with us as a visiting scholar.

All the aforementioned patently shows that SIK-ISEA is providing a broad range of services. But this breadth also poses challenges, both professionally and financially. SIK-ISEA is only able to realise its projects thanks to the generous support of our benefactors and with substantial contributions from charitable foundations and companies. I would like to express my heartfelt gratitude to all of these, as well as to the public authorities and organisations such as the Swiss National Fund and the Swiss Academy of Humanities and Social Sciences. I combine these thanks with the hope that I may continue to count on their benevolence.

Thanks are due to our Board of Trustees, in particular to the President Anne Keller Dubach, as well as to the Academic Committee, the Finance Committee and the Association for the Promotion of SIK-ISEA. Very cordial thanks for their long standing support of the Institute's activities go to the members of the Board of Trustees who resigned last year: Annette Bühler; Dr. Thomas Wagner, former Mayor of Zurich, and Prof. Dr. Stanislaus von Moos. We are deeply grateful to Annette Bühler for her generous financial support.

My deep gratitude also goes out to our employees. Over this last year they have once again done an excellent job, and it is a pleasure and privilege for me to work with such a motivated and competent team.

# The *Contentance* Principle. Taking Leave of Hans-Jörg Heusser

ANDREAS BEYER\*

*Andreas Beyer delivered the following Eulogy at the Gala Farewell on 20 August 2010.*

While it is a great honour, ladies and gentlemen, to be entrusted with the responsibility of delivering a eulogy here today, it does also place me in a rather tricky situation: because one does not need to know Hans-Jörg Heusser very well to understand that there is probably nothing that makes him feel less comfortable than having praise heaped publicly upon him.

I am sure this has something to do with the delightful modesty that is cultivated in these parts. But it is all too easy to seem guilty of stereotyping, and anyway this does no justice to the distinctive character of a man who has, indeed, perfected the art of self-effacement.

Besides, many words have already been spoken about the man now leaving the post of SIK-ISEA's Managing Director, and about his well-tempered nature. This must, however, be placed in context with the things he has achieved during his life, and then we may be all the more amazed by the energy that must have been driving this work and yet which comes across as so composed and unobtrusive.

His office reflects this in symbolic form. Anyone who has visited him in Villa Bleuler has surely had the same experience as me. Although I have to confess that I have never in my life seen such a tidy desk. And this is a man over whose desk an endless number of transactions pass each day – as he coordinates archive and documentation projects, and *catalogue raisonnés* too, and makes sure the financing is in place and stays in touch with the Institute's outside contacts, and the sites and the staff, on top of all that having continually to hone and develop SIK-ISEA's academic profile by giving interviews thick and fast and reading vast quantities of literature. In the face of this *ordo ab chaos*, I soon realised that someone with so many irons in the fire who nevertheless manages to keep his desk so free of clutter must surely be a man of great resourcefulness. What I am trying to say is: no one personifies SIK-ISEA so completely as Hans-Jörg Heusser.

His association with the Institute dates back to 1976, first as Head of the "Documentation Centre for Contemporary Art" which he built up, then as part of the Institute's management, later as Deputy and Co-Director and, after the retirement of the unforgettable Hans A. Lüthy, as sole Managing Director. That is a period of more than thirty years, and during that time he not only succeeded in expanding the Institute physically and siting it in such a grand location, but managed with no less effect to shape the contours of its academic profile. What he now leaves in the hands of his successor, the building and every-

\* Prof. Andreas Beyer is Director of the German Art History Forum in Paris. Since December 2010 he has been Vice-President (Research) of the SIK-ISEA Board of Trustees and Chair of the Academic Committee.



thing in it, is literally art history in abundance. SIK-ISEA can with every justification be called one of the leading research undertakings in Switzerland.

And an undertaking it is. It is a busy, enterprising place; but it is also a production site, complete with an organisational structure (not least commercial), for which Hans-Jörg Heusser always maintained a particular talent, even though he relinquished his original studies of Law and Economics at an early point to devote himself to art history.

He stands out with important contributions of his own, notably to Swiss art in the twentieth century and the present day. But perhaps what distinguishes his work more than anything else is the fact that he has never seen research in isolation from its institutional and structural matrix. It was not so much the fabrication of special prints that promised Hans-Jörg Heusser fulfilment, as developing research that is widely perceived to bear social responsibility, fostering what is contemporary and activating what is traditional. The accomplishments of these last decades – in research projects, in monographs, in *catalogues raisonnés*, in inventories, at seminars and congresses, right down to the services in art technology – are all part of the singular exploration of an artistic landscape, and they have, indeed, redefined Switzerland as a European centre of the arts. This is not just about the art landscape that is reflected in those “artistic monuments of Switzerland”, visible from afar, but rather an accumulation of discoveries, a bringing together of what was once

dispersed, attributions of authenticity, regrouped ensembles, a blend of things remote and things close by, things forgotten and things topical – Villa Bleuler has – under your leadership, my dear Mr Heusser, become a true “artistic household”.

Obviously, this art history, which deploys substantial volumes of data and material, and which likewise operates in the virtual sphere, could no longer function today without the help of information technology. Hans-Jörg Heusser was an early champion of their use, perhaps one of the first. It was 1985 when he and Hans A. Lüthy edited their bulletin “Automation Takes Command: Art History in the Age of Computers”. Nowadays, SIKART’s online lexicon, together with its databases, ranks among the most efficient and most frequently emulated of its kind, and here we cannot praise Hans-Jörg Heusser enough for his pioneering work.

Apart from this pertinent and applied research, Hans-Jörg Heusser conducted a policy that sought to move the system itself in new directions. He brought very different responsibilities and temperaments together in his Institute, and above all he involved the universities and the museums to equal degrees. And this evening event here in your Kunsthhaus, Mr Becker, is the finest proof that he was able, from the third corner, from the research centre, to play a balancing and integrating role in the all too often adversarial relationship between academia and museums.

Hans-Jörg Heusser – and in this respect he was born for this job – was not concerned only about his own scholarship and career, but much more about the scientific community of art history as a whole, and this far beyond the borders of Switzerland. If it is my pleasure to address you here this evening, then because the German Art History Forum in Paris, over which I have recently presided, is part of a worldwide research organisation that now embraces 27 establishments across the globe, the Association of Research Institutes in the History of Art (RIHA), founded in 1998, where Hans-Jörg Heusser was not merely the *spiritus rector* but also, for two terms of office, its first President. The institutes brought together in RIHA have evolved into a hugely effective, indeed punchy association, that provides an international network for art history research, promotes transcontinental, and in particular transatlantic exchange, and is also active in the field of scientific policy. This, too, is the work of Hans-Jörg Heusser – and the presence here tonight of the current President of RIHA (as you will be aware, he is also the Director of the Zentralinstitut für Kunstgeschichte in Munich), Wolf Tegethoff, pays tribute to that commitment.

Swiss art history is itself international in complexion, by the very nature of its languages and subject-matter. But Hans-Jörg Heusser has contributed to internationalising Swiss art history in another way, insofar as he has attracted the gaze of the outside world to art in Switzerland and, with SIK-ISEA, has given researchers here – and not only those who speak German, may I recall the *Antenne romande* – a platform that is much respected in the world.

It is only logical that SIK-ISEA is now embarking on its future as an Institute for Advanced Study – and this momentous readjustment is also due to Mr Heusser, with the encouragement and strong support of the Trustees. This will allow SIK-ISEA, like other RIHA members, to assert its own cultural and academic identity and at the same time think and act in supranational terms. And it ensures that the resources that have been gathered here will not merely continue expanding, but will be the subject of ongoing negotiation in a multilingual field of intellectual tension.

The role, the function, that Hans-Jörg Heusser fulfilled in all these years – indeed, which in some respects he was the first to define – is one of the genuine challenges of the research sector. It calls for a cross between the researcher and the intermediary, the politician and

the administrator, and – you might say – the coach and the playmaker; it requires an unconditional willingness to bring others into the game without relinquishing one’s own position, and in this it calls as much for self-restraint as for initiative, for constant presence and yet humility, a place behind the scenes and a place in the limelight. And above all, often enough, it means standing back and helping others to take their laurels.

This self-effacement should by no means be mistaken for simple altruism, or selflessness. No, it is a programme, a policy, and it is essential. In Germany, they have what they call the “Harnack principle”. It works exactly the way it sounds. Named after the theologian Adolf von Harnack, it describes the organisational approach of, in particular, the Max Planck Institutes in the natural sciences. They do not focus on a topic, a question or an idea, but on a person, and the institute is then set up around the person – and when that person leaves it can be closed down again. What makes sense for the natural sciences will not work in the humanities. Here it is the ideas and topics, the questions that by nature have no conclusive answers, which inject life into research establishments and which outlive those who take it in turns to generate ideas.

That is why it is so vital that an institution like SIK-ISEA is run by a person who knows how to stand back modestly, without failing to set his own stamp on the proceedings, and who is conscious of being part of a continuum, building and nurturing it. This principle I have named after the more embracing French expression, which is more appropriate: the principle of *contenance*. The notion of *contenance* refers not only to holding capacity, but at the same time to bearing, composure: the content and the attitude. And you, my dear Mr Heusser, have applied this principle splendidly. Ultimately this is the bearing that Gustave Flaubert claimed for himself and his work: he was, the French writer said, like God in the world – invisible and yet omnipresent.

If that is the case, then a successor will naturally wonder how it is possible to work out if someone who has taken his hat has really gone. Have no fear, my dear Roger Fayet, for a man who holds two farewell cocktails in succession means business. But I hope it is also true, my dear Mr Heusser, that in leaving you will not be leaving us alone. For not only SIK-ISEA and Swiss art history, but all the other institutes around the world that you have brought together and held together so effectively, wish to continue profiting, in a spirit of cooperation, from your good advice and great experience. So thank you for the many things you have already done, but also for what remains to come.

