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2009 – Setting Sail for New Horizons

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



On 1 February 2010, the Board of Trustees voted unanimously that Dr. Roger Fayet should become the new Managing Director of SIK-ISEA. Dr. Fayet will take over on 1 September 2010 from Dr. Hans-Jörg Heusser, our Managing Director for many years, who is standing down on grounds of age. Now that the transformation into an Institute for Advanced Study is complete, SIK-ISEA also looks ready to set sail for new academic horizons.

Roger Fayet, whose academic work embraces philosophy and art history, has been directing the *Museum zu Allerheiligen* in Schaffhausen since 2003, and he has been responsible for its thematic reorientation. The future Managing Director of SIK-ISEA can draw on years of experience with running a multidisciplinary institution, and he is well networked in the museum and higher education community.

The ground for choosing a new director was carefully prepared during the reporting year by an appointment committee, which I chaired. The seven members, masterfully coordinated by the Institute's Deputy Director, Marco Fazzone, included three external experts, two

more Trustees and a staff representative. The experts were Prof. Christine Göttler (Professor of Modern Art History at the University of Bern), Prof. Andreas Beyer (Director of the German Art History Forum in Paris) and Prof. Pascal Griener (Professor of Art History and Museology at the University of Neuchâtel). Vreni Müller-Hemmi and Dr. Franz von Däniken also contributed on behalf of the Board of Trustees. The staff chose to be represented by Dr. Franz Müller, a researcher at SIK-ISEA. I would like to express my cordial thanks to them all. They did a grand job and they performed it with extraordinary competence.

Roger Fayet will be taking over an institute in a very robust condition. Under Hans-Jörg Heusser's leadership, a tremendous development effort has been underway for years. It has culminated in the process of becoming an Institute for Advanced Study, which matured to the full in the reporting year. On behalf of the Board of Trustees, I wish to thank the Managing Director, the management of the Institute, the two Professorial Fellows and the entire committed team at SIK-ISEA for their outstanding performance this year. A detailed tribute will be paid to Hans-Jörg Heusser's achievements when we say farewell to him in August 2010 and in the next annual report.

My warm thanks are extended to everyone whose contributions have enabled the Institute to continue its work with unswerving energy during the reporting year. That includes public agencies, and specifically the Swiss Confederation, the Canton of Zurich and the City of Zurich – the Institute would be unable to exist without their operational support. But in 2009 SIK-ISEA again covered over 50% of its financial needs from services provided, competitively acquired project funding and fundraising. I am grateful to the many private benefactors, institutions and companies and the Association for the Promotion of SIK-ISEA for their valuable assistance and I urge them to continue offering the Institute their sympathy and support.

Editorial

HANS-JÖRG HEUSSER, Managing Director



The future has begun for SIK-ISEA! The process of transforming ourselves into an Institute for Advanced Study, which has kept us busy since 2005, is now almost complete. My own mission as Managing Director is drawing to a close, as I shall be stepping down on grounds of age. I am delighted that Dr Roger Fayet has been elected as the new Managing Director, for now there is a successor ready to replace me on 1 September 2010.

2009 was another successful year for SIK-ISEA. The Institute came through the economic crisis largely unscathed, and we were able to achieve the year's key objectives in full. Our schedule for becoming an Institute for Advanced Study is on track, and the Institute's numerous research projects, including the tremendous enterprise "Ferdinand Hodler (1853–1918). *Catalogue Raisonné* of Paintings", have continued without suffering crisis damage. In addition to this, new projects have been planned or, indeed, already initiated. Project fundraising has also been extremely successful, in the light of the fiercer competition that the crisis has unleashed. Once again, the Institute has managed to balance the annual financial statements.