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#### Focus Project «Kunstbetrieb»

Die Biennale von Venedig und die Strukturen des Kunstbetriebs

Sub-projects:

Die Schweizer Beteiligung an der Biennale von Venedig (essays);  
 Die Polnische Beteiligung an der Biennale von Venedig (monograph);  
 Die Ungarische Beteiligung an der Biennale von Venedig (dissertation);  
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#### Focus Project «Kunstgeschichte»

Sub-project Hodler (print version):  
 Ferdinand Hodler (1853–1918):  
 Catalogue raisonné der Gemälde,  
 Volumes 2 to 4: Die Bildnisse /  
 Die Figurenbilder / Biografie und  
 Dokumente

Teilprojekt Kunst um 1900:  
 Wiederbelebung der Künste um 1900.  
 Magische und andere Rituale  
 (dissertation); Das Geschlecht der Plastik.  
 Konstruktionen des Weiblichen und  
 Männlichen bei Wilhelm Lehmbruck  
 (dissertation)

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- UNION BANCAIRE PRIVÉE, Geneva

#### Focus Project «Kunsttechnologie»

Malerei zu Beginn des 20. Jahrhunderts.  
 Forschungen zu Technologie und  
 Konservierung

- GEORG UND BERTHA SCHWYZER-WINIKER STIFTUNG, Zurich
- SOPHIE UND KARL BINDING STIFTUNG, Basel
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Sub-project:

Technologische Forschungen zur  
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### Other projects:

#### AktiveArchive. Dokumentation und Erforschung von Medienkunst in der Schweiz

- FEDERAL OFFICE OF CULTURE, Bern

#### Aloise Corbaz (1886–1964).

##### *Catalogue raisonné* online

- FONDATION ALOÏSE, Chigny
- ERNST GÖHNER-STIFTUNG, Zug
- FONDATION DE FAMILLE SANDOZ, Pully
- FONDATION LEENAARDS, Lausanne
- FONDATION PITTET, SOCIÉTÉ ACADÉMIQUE VAUDOISE, Lausanne
- CANTON VAUD
- SOCIÉTÉ VAUDOISE D'AIDE SOCIALE ET CULTURELLE DE LA LOTERIE ROMANDE
- STIFTUNG DER SCHWEIZERISCHEN LANDESAUSSTELLUNG 1939, Zurich
- ZUGER KULTURSTIFTUNG LANDIS & GYR, Zug

#### Avantgarden im Fokus der Kunstkritik.

##### Eine Hommage an Carola Giedion-Welcker (1893–1979). Publication

- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern

#### Centre et périphérie. La formation des artistes suisses à l'École des beaux-arts de Paris (1793–1863). Publication

- FONDATION PITTET, SOCIÉTÉ ACADÉMIQUE VAUDOISE, Lausanne
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern
- SWISS NATIONAL SCIENCE FOUNDATION, Bern
- UNIVERSITY OF NEUCHÂTEL, Neuchâtel

#### Cuno Amiet (1868–1961).

##### Werkverzeichnis des gemalten Frühwerks (1883–1919)

- FLORINDON FOUNDATION, Zurich
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- IRENE M. STAHELIN, Bischofszell
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern
- SWISS NATIONAL SCIENCE FOUNDATION, Bern

#### Eva Aeppli (\*1925).

##### *Catalogue Raisonné* online

- EVA AEPPLI
- SOPHIE UND KARL BINDING STIFTUNG, Basel
- ERNST GÖHNER STIFTUNG, Zug
- ZUGER KULTURSTIFTUNG LANDIS & GYR, Zug
- NATIONALE SUISSE, Basel
- CITY OF SOLOTHURN
- SWISSLOS-FONDS OF THE CITY OF BASEL

#### Expansion der Moderne.

##### 50er Jahre Schweiz. Publication

- ETH ZÜRICH, INSTITUTE FOR THE HISTORY AND THEORY OF ARCHITECTURE (GTA)
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern

#### Instituts-geschichte SIK-ISEA. Publication

- BANK JULIUS BÄR & Co. AG, Zurich
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James Pradier (1790–1852).

*Catalogue Raisonné*

- JEAN BONNA, Geneva
- FONDATION LEENAARDS, Lausanne
- LOTERIE ROMANDE, Geneva
- FONDATION YVES ET INES OLTRAMARE, Geneva
- FONDS DE SOUTIEN À L'ÉDITION DE LA RÉPUBLIQUE ET CANTON DE GENÈVE, Geneva
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern
- FONDATION HANS WILSDORF, Carouge

Kompendium der Bildstörungen beim analogen Video / Compendium of Image Distortions in Analogue Video. Publication.

- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern
- SWISS RE, Zurich

Kunst und Karriere. Symposium

- ROLAND BERGER  
STRATEGY CONSULTANTS, Zurich
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern

Le marché de l'art en Suisse.

Du XIX<sup>e</sup> siècle à nos jours. Publication

- GALERIE KORNFELD, Bern
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern
- UNIVERSITY OF LAUSANNE

Léopold Robert (1794–1835).

Correspondance d'artistes. Publication

- SWISS NATIONAL SCIENCE FOUNDATION, Bern

Nationale Suisse. Collection Catalogue

- NATIONALE SUISSE, Basel

Niklaus Manuel (c. 1484–1530).

*Catalogue raisonné*

- FONDATION JOHANNA DÜRMELLER-BOL, Muri, BE
- GESELLSCHAFT ZU OBER-GERWERN, Bern
- PRO SCIENTIA ET ARTE, Bern
- SUSANN HÄUSLER-STIFTUNG, Bern
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- STIFTUNG VINETUM, Biel
- URSULA WIRZ-STIFTUNG, Bern

Peyersche Tobias Stimmer-Stiftung, Museum zu Allerheiligen, Schaffhausen. Collection Catalogue

- PEYERSCHE TOBIAS STIMMER FOUNDATION, Schaffhausen

SIKART Lexicon and Database (2008–2011)

- FEDERAL OFFICE OF CULTURE, Bern
- KULTURSTIFTUNG LIECHTENSTEIN, Vaduz
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- CANTON THURGAU
- CANTON TICINO
- CANTON URI
- CANTON VALAIS
- CANTON VAUD
- CANTON ZUG
- CANTON ZÜRICH

Verena Loewensberg (1912–1986).

Monograph and *Catalogue Raisonné*

- JOSEPH UND CELIA ASCHER STIFTUNG, Zurich
- STIFTUNG ERNA UND CURT BURGAUER, Zurich
- WALTER SONANINI, Stäfa

# Spotlights

# Digital Photography at SIK-ISEA

MATTHIAS OBERLI

In future, all the photography and image processing at SIK-ISEA will be digital. It is a fitting time, therefore, to look back at the era of analogue photography at our Institute and to look forward to prospects and challenges for the new technology.

At the end of 2010, SIK-ISEA definitively ceased all analogue photographic production and in future it will focus solely on digital photography. One visible sign of this technological transition has been the conversion of the Institute's three dark rooms into new storage space for the archives. Where once our photographers developed films and made black-and-white prints in the glow of red lamps, dossiers are now being filed by our art technology department. The process that began at SIK-ISEA with the new millennium and steadily progressed, with the scanning of analogue images and the production of digital images, has now entered the phase of routine operation and will henceforth be the dominant technology in our documentation of art works.

## **From black-and-white prints to digital colour space**

Taking photographs of art works is one of the core competences of SIK-ISEA. In 1952, only a year after the Institute was founded, the first photographic studio was installed complete with its own lab. From that point on, the Institute carried out extensive photographic campaigns as part of its efforts to compile inventories and documentation of art in Switzerland, either in its own studio or in situ – in museums, private collections and the public realm. For forty years, from 1965 to 2005, this responsibility rested in the hands of our photographer Jean-Pierre Kuhn. It was his successor, Lutz Hartmann, who initiated the digital transition over the last five years. Since the summer of 2010, Philipp Hitz has been SIK-ISEA's specialist in digital photography.

Until the 1970s, most of the pictures we took of art works were done in black-and-white using film in the large and medium formats. Increasingly, the Institute turned to large formats on colour film for transparencies (4x5 inch Ektachrome slides), and until

recently this remained the standard material for our photographs. Deposited in SIK-ISEA's image archives, we have not only the negatives and the black-and-white prints made from them, but also the 5x4" Ektachrome and small-format slides. They amount to approximately 100,000 items of photography and constitute the basis for diverse research and publication projects carried out at the Institute. With Simonetta Nosedà as academic manager and Alice Jaeckel at the administrative helm, frequent use is made of our image archives – a unique resource for anyone with an interest in artistic activity in Switzerland – by visitors from outside, such as museums, publishing houses and scholars.

From the early 1990s, SIK-ISEA cherished a vision of gradually integrating this photographic stock into the Institute's database and enabling users to access the image archive from anywhere via computer. For a long time, however, the high cost of professional digitisation rendered this largely impossible. There was a need, furthermore, to establish a single quality standard for digital reproductions and a process for working with digital stock that would be observed by all departments. To that end, a position was created in 2001 for someone who would take responsibility for digital image processing. Andrea Reisner, who held a degree in media design, was entrusted with setting up this new service and taking it forward. The image processing team at SIK-ISEA now comprises two positions, with Regula Blass working alongside the head of unit. At the same time, our Institute was able to gain experience in working professionally with digitised publications, thanks to our partnerships with Fotosatz Schmidt & Co., a firm based in the German town of Weinstadt who assumed the task, among other things, of scanning all the photographs for the *catalogue raisonné* of Ferdinand Hodler, and with Südostschweiz Presse und Print AG in Chur, who have printed many publications for SIK-ISEA and are also digitising major sections of our Image Archive.

One of most important conditions to be met when standardising an approach to digital stock is to establish a binding colour space that will guide everyone concerned (photographers, processors, printers). Defining the colour space is key to ensuring that a digital image will vary as little as possible between one piece of equipment and the next, retaining its colour as accurately as possible and always remaining colour-proof when digital image data are transferred. Screens, digital cameras, beamers and scanners work like the human eye, applying an additive model which builds up colour by combining red, green and blue [RGB]. This RGB process is particularly helpful when converting image data for viewing on screens or for publishing online. Printing, on the other hand, works with a subtractive four-colour process based on the primary colours cyan, magenta, yellow and black [CMYK].

As SIK-ISEA publishes its images online (for example, on the Institute's website [www.sik-isea.ch](http://www.sik-isea.ch) and on [www.sikart.ch](http://www.sikart.ch)) as well as in book form, all digital photographs at the Institute are processed using the RGB colour space. To avoid changes in the perception of different colours, the screens used for image processing and photography are calibrated regularly and images on the screen are compared with originals under constant light conditions. This is one of the decisive advantages offered by digital photography compared with the analogue technique: the time-consuming task of developing films is no longer required and the image can then be compared directly with the object taken and if necessary corrected or repeated. This opportunity for immediate review and adjustment allows us to perfect specific photographic methods for very different works of art, be they oil paintings with their reflective varnish and dark patches, finely structured drawings and watercolours, or sculptures which cast shadows. This is all the more valuable given that we often have only one chance – if, for example, working in the field at private collections or exhibitions – to capture poorly accessible objects of art.





### Data formats and data preservation

In the spring of 2009, SIK-ISEA invested considerable financial resources of its own, boosted by a grant from the Vontobel Foundation, in a high-definition digital camera, a Hasselblad H3DII-39MS offering a resolution of 39 million pixels and multi-shot technology, along with the associated technical equipment, including colour-proof screen, desktop station, laptop for field work and mobile workbench. Following a detailed test and implementation stage, assisted by Zurich-based photographers Light + Byte, the various stages in the work flow from photography via image processing to archiving have now been aligned and the conditions for obtaining artwork photography of outstanding quality have been optimised.

The multi-shot technology provided by the Hasselblad camera means that four computer-controlled shots of an object can be taken in rapid succession, with the camera's sensor shifting each time by a single pixel. This obtains the maximum possible colour data for each individual pixel. Photography based on this principle generates images which boast captivating definition and optimum colour reproduction. It should, however, be remembered that this creates a huge volume of data, because a single multi-shot image usually amounts to more than 200 megabytes. If this raw data is to be processed by the usual software for various print and online applications, it is first compressed to around 80 megabytes and converted into a TIFF (tagged image file format). This digital image file is then recomputed during image processing into formats for other applications (such as JPEGs, which lend themselves to Web presentation) and integrated into the database.

One of the great challenges of digital photography and image processing lies in the long-term archiving of the stock. Black-and-white negatives can still be used to make new prints after almost a century. In Ektachrome and small-format slides, on the other hand, colours alter noticeably after a few decades due to chemical reactions, which means that they are no longer colour-proof. Inevitably, as digital photography is a new medium, not much experience has been gained so far with fluctuations in data. All we know is that a CD-ROM lasts for about ten years. After this, the data in its memory is often hard to read, if not altogether unreadable. Digital image data must therefore be stored on permanent carriers such as hard drives, frequently checked for possible data losses and migrated at regular intervals to new storage media. At the same time, the image data must continually be translated into new program formats so that it is still fit for application.

During the last decade, SIK-ISEA has acquired substantial expertise in the digital reproduction of art and the proper post-processing and archiving of the data. These services are now being taken up both by Swiss museums and by private individuals and artists who want to see their works reproduced to the highest quality standards.

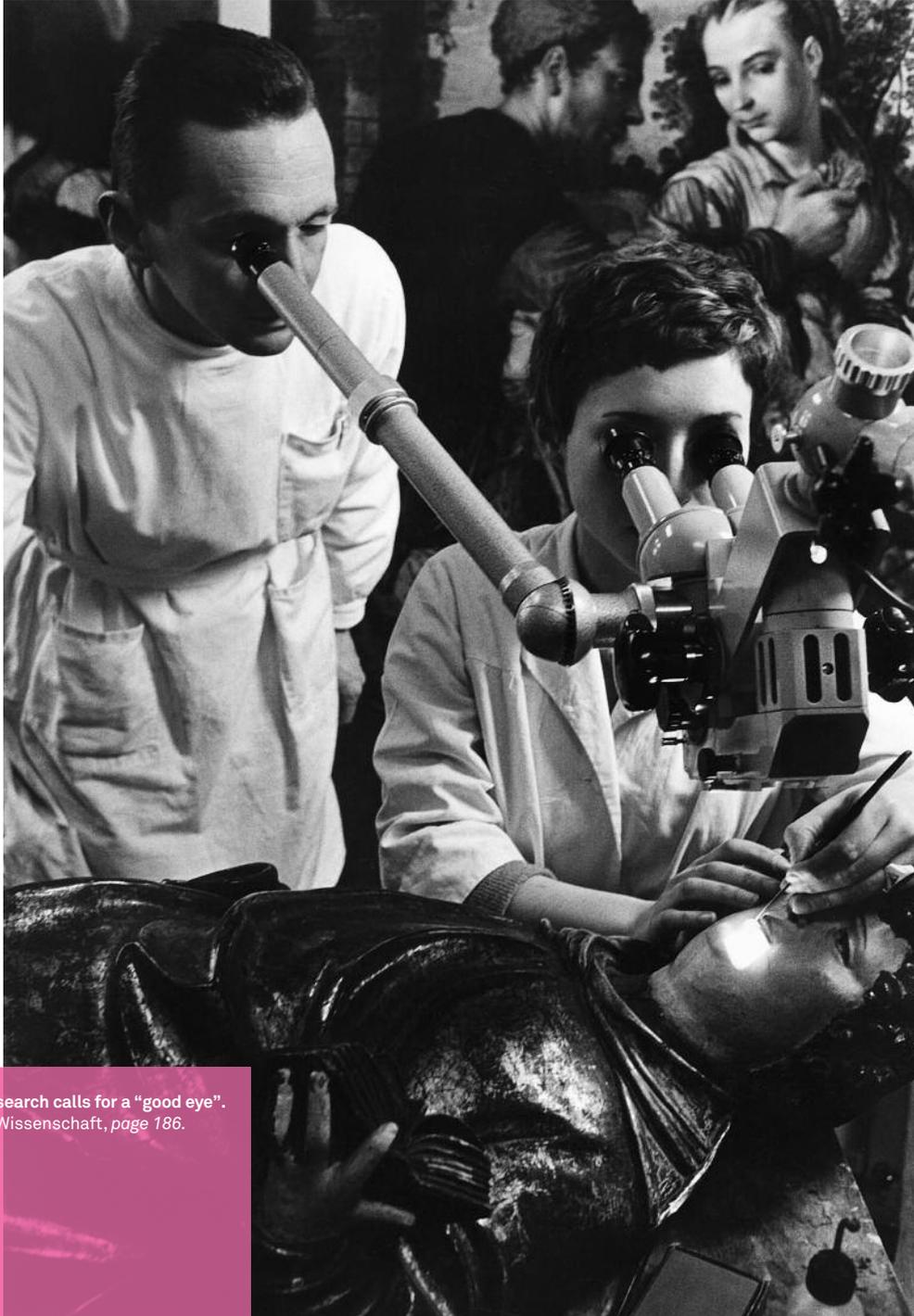
# Impressions of the Institute history: 1951–2010