By becoming an Institute for Advanced Study, SIK-ISEA has, from the outset, sought its repositioning within the Swiss higher education landscape. The decisive new feature that makes SIK-ISEA an Institute for Advanced Study is the Research Promotion Programme. In its present form, which is still experimental, it has brought three professors, three assistants and six doctoral students to the Institute to conduct research. During their projects, all of which have been designed to last three years, they will work closely with SIK-ISEA's own research team on major studies related to our focal themes: the "Art Sector" (or *Kunstbetrieb*),

“Art History” and “Art Technology”. In the reporting year, Professor Oskar Bättschmann and Professor Beat Wyss worked with us as professorial fellows, along with their assistants and doctoral fellows, and in 2010 we will be joined by a third professor, the natural scientist Jaap Boon, who works for the Institute for Atomic and Molecular Physics (AMOLF) in Amsterdam. We can already say that the research conducted at our Institute and our cooperation with universities have been significantly strengthened by the work our professorial fellows are doing and the focus projects they are carrying out. A new, long-term “Convention” has been signed with the University of Lausanne (UNIL), the home of our *Antenne romande*, our satellite in French-speaking Switzerland. Promising negotiations on a similar agreement have been conducted during the reporting year with the University of Zurich – our second “domicile university” – involving both the President’s Office and the management of the Institute of Art History. Lively cooperation has evolved with the professors at Zurich, resulting in a number of joint events. SIK-ISEA is integrating quickly and successfully into the higher education system in Switzerland without jeopardising its autonomy as an independent institution.

For many years, SIK-ISEA has been investing hard work in international networking. One highly visible indication of this was my election in 1998 as Founding President of the International Association of Research Institutes in the History of Art (RIHA). Becoming an Institute for Advanced Study has drawn us into a fresh dimension of international networking and into cross-border research cooperation. All the Institute’s projects continue, nevertheless, to engage with the history of art in Switzerland and with this country’s art business and artistic assets. At the same time, however, our research is now increasingly delving into issues that are likewise of international interest.

Our Institute’s success during 2009 has been a team success; in fact, that is how things have always been at SIK-ISEA. In the reporting year, however, this is all the more noteworthy, because it was important to integrate our academic guests into the very specific culture underlying SIK-ISEA operations. We also owe it to our guest researchers, of course, if they have made this their home so quickly and so effectively, because they have adapted fully to their new environment. But I would also like to thank my colleagues in management and all the staff at the Institute for seeking and finding cooperation with our guest researchers in such an exemplary manner.

At the end of this year, I am moved more than ever to extend my warmest thanks to the Board of Trustees, the Academic Committee, the Finance Committee and the Board of the Association for the Promotion of SIK-ISEA. It was my good fortune, during the many years I have held office, to work together with all these bodies in an amicable spirit. I regard this as a rare privilege, for which I am most grateful. I extend a very special thank-you to the President of our Board of Trustees, Anne Keller Dubach, who has also performed an outstanding and committed service on behalf of SIK-ISEA as chair of the committee set up to identify my successor.

Last but not least, I thank our great benefactor, Annette Bühler, the kind guardian angel who has accompanied me and the Institute throughout all my years as Managing Director with friendship and support. My sincere gratitude also goes to all the foundations, companies and private individuals who have enabled us to pursue our work unabated in the difficult climate of 2009: they are listed by name in the Acknowledgements in this year’s Annual Report.

Acknowledgements

We are deeply grateful to

the public authorities, namely to the

- SWISS CONFEDERATION
- CANTON OF ZÜRICH
- CITY OF ZÜRICH

Together with the contributions from the Association for the Promotion of SIK-ISEA, funding from the public purse constitutes the financial basis for the work of the Institute.

We wish to thank CANTON VAUD and the UNIVERSITY OF LAUSANNE for supporting our *Antenne romande* in Lausanne-Dorigny.

We likewise acknowledge the following cantons, cities and municipalities for additional funds towards running SIK-ISEA:

- CANTON GRAUBÜNDEN (Grisons)
- CANTON SCHWYZ
- CANTON SOLOTHURN
- CANTON THURGAU
- CANTON TICINO
- CANTON ZUG
- CITY OF SOLOTHURN
- CITY OF ST. GALLEN
- CITY OF WINTERTHUR
- MUNICIPALITY OF KÜSNACHT ZH

We owe a particularly warm thank you to Mrs ANNETTE BÜHLER, who has been our benefactor for many years and once again has made a significant contribution towards meeting our operating costs.