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

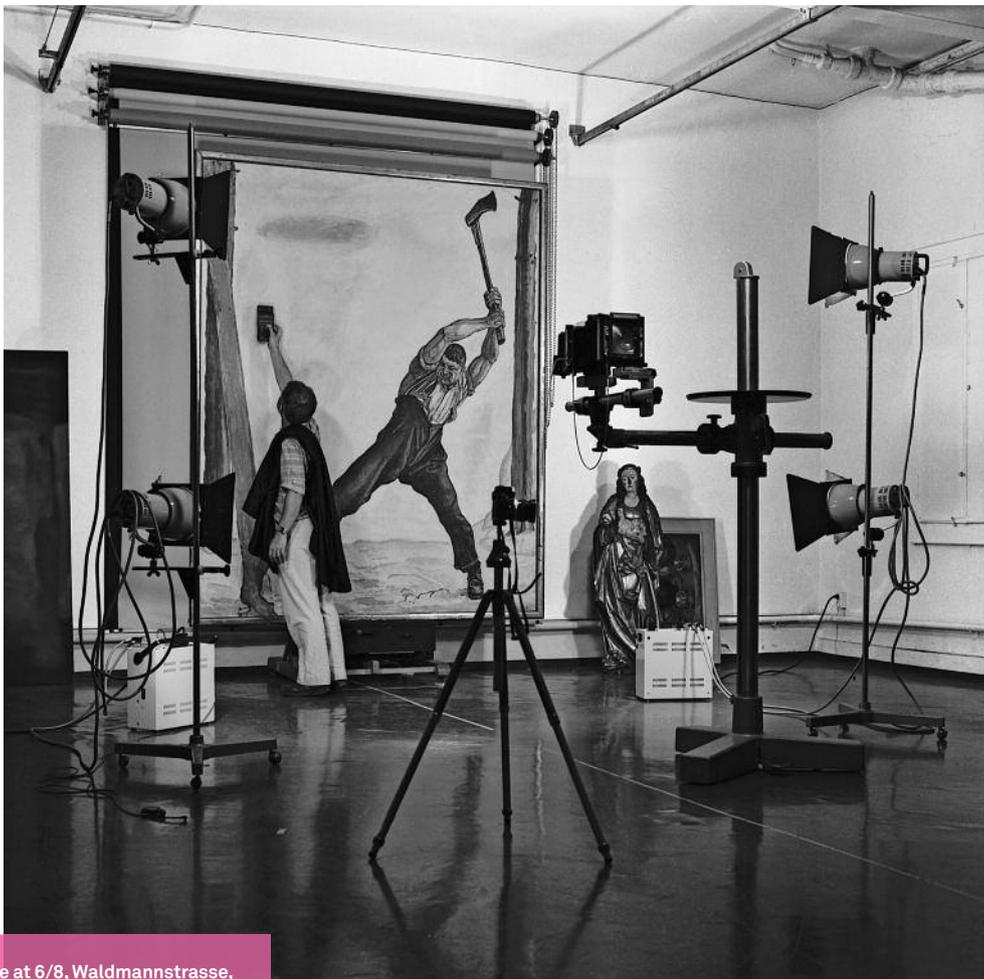


From documenting to digitising: Documenting artistic output in Switzerland from its origins until today is an important part of SIK-ISEA's work. Since the 1980s, the Institute has played a pioneering role in the world of art history by tapping the potential of information technology. Today, gems from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

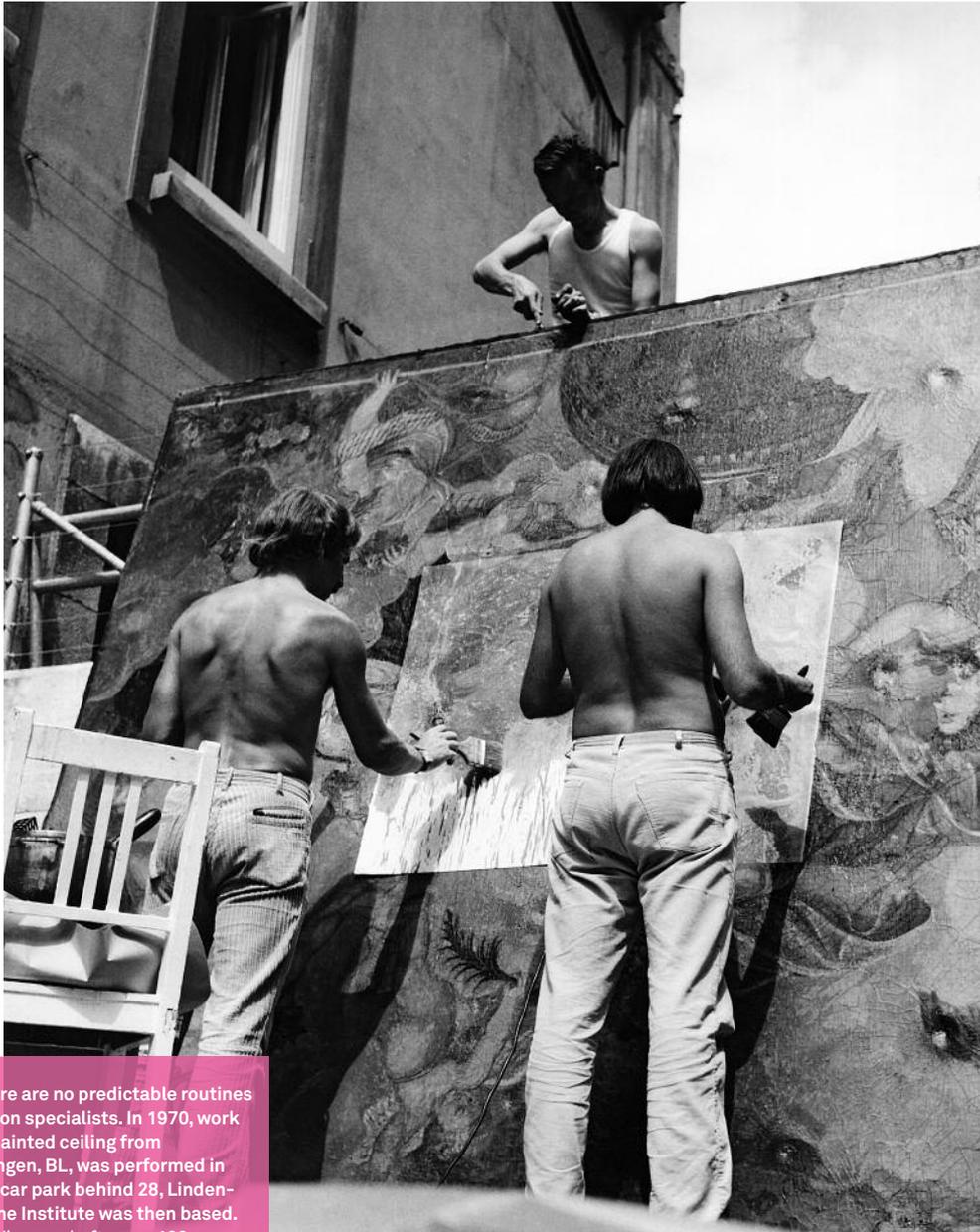


Ever since the Swiss Institute for Art Research was founded, it has benefited from a steadily growing specialist library on artistic life in Switzerland. This facility has accordingly attracted more and more visitors pursuing investigations in this field. (The library at 49, Bellerivestrasse, around 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.



# People, Facts, Figures

# Board of Trustees, Committees

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On 31 December 2010, SIK-ISEA had 74 staff members, equivalent to 53.2 full-time positions.

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Managing Director, SIK-ISEA  
(until 31 August 2010)
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Administrative Services, and  
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Graduate Restorer,  
Head of Department, Art Technology
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Head of Department, *Antenne romande*
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Head of Department,  
Art Documentation
- SANDRA RUFF, lic. phil.,  
Head of Department,  
Communication and Fundraising

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Managing Director, SIK-ISEA  
(until 31 August 2010)
- ROGER FAYET, Dr.,  
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(as of 1 September 2010)

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- MANUELA ROHRBACH, lic. phil.,  
MD's Assistant/Research Staff

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- MARLIES FLAMMER, Head

### Focus Project «Kunstbetrieb»

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- REGULA KRÄHENBÜHL, lic. phil.,  
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- MONIKA SCHÄFER, MA,  
Research Assistant  
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- SABINE HÜGLI, lic. phil.,  
Research Assistant (as of 1 March 2010)
- TERESA ENDE, MA, Doctoral Fellow
- CHONJA LEE, MA, Doctoral Fellow

### Ferdinand Hodler.

#### Catalogue raisonné der Gemälde

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- DANIELE GROS, Conservator-Restorer
- NADIM SCHERRER, Dr. phil. nat.,  
Research Staff
- HEIDE SKOWRANEK, Graduate Restorer,  
Research Staff Associate
- KARIN WYSS, Chemical Laboratory Staff

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Head of Department, and  
Deputy Director for Administration

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Administrative Assistant

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- NADA BALJAK, Staff

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- DENISE FREY, lic. phil.,  
Research Staff (as of 1 August 2010)
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Publication, Institute History  
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Research Staff

### Cuno Amiet. Werkverzeichnis

#### des gemalten Frühwerks (1883–1919)

- FRANZ MÜLLER, Dr. phil., Head
- VIOLA RADLACH, lic. phil., Research Staff
- LARISSA ULLMANN, stud. phil., Assistant

### Niklaus Manuel. Catalogue raisonné

- MICHAEL EGLI, lic. phil.,  
Research Staff
- PETRA BARTON, lic. phil.,  
Research Staff (as of 1 June 2010)

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## Art Technology

- KAROLINE BELTINGER,  
Graduate Restorer, Head of Department

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- ANNA STOLL,  
Graduate in Natural Sciences,  
Conservator-Restorer, Head
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Assistant Conservator-Restorer  
(until 31 October 2010)
- ANABEL VON SCHÖNBURG,  
Graduate Restorer,  
Assistant Conservator-Restorer  
(until 31 October 2010)
- STEFAN SCHREIER, Graduate Restorer,  
Assistant Conservator-Restorer  
(as of 1 November 2010)

### Natural Sciences Analysis Laboratory

- ESTER FERREIRA, Ph. D., Head
- NADIM SCHERRER, Dr. phil. nat.,  
Research Staff
- KARIN WYSS, Chemical Laboratory,  
Staff

## Art Documentation

- MATTHIAS OBERLI, Dr. phil.,  
Head of Department

### Library

- TAPAN BHATTACHARYA, Dr. phil.,  
Specialist
- REGULA FISCHER, Graduate Librarian,  
Head
- Esther Baier, Bookseller, Staff  
(until 30 June 2010)
- SANDRA BERGER, MA, Staff  
(1 July to 31 December 2010)
- DOMINIQUE BLASER, cand. phil., Staff
- MARCO CASCIANELLI, Staff  
(as of 1 September 2010)
- DEBORAH OTUYELU, MA, Staff
- LUKAS TOBLER, I+D Assistant, Staff  
(until 31 August 2010)

### Inventory and Image Archive

- SIMONETTA NOSEDA, lic. phil., Head
- SABINE HÜGLI, lic. phil.,  
Research Staff (until 28 February 2010)
- ALICE JAECKEL,  
Picture Editor MAZ, Staff
- SUSANN OEHLER, cand. phil., Staff  
(1 March to 31 December 2010)
- JOACHIM SIEBER, cand. phil., Staff

### Documentation and Bequests Archive

- MICHAEL SCHMID, lic. phil., Head
- SANDRA BERGER, MA, Staff  
(until 30 April and 1 July to  
31 December 2010)
- DEBORAH FAVRE, cand. phil., Staff
- GABRIELLE SCHAAD, lic. phil.,  
Research Staff (until 31 December 2010)
- JASMIN SUMPE, Staff  
(1 January to 31 March and  
1 September to 30 November 2010)
- MICHELLE MATHYS, stud. phil.,  
Trainee (1 January to 30 June 2010)
- SARA ZELLER, stud. phil., Trainee  
(1 July to 31 December 2010)

### Expertise and Appraisals

- BARBARA NÄGELI, lic. phil., Head

**Antenne romande****Ufficio di contatto per la Svizzera italiana di SIK-ISEA**Photography

- LUTZ HARTMANN, Photographer (until 31 July 10)
- PHILIPP HITZ, Photographer (as of 1 August 2010)
- VERENA BLATTMANN, Staff (until 31 July 10)

Image Processing

- ANDREA REISNER, Graduate Media Designer, Head
- REGULA BLASS, Scenographer, Staff

Databases

- MICHAEL EGLI, lic. phil., Head
- GUIDO LOMBARDINI, Graduate in Business Informatics, Staff
- VICTORIA SCHMID, Computer Scientist FH, Staff (until 31 May 2010)
- TUTTI STUTZER, Graduate Engineer FH (Computer Science), Staff (as of 15 August 2010)

SIKART Lexicon and Database

- MATTHIAS OBERLI, Dr. phil., Head
- EDITH KREBS, lic. phil., Research Staff, Co-Head
- CAROLINE ANDERES, lic. phil., Research Staff (as of 1 April 2010)
- LAURENCE CESA-MUGNY, MA, Research Staff (until 31 October 2010)
- DINA EPELBAUM, lic. phil., Research Staff
- ANITA GUGLIELMETTI, lic. phil., Research Staff
- REBEKKA KÖPPEL, lic. phil., Research Staff
- MILENA OEHY, lic. phil., Research Staff (until 31 December 2010)
- CHRISTIAN FÉRAUD, cand. phil., Trainee (1 March to 31 August 2010)
- SUSANN OEHLER, cand. phil., Trainee (until 28 February 2010)
- MAYA RÜEGG, stud. phil., Trainee (as of 1 September 2010)

AktiveArchive.Dokumentation und Erforschung von Medienkunst in der Schweiz

- IRENE SCHUBIGER, Dr. phil., Head

- PAUL-ANDRÉ JACCARD, lic. phil., Head of Department
- CAROLINE ANDERES, lic. phil., Research Staff/Administration (as of 1 April 2010)
- LAURENCE CESA-MUGNY, MA, Research Staff/Administration (until 31 October 2010)
- SHEILA JACOLET, lic. phil., Research Staff (as of 1 November 2010)
- AGLAJA KEMPF, lic. phil., Research Staff

Léopold Robert.Correspondance d'artistes

- LAURENT LANGER, lic. phil., Research Staff (until 31 December 2010)

- ANITA GUGLIELMETTI, lic. phil., Research Staff (as of 1 January 2010)

# Projects

Detailed project information  
can be found at  
[www.sik-isea.ch](http://www.sik-isea.ch)

## Ongoing Basic Research Projects

AktiveArchive. Dokumentation  
und Erforschung von Medienkunst in  
der Schweiz  
Led by: IRENE SCHUBIGER

Aloïse Corbaz (1886–1964).  
*Catalogue raisonné* online  
Led by: MATTHIAS OBERLI  
Partner: FONDATION ALOÏSE,  
Chigny  
(JACQUELINE PORRET-FOREL)

Avantgarden im Fokus der Kunstkritik.  
Eine Hommage an  
Carola Giedion-Welcker (1893–1979).  
Publication (outlines)  
Led by: JUERG ALBRECHT,  
REGULA KRÄHENBÜHL  
Partner: IRIS BRUDERER

Centre et périphérie. La formation  
des artistes suisses à l'École des beaux-arts  
de Paris (1793–1863). Publication  
Led by: PAUL-ANDRÉ JACCARD,  
PASCAL GRIENER  
(University of Neuchâtel)  
Partner: UNIVERSITY OF NEUCHÂTEL,  
Institute for Art History  
and Museology

Cuno Amiet (1868–1961).  
Werkverzeichnis des gemalten  
Frühwerks (1883–1919)  
(Œuvrekataloge Schweizer Künstler)  
Led by: FRANZ MÜLLER

SIK-ISEA Digitised Art Archive.  
Documentation and Bequests Archive  
online  
Led by: MICHAEL SCHMID

Eva Aeppli (\*1925).  
*Catalogue Raisonné* online  
Led by: MATTHIAS OBERLI  
Partner: EVA AEPPLI

Expansion der Moderne.  
50er-Jahre Schweiz.  
Publication (outlines)  
Led by: JUERG ALBRECHT  
Partner: UNIVERSITY OF ZÜRICH,  
Institute of Art History  
(Kornelia Imesch);  
UNIVERSITY OF ZÜRICH,  
Chair of Political Philosophy,  
Philosophy Seminar  
(Georg Kohler);  
Institute for the History and  
Theory of Architecture (gta),  
ETH ZÜRICH  
(Andreas Tönnemann,  
Bruno Maurer); ACCADEMIA  
DI ARCHITETTURA, Mendrisio  
(Stanislaus von Moos)

Félix Vallotton (1865–1925).  
Critique d'art. Publication  
Led by: PAUL-ANDRÉ JACCARD  
Partner: FONDATION FÉLIX  
VALLOTTON, Lausanne

Institutsgeschichte SIK-ISEA. Publication  
Led by: URS HOBI

Documented Interviews.  
Talks with Young Swiss Artists online  
Led by: MICHAEL SCHMID

James Pradier (1790–1852).  
*Catalogue raisonné*  
(*Catalogues Raisonnés* of Swiss Artists)  
Led by: PAUL-ANDRÉ JACCARD  
Partner: CLAUDE LAPAIRE (author)

## Research Promotion Programme

Kompendium der Bildstörungen  
beim analogen Video.

Publication (KUNSTmaterial)  
(AktiveArchive sub-project)

Led by: KAROLINE BELTINGER

Partner: BERN UNIVERSITY OF THE  
ARTS (HKB), Department  
of Conservation and  
Restoration

Kunst und Karriere. Symposium  
(27/28 May 2010) and publication  
(outlines)

Led by: JUERG ALBRECHT,  
REGULA KRÄHENBÜHL

Le marché de l'art en Suisse.  
Du XIX<sup>e</sup> siècle à nos jours.

Publication (outlines)

Led by: PAUL-ANDRÉ JACCARD

Partner: UNIVERSITY OF LAUSANNE,  
Department of History  
(Sébastien Guex)

Léopold Robert (1794–1835).

Correspondance d'artiste. Publication

Led by: PAUL-ANDRÉ JACCARD,  
PASCAL GRIENER  
(University of Neuchatel)

Partner: UNIVERSITY OF NEUCHATEL,  
Institute of Art History  
and Museology

Nationale Suisse. Sammlungskatalog

Led by: JUERG ALBRECHT

Partner: NATIONALE SUISSE

Niklaus Manuel (c. 1484–1530).

Catalogue raisonné

(*Catalogues Raisonnés* of Swiss Artists)

Led by: JUERG ALBRECHT

Partner: HANS CHRISTOPH VON TAVEL  
(author)

Peyersche Tobias Stimmer-Stiftung im  
Museum zu Allerheiligen Schaffhausen.  
Sammlungskatalog (Kataloge Schweizer  
Museen und Sammlungen 20)

Led by: JUERG ALBRECHT

Partner: PEYER TOBIAS STIMMER  
FOUNDATION, Schaffhausen

SIKART Lexicon and Database of  
Art in Switzerland and the Principality  
of Liechtenstein (www.sikart.ch)

Led by: MATTHIAS OBERLI,  
EDITH KREBS

Verena Loewensberg (1912–1986).

Monografie und Werkverzeichnis  
(*Œuvre*kataloge Schweizer Künstler)

Led by: JUERG ALBRECHT

Partner: ELISABETH GROSSMANN  
(author),  
HENRIETTE CORAY,  
RENATE HOLLIGER

Virtual Showcases.

Online Presentation of Artists' Bequests  
in the SIK-ISEA Bequests Archive

Led by: MICHAEL SCHMID

Since October 2008 SIK-ISEA had been profiled as an Institute for Advanced Study, and this repositioning has led to greater partnership with the higher education sector. The key to this is the Research Promotion Programme, which offers professors and doctoral students from Switzerland and other countries a chance to spend three years researching at the Institute. They work together with members of the staff at SIK-ISEA on interdisciplinary issues of major socio-cultural relevance.