We are extremely grateful to Mrs Bühler for the generous support she has given to our Research Promotion Programme.

We thank SWISS RE for generously supporting our research into art technology.

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We much appreciate the pro bono consultancy in communication matters that we have received from Mr MEDARD MEIER, a partner in GISLER.MEIER.REPELE.Z'GRAGEN and Board member of our Association for the Promotion of SIK-ISEA, and from Mr ROLAND OTT.

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Once again, the Association for the Promotion of SIK-ISEA has provided generous support.

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Companies

- ART ACADEMY GMBH, Erlenbach ZH
- ART POSTER GALLERY, Zurich
- AXA ART VERSICHERUNG AG, Glattdbrugg ZH
- AXA WINTERTHUR, Winterthur
- BANK JULIUS BÄR & Co. AG, Zurich
- BASLER VERSICHERUNGS-GESELLSCHAFT, Basel
- BNP PARIBAS (SWITZERLAND) AG, Geneva
- BSI SA, Lugano
- CLARIDEN LEU AG, Zurich
- CONFISERIE SPRÜNGLI AG, Zurich
- CORNÈR BANK AG, Lugano
- CREDIT SUISSE, Zurich
- DIE MOBILIAR, Bern
- FONTANA & FONTANA, Werkstätten für Malerei, Jona-Rapperswil
- GALERIE FISCHER AUKTIONEN AG, Lucerne
- GALERIE GMURZYNSKA, Zurich
- GALERIE KORNFELD & CIE, Bern
- MANOR AG, Basel
- MEYER STIFTUNGSMANAGEMENT, Zurich
- MIGROS KULTURPROZENT, Zurich
- NATIONALE SUISSE, Basel
- RENTENANSTALT/SWISS LIFE, Zurich
- SWISS NATIONAL BANK, Zurich
- SWISS RE, Zurich
- UBS AG, Zurich
- UBV LANZ AG, Zollikon
- WELTI FURRER FINE ART AG, Zurich
- ZÜRCHER CANTONALBANK, Zurich

Institutions

- ABEGG FOUNDATION, Riggisberg
- HANS IMHOLZ FOUNDATION, Zollikon
- OLTEN ART MUSEUM, Olten
- STURZENEGGER FOUNDATION, Schaffhausen
- ZUGER KULTURSTIFTUNG LANDIS & GYR, Zug

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Focus Project “Art Sector”

The Venice Biennale and Structures in the Art Sector

Sub-projects:

Polish Participation in the Venice Biennale (monograph); US Participation in the Venice Biennale (dissertation); Swiss Participation in the Venice Biennale (essays)

- ABEGG FOUNDATION, Riggisberg
- ANNETTE BÜHLER, Zurich
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern
- UBS (on behalf of a client)
- UBS CULTURE FOUNDATION, Zurich
- ZUGER KULTURSTIFTUNG LANDIS & GYR, Zug

Focus Project “Art History”

Sub-project Hodler:

Ferdinand Hodler (1853–1918): *Catalogue Raisonné* of Paintings, Volumes 2 to 4: The Portraits / The Figure Paintings / Biography & Documents (catalogue in 4 volumes)

Sub-project Art around 1900:

Reviving the Arts around 1900: Magic and Other Rituals (dissertation); Gendered Sculpture. Constructions of the Male and Female in Wilhelm Lehmbruck (dissertation)

- ARTEPHILA FOUNDATION
- ERNST GÖHNER FOUNDATION, Zug
- SWISS NATIONAL SCIENCE FOUNDATION, Bern
- THOMAS SCHMIDHEINY FOUNDATION, Jona
- URSULA WIRZ FOUNDATION, Bern

Focus Project “Art Technology”

Painting in the Early 20th Century. Investigations of Technology and Conservation

Sub-projects:

Reconstruction and Analysis of Hand-Ground Tempera Paints from the Studio of Cuno Amiet

- STATE SECRETARIAT FOR EDUCATION AND RESEARCH (SBF), Bern, contribution to COST (European Cooperation in Science and Technology)

Technological Research into Early Paintings by Cuno Amiet

- SWISS RE, Zurich

Technological Research into Paintings by Ferdinand Hodler (Part 2)

- CHARITABLE FOUNDATION DR. GERBER-TEN BOSCH, Zurich

3D-Synchrotron X-ray Microtomography Study of Painting Samples

- ABEGG FOUNDATION, Riggisberg

Other Projects:

ActiveArchives. Media Art in Switzerland: Documentation and Research

- FEDERAL OFFICE OF CULTURE, Bern

Aloise Corbaz (1886–1964).

Catalogue raisonné online

- ALOÏSE FOUNDATION, Chigny

Avant-Gardes Focused Through Art Criticism: A Tribute to

Carola Giedion-Welcker (1893–1979).

Symposium

- GEORGES AND JENNY BLOCH FOUNDATION, Rüslikon
- CITY OF ZÜRICH, CULTURE DEPARTMENT, Zurich
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern
- A private foundation

Centre and Periphery. The Education of Swiss Artists at the Paris *Ecole des Beaux-Arts* (1793–1863). Publication

- PITTET FOUNDATION, 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).

Catalogue Raisonné of Early Painted Works (1883–1919)

- FLORINDON FOUNDATION, Zurich
- GOETHE-STIFTUNG FÜR KUNST UND WISSENSCHAFT, Zurich
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern
- SWISS NATIONAL SCIENCE FOUNDATION, Bern

Expansion of the Modern.

1950s Switzerland. Publication

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

Ferdinand Hodler (1853–1918).

Catalogue Raisonné of Paintings,

Volume 1: The Landscapes. Online version

- FRANKE FOUNDATION, Aarburg
- PETER STEINER HOLDING AG, Zurich
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern
- UNION BANCAIRE PRIVÉE, Geneva

Ferdinand Hodler (1853–1918).

The Research – The Beginnings – The Work

– The Success – The Context. Publication

- BERN ART MUSEUM, Bern
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern
- UNIVERSITY OF BERN, Bern

Forms of New Partnership:

Private Art Collections

and Public Museums. Symposium

- ROLAND BERGER AG STRATEGY CONSULTANTS, Zurich
- CITY OF ZÜRICH, CULTURE DEPARTMENT, Zurich

History of the Institute SIK-ISEA.

Publication

- BANK JULIUS BÄR & CO. AG, Zurich
- BONER FOUNDATION FOR ART AND CULTURE, Davos-Platz
- ALICE GERTRUD BOSCH-GWALTER, Dr., Zollikon
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- IRÈNE M. STAHELIN, Bischofszell
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- SVEN WIDGREN, Dr., Cologny
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- HEIDE L. ZOLLINGER, Zurich
- ZUGER KULTURSTIFTUNG LANDIS & GYR, Zug

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James Pradier (1790–1852).

Catalogue Raisonné

- JEAN BONNA, Geneva
- HANS WILSDORF, Carouge
- LEENAARDS FOUNDATION, Lausanne
- YVES AND INEZ OLTRAMARE FOUNDATION, Geneva
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- LOTERIE ROMANDE, Geneva
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern

Compendium of Image Distortions in Analogue Video. Publication

- SWISS RE, Zurich

The Art Market in Switzerland.

19th Century until Today. Colloquium

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

Léopold Robert (1794–1835).

Artist's correspondence. Publication

- SWISS NATIONAL SCIENCE FOUNDATION, Bern

Museen der Schweiz.

Series of books on Swiss museums

- FOUNDATION OF BNP PARIBAS SWITZERLAND, Geneva
- The reporting year saw publication of Volume 22: FONDATION BEYELER, Riehen

Niklaus Manuel (c. 1484–1530).