Focus Project on The Art Sector

Die Biennale von Venedig und die  
Strukturen des Kunstbetriebs

Led by: BEAT WYSS

Sub-projects:

Die Schweizer Beteiligung an der  
Biennale von Venedig (essays)

Led by: REGULA KRÄHENBÜHL

Die Polnische Beteiligung an der  
Biennale von Venedig (essays)

Author: JÖRG SCHELLER

Die Ungarische Beteiligung an der  
Biennale von Venedig (dissertation)

Author: KINGA BÓDI

Die Rumänische Beteiligung an der  
Biennale von Venedig (dissertation)

Author: DARIA GHIU

Die US-Amerikanische Beteiligung an der  
Biennale von Venedig (dissertation)

Author: ANNIKA HOSSAIN

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### Focus Project on Art History

#### Sub-projects:

Ferdinand Hodler (1853–1918).  
 Catalogue raisonné der Gemälde.  
 Print- und Onlineversion  
 (Œuvrekataloge Schweizer Künstler)  
 Led by: OSKAR BÄTSCHMANN,  
 PAUL MÜLLER

Kunst um 1900  
 Led by: OSKAR BÄTSCHMANN

Das Geschlecht der Plastik.  
 Konstruktionen des Weiblichen und  
 Männlichen bei Wilhelm Lehmbruck  
 (dissertation)  
 Author: TERESA ENDE

Wiederbelebung der Künste um 1900:  
 Magische und andere Rituale  
 (dissertation)  
 Author: CHONJA LEE

### Focus Project on Art Technology

#### Malerei zu Beginn des 20. Jahrhunderts. Forschungen zu Technologie und Konservierung

Led by: KAROLINE BELTINGER  
 Partner: BERN UNIVERSITY OF THE  
 ARTS (HKB), Natural Science  
 Laboratory of the Conser-  
 vation and Restoration  
 Centre: analyses;  
 PAUL SCHERRER INSTITUTE,  
 Villigen: X-ray micro-  
 tomography;  
 FOM-AMOLF, Amsterdam  
 (Institute for Atomic and  
 Molecular Physics of the  
 Dutch Foundation  
 for Fundamental Research  
 on Matter)

#### Sub-projects:

Technologische Forschungen zur Malerei  
 von Ferdinand Hodler (Teil 2)  
 Led by: KAROLINE BELTINGER

Technologische Forschungen zur frühen  
 Malerei von Cuno Amiet  
 Led by: KAROLINE BELTINGER

Keiner hat die Farben wie ich –  
 Studien zur Maltechnik von  
 Ernst Ludwig Kirchner (dissertation)  
 Author: HEIDE SKOWRANEK

Untersuchung von Farbproben  
 mit 3D-Synchrotron Röntgen-Mikro-  
 tomografie  
 Led by: ESTER FERREIRA

# Publications

## Published in 2010

SIK-ISEA (ED.)

James Pradier (1790–1852) et la sculpture française de la génération romantique. Catalogue raisonné  
[James Pradier (1790–1852) and French Sculpture of the Romantic Generation]  
(*Catalogues Raisonnés* of Swiss artists, volume 24); Author: Claude Lapaire;  
Zurich and Lausanne: SIK-ISEA / Milan: 5 Continents, 2010  
512 pages, 578 catalogue numbers, 838 duotone illustrations (in French)  
ISBN 978-88-7439-531-6

SIK-ISEA (ED.)

Meisterwerke und Kleinode. Die Sammlung der Peyerschen Tobias Stimmer-Stiftung  
[Masterpieces and Little Gems. The Collection of the Peyersche Tobias Stimmer Foundation]  
(*Catalogues of Swiss Museums and Collections*, volume 20)  
Essays by Walter R. C. Abegglen, Anna Rapp Buri, Michael Egli, Daniel Grütter, Rolf Hasler, Matthias Oberli, Hans Konrad Peyer, Rudolf Roth, Werner Rutishauser, Michael Tomaschett  
Zurich: SIK-ISEA / Scheidegger & Spiess, 2010  
156 pages, 268 colour illustrations, 16 black & white illustrations (in German)  
ISBN 978-3-85881-135-6

SIK-ISEA (ED.)

Kunst und Wissenschaft. Das Schweizerische Institut für Kunstwissenschaft 1951–2010  
[Art and Science. The Swiss Institute for Art Research 1951–2010]  
Zurich: SIK-ISEA / Scheidegger & Spiess, 2010  
Essays by Juerg Albrecht, Oskar Bächtli, Tapan Bhattacharya, Karoline Beltinger, Anne Keller Dubach, Marco Fazzino, Hans-Jörg Heusser, Urs Hobi, Paul-André Jaccard, Karl Jost, Regula Krähenbühl, Matthias Oberli, Manuela Rohrbach, Toni Schönenberger  
350 pages, 187 duplex illustrations, 88 colour illustrations, 1 folded colour chart (in German)  
ISBN 978-3-908196-75-4 (SIK-ISEA edition), ISBN 978-3-85881-322-0 (trade edition)

JUERG ALBRECHT, GEORG KOHLER AND BRUNO MAURER (EDS.)

Expansion der Moderne. Wirtschaftswunder – Kalter Krieg – Avantgarde – Populärkultur  
[Expansion of Modernism. Economic Miracle – Cold War – Avant-Garde – Pop Culture] (outlines, volume 5)  
Zurich: SIK-ISEA / gta Verlag, ETH, 2010  
Essays by Juerg Albrecht, Ursula Amrein, Antoine Baudin, Thomas Buomberger, Beatriz Colomina, Kornelia Imesch, Kurt Imhof, Georg Kohler, Wolfram Knorr, Vittorio Magnago Lampugnani, Bruno Maurer, Stanislaus von Moos, Franz Müller, Werner Oechslin, Andreas Tönnemann, Urs Widmer, Beat Wyss  
360 pages, 149 black & white and colour illustrations (in German)  
ISBN 978-3-85676-284-1, ISSN 1660-8712

SIK-ISEA 2009, Annual Report

Paul-André Jaccard, Aglaja Kempf, “James Pradier (1790–1852) and the sculpture of French Romanticism. Catalogue Raisonné”;  
Ester Ferreira, “Paint sample analysis with 3D synchrotron X-ray microtomography”;  
Beat Wyss, Regula Krähenbühl, Jörg Scheller, “The Venice Biennale and the structures of the art sector”  
Zurich: SIK-ISEA, 2010  
92 pages, 35 illustrations (German and French editions) / 76 pages, 34 illustrations (English edition)  
ISSN 1663-4942 (German), ISSN 1663-4969 (French), ISSN 1663-4950 (English)

# Work Areas

## Library

	End 2010	Increase 2010
Books and Reference Works	86,510	1,767
Journal Volumes	12,743	294
Auction Catalogues	15,778	132
Other Media	804	43
Online Databases (Licenses)	10	0
Total SIK-ISEA Library Holdings (all media)	115,845	2,236
Prof. E. Hüttinger Library / Donation A. Bühler	13,859	0
Library Users	1,721	-59

The Library was given two donations in the reporting year: a collection of auction catalogues from the Gottfried Keller Stiftung, which will play an important part in our in-house research, and books and journals from the estate of Carola Giedion-Welcker, donated by her son, Prof. Dr. med. Andres Giedion. As usual, the Library assisted both external and internal researchers with their investigations. For staff at the Institute, literature is also ordered from other libraries at home and abroad; in 2010 a total of 192 such orders were placed for inter-library loans, 133 of them for books and 59 for articles from journals. Since the spring of 2010, visitors to the Library have been able to access a new colour copier and scanner.

## Documentation and Bequests Archive

	2010	2009
Artist and Institution Portfolios	19,042	18,293
Artists' Bequest Papers and Omnibus Volumes	284	281
Surveyed Newspapers	16	16
Surveyed Art Journals	13	13
Requests for Information	498	500
Interviews with Young Artists	10	1
Virtual Showcases	15	9

2010 brought the accelerated expansion of our Digital Art Archives, the creation of more Virtual Showcases for artists' bequests, and further interviews within the Documented Interview project. Once the Giovanni Giacometti registers had been fully digitised, all the documents displayed in the Virtual Showcases were scanned and set in a newly designed input template so that they can be used with the "document tab" on SIKART. A member of the *Antenne romande* staff conducted six interviews with young artists in Western Switzerland, and these will be published in 2011. Six new Virtual Showcases (for the bequests of Hugo Siegwart, Fritz Pauli, Walter Kern, Hans Fischli and Karl Montag and for documents in the Lexicon of Swiss Artists) were created by staff at the Documentation and Bequests Archive. Accompanying texts were added and they were posted as online

presentations at [www.sik-isea.ch](http://www.sik-isea.ch). In the course of the year, a new external depot was set up and fitted with mobile shelving systems and dehumidifiers. The entire stock of bequests was thereupon packed into archive boxes and shifted to the new depot. In addition to this, the Head of the Documentation and Bequests Archive attended scientific congresses, where he delivered a number of presentations about the theory and practice of managing art archives in general and the SIK-ISEA archives in particular.

### SIKART Lexicon and Database

	End 2010	Increase 2010
Artists	16,070	54
Biographical Articles	1,559	62
Literature incl. Newspaper Articles	92,551	2,824
Exhibitions	65,602	3,572
Works with Illustrations	13,905	1,486
Awards	12,644	1,399

62 new lexicon entries were posted on SIKART in 2010. At the same time, the editorial team set about systematically updating and illustrating articles from the Biographical Lexicon of Swiss Art (1998). Work was completed on retrospectively complementing the awards and prizes, and this item is also kept regularly up-to-date. Rapid progress has been made on preparations to upload videos onto [www.sikart.ch](http://www.sikart.ch), and this will happen in 2011. SIKART recently assumed the chair of [european-art.net](http://european-art.net), an international network of high-calibre art databases. When SIKART was presented to the First Swiss Art History Congress in Bern, the specialised audience expressed a keen interest; the project was also presented at the Art & Career Symposium in May 2010. Steady use is being made of SIKART, with about 400 visits a day.

### SIK-ISEA Database

	End 2010	Increase 2010
Artists	26,572	749
Biographies, References to Exhibitions and Literature	220,336	14,143
Exhibitions	38,846	2,718
Artworks	86,510	3,462
Auctioneers, Galleries, Museums, Collections, Institutions	10,705	668
Digitised Documents	30,776	6,200

Following the posting last year of the online version of the “*Catalogue Raisonné* of Paintings by Ferdinand Hodler. The Landscapes”, members of the public have been able since 2010 to access prototypes of the digital *catalogues raisonnés* “Aloïse Corbaz (1886–1964)” and “Eva Aepli (b. 1925)” at [www.sikart.ch](http://www.sikart.ch). The portfolio of digitised documents grew during the reporting year: apart from illustrations of works, the internal database is now also used to manage and archive digital files and metadata relating to documentary photos, archive documents and videos.

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### Inventorisation, Image Archive, Photography and Image Processing

	End 2010	Increase 2009
Archive Numbers (Inventorisation, Image Archive and SIKART)	98,465	95,829
Photographs (external contracts)	452	377

Inventorisation saw a major expansion in photographs of works by Eva Aeppli, Cuno Amiet, Aloïse Corbaz, Ferdinand Hodler, Verena Loewensberg and Niklaus Manuel. Inventories were also performed at exhibitions of works by Max Matter and René Zäch (at the Solothurn Art Museum), Ugo Rondinone (at the Aargauer Kunsthaus) and the group of sculptors known as the Arbeitsgemeinschaft Zürcher Bildhauer (at the Helmhaus in Zurich). Another departmental focus was the systematic detailing of works by Swiss artists which have been exhibited at the Venice Biennale since the 1920s.

### Expertise and Appraisals

	2010	2009
Archive Extracts (Clarifications of Authorship)	104	104
Appraisals	30	21

The demand for archive extracts remained constant compared with last year. Clarifications of authorship by SIK-ISEA during the reporting year related above all to works by Cuno Amiet, Adolf Dietrich, Ferdinand Hodler, Robert Zünd, Albert Anker, Giovanni Giacometti and other well-known Swiss artists. The demand for appraisals was noticeably greater than the previous year, as were requests for information and e-mail consultations following domestic and foreign enquiries.

### Art Technology Services

	2010	2009
Conservation, Restoration	102	87
Technological Examinations, Material Analyses (Dating, Genesis Issues, State of Preservation)	31	81

Compared with last year, the number of contracts performed was significantly lower, although this was largely offset by a larger number of interesting and extensive conservation and restoration projects. The clients in 12 cases were public collections (-33 year-on-year), in 53 cases large institutions, companies and auctioneers (+16 year-on-year) and in 68 cases private individuals (-18 year-on-year).

# Events

## SIK-ISEA Events

### Colloquium for Doctoral Fellows at SIK-ISEA (14 April 2010)

This Colloquium offered doctoral fellows at SIK-ISEA a platform to discuss the content of their dissertations and the methods they are using.

### Meeting of a Schweizerischer Verband für Konservierung und Restaurierung Working Group (23 April 2010)

The working group met at SIK-ISEA's premises in Zurich. Karoline Beltinger and Dr. Ester Ferreira presented some of the latest results of the art technological research programme "Malerei zu Beginn des 20. Jahrhunderts".

### Kunst & Karriere. International Symposium (27/28 May 2010)

SIK-ISEA held this conference on the subject of "Kunst & Karriere" [Art & Career] at Villa Bleuler. Under this deliberately broad heading, the symposium focused on the complex interplay of economic, sociocultural and political factors influencing the art sector past and present.

### General Meeting of the Association for the Promotion of SIK-ISEA (1 June 2010)

The statutory General Meeting took place at SIK-ISEA's premises in Zurich. Dr. Juerg Albrecht, Head of the Art History Department, delivered the keynote lecture on "Painted Art History. Vitae – Legends – Theories".

### AktiveArchive: Working conferences with the eleven largest video collections in Switzerland (10 June and 8 November 2010)

These two meetings addressed the following themes: history and future of the video collection of the Musée cantonal des beaux-arts in Lausanne, findings of the workgroup on Documentation & Terminology, legal aspects to presenting art videos online (10/6/10) and complex participatory and interactive installations – new challenges for documentation and conservation.

### Farewell Gathering for Dr. Hans-Jörg Heusser (20 August 2010)

At the end of August, Hans-Jörg Heusser, SIK-ISEA's Managing-Director for many years, stepped down on grounds of age. A gala was held in his honour in the Lecture Hall of Zurich Kunsthaus, including presentations of the institutional history of SIK-ISEA. Afterwards guests were invited to a *cocktail prolongé* at Villa Bleuler.

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#### Tempera Paints around 1900: International Colloquium (25 September 2010)

The colloquium “Tempera paints: Their history of use and manufacture as alternatives to oil-based systems for easel painting” was jointly organised by SIK-ISEA and the London-based research company “Art Access & Research”, and took place at the Academy of Fine Arts Vienna. There were eight contributions presenting work in progress from research at the Doerner Institut and the Akademie der Bildenden Künste, both in Munich, the University of Bamberg, Tuscia University in Viterbo/Italy, and SIK-ISEA.

#### Expansion der Moderne. Book Presentation (15 December 2010)

The Zurich bookshop Klio presented the first joint publication by SIK-ISEA and the Institute for the History and Theory of Architecture (gta). This volume of essays entitled *Expansion der Moderne. Wirtschaftswunder – Kalter Krieg – Avantgarde – Populärkultur* [The Expansion of Modernism. Economic Miracle – Cold War – Avant-Garde – Pop Culture] was based on an interdisciplinary symposium devoted to the same topic.

#### Annual Cocktail of the Association for the Promotion of SIK-ISEA (2 December 2010)

SIK-ISEA marked the annual cocktail with a panel debate about the Venice Biennale. Bice Curiger (lic. phil.), editor of *Parkett*, curator of the Zurich Kunsthhaus and Visual Arts Director of the 54<sup>th</sup> Venice Biennale, offered some insights into the Biennale preparations. She was interviewed by Prof. Dr. Beat Wyss, head of SIK-ISEA’s research project into the Biennale.

### Events with SIK-ISEA Participation

#### Emil Bosshard, Paintings Conservator (1945–2006). Book Presentation

(28 January 2010)

The book presentation was hosted by SIK-ISEA. Emil Bosshard headed the Institute’s Art Technology Department from 1975 to 1985. Throughout his career, Bosshard explored various dimensions of conservation technique and research as well as specific aspects of art history.

#### Annual Reception of UBS Kulturstiftung (16 March 2010)

The Annual Reception of UBS Kulturstiftung, held at SIK-ISEA, featured a discussion between Prof. Dr. Beat Wyss, Professorial Fellow with SIK-ISEA, and Dr. Martin Meyer, Chief Editor of the arts section of the *Neue Zürcher Zeitung*, on “Repositioning SIK-ISEA as an Institute for Advanced Study”.

#### Biographies in Digital Reference Works. Workshop (20 May 2010)

The workshop was a joint undertaking with the Swiss Historical Lexicon (HLS). It was held at the House of Sciences in Bern. Participants included representatives of the major Swiss biographical databases and archives. They discussed synergies in the field of online biography and the digital presentation of archive materials.

#### Erster Schweizerischer Kongress für Kunstgeschichte (2–4 September 2010)

This congress, the first of its kind, was organised by the Vereinigung Kunsthistorikerinnen und Kunsthistoriker der Schweiz (VKKS) [Swiss Association of Art Historians]. It was a major occasion, offering over eighty speakers from home and abroad an opportunity to present their fields of research. Members of the Institute staff gave papers and facilitated sections. SIK-ISEA ran a stand presenting the SIKART project Lexicon and Database and displaying publications from the Institute.

#### AXA Art Versicherung at SIK-ISEA (3 November 2010)

When art insurers AXA hosted an evening of lectures at SIK-ISEA, Paul Müller, co-leader of SIK-ISEA's Hodler project, gave a paper on the genesis of the *Catalogue Raisonné* of paintings by Ferdinand Hodler. Dr. Dietmar Stock-Nieden of AXA Art spoke on the authenticity of old pictures – originals, copies and clean-ups as a research theme for the art market.

#### Förderpreis Kunstwissenschaft: 2010 Awards (25 November 2010)

The award ceremony for this prize, granted by the Alfred Richterich Stiftung and the Vereinigung Kunsthistorikerinnen und Kunsthistoriker der Schweiz (VKKS) [Swiss Association of Art Historians], took place at SIK-ISEA. The award is made in recognition of contributions to scholarship in the field of art studies. In the Junior category, the prize went to Caroline Baier, Simona Reber and Sarah Stocker for their collective research (“Perspectives on institutional admission policies”), and in the Senior category to Merel van Tilburg (“‘Des horizons infinis dans le cercle restreint d’intérieur’: Mood in Eduard Vuillard’s decorative paintings”).

### Forthcoming conferences

#### Authentizität in der Bildenden Kunst der Moderne. Colloquium (27/28 October 2011)

This colloquium will be devised and organised by SIK-ISEA in collaboration with the Institute of Art History at the University of Zurich.

### SIK-ISEA Guided Tours

Guided Tours of Villa Bleuler	2010	2009	2008
Total Guided Tours	12	16	20
Higher Education Institutions	3	7	10
Partners, Benefactors, Sponsors	3	2	2
Other (Committees, Foundations, Associations etc.)	6	7	8

Once again, the main audience for guided tours through the Institute was the higher education sector (universities and colleges). SIK-ISEA has made it its purpose to acquaint students starting out on their courses with the work of the documentation centre and the services it provides, thereby encouraging students to make the best possible use of this research infrastructure while they are pursuing their degrees. SIK-ISEA also offers exclusive guided tours for benefactors and sponsors, as well as for our partners and for committees with a special interest in the arts and art studies.

# Annual Financial Statements

## Income Statement

Revenues	2010 CHF	2009 CHF
Contributions and Donations		
From the Association for the Promotion of SIK-ISEA	210,000	245,000
Donations	0	201,000
Subsidies		
Swiss Confederation	2,600,000	2,550,000
Canton of Zurich	1,050,000	1,050,000
City of Zurich	229,778	229,548
Other Cantons and Municipalities	27,050	25,550
Income from Operations	3,797,965	3,302,084
Other Income	236,442	427,749
<b>Total Revenues</b>	<b>8,151,235</b>	<b>8,030,931</b>

<b>Expenses</b>	<b>2010 CHF</b>	<b>2009 CHF</b>
Expenses for Goods and Services		
Goods and Auxiliary Goods	258,677	328,373
Fees and Services of Third Parties	803,358	853,550
Travel and Transport Expenses	74,310	69,600
Personnel Expenses		
Salaries and Wages	5,285,949	5,068,695
Social Contributions and Others	896,775	861,067
Other Operational Expenses		
Rent	167,282	65,396
Maintenance and Repairs	263,503	152,112
Insurance	50,975	63,461
Electricity, Water and Supplies	87,571	75,598
Office and Administrative Expenses	278,974	143,493
Publicity	92,690	60,950
Depreciation of Operational Fixed Assets	89,917	89,675
Other Operational Expenses	9,912	91,469
<b>Total Expenses</b>	<b>8,359,894</b>	<b>7,923,439</b>
<b>Profit Before Interest and Real Estate</b>	<b>-208,659</b>	<b>107,492</b>
Interest Revenue	-3,055	2,834
Interest Expenses	-1,308	-1,225
Real Estate Accounts Villa Bleuler	-196,060	-231,494
Real Estate Accounts Franz and Margrit Rederer Haus	-375	-11,271
Change in Provisions Net	402,392	137,692
<b>Surplus</b>	<b>-954</b>	<b>4,028</b>

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## Balance Sheet at 31 December 2010

Assets	31.12.2010 CHF	31.12.2009 CHF
<b>Current Assets</b>		
Cash	1,489,314	1,879,331
Receivable Less Allowance for Doubtful Accounts	127,143	49,541
Other Receivables	60,034	29,006
Work in Progress	62,780	473,650
Capitalised Project Costs	5,881,281	3,508,279
Prepaid Expenses	205,655	133,820
<b>Total Current Assets</b>	<b>7,826,207</b>	<b>6,073,627</b>
<b>Fixed Assets</b>		
Equipment		
Library, Documentation	500,000	500,000
Works of Art	11,000	11,000
Furniture, Office Machinery	290,924	112,548
Computers, Appliances and Technical Installations	64,067	91,076
Property		
Real Estate Villa Bleuler and Kutscherhaus	19,145,001	19,210,001
Installations Villa Bleuler	811,431	826,431
Real Estate Franz and Margrit Rederer Haus	1,045,500	1,056,500
<b>Total Fixed Assets</b>	<b>21,867,923</b>	<b>21,807,556</b>
<b>Total Assets</b>	<b>29,694,130</b>	<b>27,881,183</b>

<b>Liabilities and Equity</b>	<b>31.12.2010</b> CHF	<b>31.12.2009</b> CHF
<b>Liabilities</b>		
<b>Short-Term Liabilities</b>		
Accounts Payable	106,278	226,297
Other Payables	405,673	159,082
Payments on Advance for Projects	8,881,173	6,623,909
Accrued Expenses and Provisions	78,458	271,500
<b>Total Short-Term Liabilities</b>	<b>9,471,582</b>	<b>7,280,788</b>
<b>Liabilities Villa Bleuler</b>		
Provisions for Maintenance	942,100	928,600
Subsidies from the Swiss Federation, the Canton and the City of Zurich	2,748,562	2,964,082
<b>Other Liabilities</b>		
Provisions	920,444	1,310,836
<b>Total Long-Term Liabilities</b>	<b>4,611,106</b>	<b>5,203,518</b>
<b>Foundation Capital</b>	<b>20,000</b>	<b>20,000</b>
Free Capital	14,625,645	14,410,125
Donation Franz and Margrit Rederer Haus	900,000	900,000
Retained Earnings Beginning of Year	66,751	62,724
Surplus / Loss	-954	4,028
<b>Total Equity</b>	<b>15,611,442</b>	<b>15,396,877</b>
<b>Total Liabilities and Equity</b>	<b>29,694,130</b>	<b>27,881,183</b>

↳

↳

## Balance Sheet at 31 December 2010

Notes	31.12.2010 CHF	31.12.2009 CHF
<b>Assets Pledged</b>		
Villa Bleuler Obligations	8,800,000	8,800,000
Real Estate Franz and Margrit Rederer Haus Obligations	75,000	75,000
<b>Fire-Insurance Value of Fixed Assets</b>		
Villa Bleuler		
Kutscherhaus	2,768,600	2,768,600
Main Building	14,817,000	14,817,000
Library	7,243,000	7,243,000
Real Estate Franz and Margrit Rederer Haus	936,200	936,200
Archive, Library, Facilities	18,270,000	18,270,000
<b>Payables to Pension Plan</b>		
Pensionskasse der Stadt Zürich	62,353	59,009
<b>Rent commitments</b>		
short-term	98,136	94,586
long-term	192,550	290,686
<b>Total</b>	<b>290,686</b>	<b>385,272</b>

**Risk Assessment**

The Foundation board has periodically carried out adequate risk assessments and derived from them any measures necessary to ensure that the risk of a material misstatement in the financial statements can be regarded as low.

**Transaction on Villa Bleuler accounts**

A part of the real estate expense related to the Villa Bleuler has been reclassified to rent expense in relation to projects using space in the Villa.

Reclassification	36,000	0
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# Bursar's Report

## Income Statement

At the end of 2010 the Institute's total revenues stood at CHF 8.1m. This is a slight increase of 1%. Despite this increase, the Institute did not achieve the planned budget. This was essentially due to the non-acquisition of donations to the underlying Institute and to the non-generation of revenues from services.

Earned income amounted to CHF 4.0m. Of this, CHF 1.0m derived from diverse services provided by the Institute to third parties. Project volume grew to CHF 3.1m in total. This was funded in keeping with requirements by third-party financing and from provisions.

The Institute's expenses totalled CHF 8.4m by the end of 2010. Public subsidies accounted in 2010 for CHF 3.9m. Thanks to these contributions, the Institute was again able to cover approximately 86% of its basic operations worth CHF 4.5m. The shortfall was made good from provisions and third-party financing. On the reference date of 31 December, 2010, the staff headcount had risen slightly to 53.2 full-time equivalents, incurring costs of CHF 6.1m. Personnel costs in the previous year had been CHF 5.9m.

The Institute closed financial year 2010 with a minor deficit of CHF 954. This figure can be offset in full against Foundation capital.

## Balance Sheet

On the balance sheet date, SIK-ISEA's liquid assets were stable at CHF 1.5m. Work in progress and capitalised project costs increased from CHF 4.0m to CHF 5.9m.

Payments on advance for projects rose from CHF 6.6m to CHF 8.9m. Provisions for projects and other project-related risks amounted at the end of 2010 to CHF 0.9m, due to the release of CHF 0.4m for projects and operations. Provisions to cover the eventuality of major building maintenance likewise stood at CHF 0.9m. Free capital at the end of the year was CHF 15.6m. As in the previous year, the public subsidies held for alterations and extensions to the Villa Bleuler were reduced by a sixteenth and this sum was transferred to equity.

I wish to extend warm thanks for the generous support that SIK-ISEA received again in 2010, both from public agencies and from private institutions and individuals.

Dr. ERICH HUNZIKER, Bursar and Member of the SIK-ISEA Board of Trustees

# Auditors' Report

As statutory auditor, we have audited the accompanying financial statements of the Foundation Swiss Institute for Art Research, which comprise the balance sheet, income statement and notes for the year ended December 31, 2010.

## **Board of Trustees' Responsibility**

The Board of Trustees is responsible for the preparation of the financial statements in accordance with the requirements of Swiss law and the Foundation's articles of incorporation. This responsibility includes designing, implementing and maintaining an internal control system relevant to the preparation of financial statements that are free from material misstatement, whether due to fraud or error. The Board of Trustees is further responsible for selecting and applying appropriate accounting policies and making accounting estimates that are reasonable in the circumstances.

## **Auditors' Responsibility**

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Swiss law and Swiss Auditing Standards. Those standards require that we plan and perform the audit to obtain reasonable assurance whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditors' judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditors consider the internal control system relevant to the entity's preparation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control system. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates made, as well as evaluating the overall presentation of the financial statements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

**Opinion**

In our opinion, the financial statements for the year ended December 31, 2010 comply with Swiss law and the company's articles of incorporation.

**Report on Other Legal Requirements**

We confirm that we meet the legal requirements on licensing according to the Auditor Oversight Act (AOA) and independence (article 728 CO and article 11 AOA) and that there are no circumstances incompatible with our independence.

In accordance with article 728a paragraph 1 item 3 CO and Swiss Auditing Standard 890, we confirm that an internal control system exists, which has been designed for the preparation of financial statements according to the instructions of the Board of Directors.

We recommend that the financial statements submitted to you be approved.

Küsnacht, March 18, 2011

**Göldi Grimm Meier & Partner AG**

BEAT KLÄUI  
Licensed Audit Expert  
in charge of the audit

REGULA ZÜNDORF  
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SIK ISEA



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