Catalogue Raisonné

- SWISS NATIONAL SCIENCE FOUNDATION, Bern
- PRO SCIENTIA ET ARTE FOUNDATION, Bern

Peyersche Tobias Stimmer Foundation,

Museum zu Allerheiligen, Schaffhausen.

Catalogue of the Collection

- PEYERSCHE TOBIAS STIMMER FOUNDATION, Schaffhausen

SIKART Lexicon and Database

(2008–2011)

- FEDERAL OFFICE OF CULTURE, Bern
- LIECHTENSTEIN CULTURAL FOUNDATION, Vaduz
- MIGROS KULTURPROZENT, Zurich
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern
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- CANTON SCHAFFHAUSEN
- CANTON SCHWYZ
- CANTON SOLOTHURN
- CANTON ST. GALLEN
- CANTON THURGAU
- CANTON TICINO
- CANTON URI
- CANTON VALAIS
- CANTON VAUD
- CANTON ZUG
- CANTON ZURICH

Verena Loewensberg (1912–1986).

Monograph and Index of Works

- JOSEPH AND CELIA ASCHER FOUNDATION, Zurich
- ERNA AND CURT BURG AUER FOUNDATION, Zurich
- WALTER SONANINI, Stäfa

In memoriam Hans A. Lüthy (1932–2009)

OSKAR BÄTSCHMANN*

Dr. Dr. h.c. Hans A. Lüthy, one-time Managing Director of the Swiss Institute for Art Research (now SIK-ISEA), passed away in Egg ZH on 8 March 2009 at the age of 76.

Let us remember a friend of overwhelming openness and warmth. After studying Art History at the University of Zurich, Hans A. Lüthy was elected to his position as Managing Director of the Swiss Institute for Art Research, now SIK-ISEA, in 1963. The Institute, founded in 1951 by Marcel Fischer, had been wisely conceived, but it was still in its infancy. Hans A. Lüthy, who was assistant to Gotthard Jedlicka at the time of his appointment, made developing the Institute his lifetime mission. Over the next thirty years, he succeeded in building its national reputation and international visibility. Hans A. Lüthy had a particular knack for winning political figures to sit on the Institute's committees and for recruiting promising and recognised academics alike. What made these political and academic conquests all the more astounding was that the Institute was by no means adequately blessed with public funds. Hans A. Lüthy performed the difficult task of steering the Institute through one year after the next and winning numerous friends and benefactors over to the cause. Milestones on the road to consolidation were membership of the Swiss Academy of Humanities and Social Sciences (SAHS) in 1971 and recognition by the Federal Council in 1981 as a research institute entitled to funding.

This unconditional commitment on behalf of the Institute obliged Hans A. Lüthy to limit his own academic activities. Instead, however, he took a greater interest in the art history research undertaken by others. All his life, his academic heart belonged to Théodore Géricault, and his bitterest disappointment came when the National Fund turned down his innovative research project on *The Raft of the Medusa*, not least because Lorenz Eitner at Stanford University then picked up the same topic and published a well received monograph. Despite his workload as Managing Director, Hans A. Lüthy maintained an academic presence thanks to numerous publications and lectures. He fostered affectionate links with colleagues

* Prof. Oskar Bächtzmann, long-standing Chair of the Academic Committee and Vice President of the Board of Trustees of SIK-ISEA, is currently a Professorial Fellow at SIK-ISEA.



and institutions in the United States: the College Art Association and the Getty Center for the History of Art and the Humanities, and was among the first class of scholars in 1985/86.

Hans A. Lüthy was one of the inventive and motivating spirits in art history. He established a reputation for Ferdinand Hodler outside Switzerland, especially in the United States. He was one of the first to explore and advance the grandiose history of collecting. At a time when few talked of encouraging the younger generation, Hans A. Lüthy made this his personal cause. He obtained funding or support for an extraordinary number of art historians. After retiring as Managing Director in 1994, Hans A. Lüthy redoubled his efforts on behalf of young colleagues, working in particular with the *Centre Allemand* in Paris under Thomas W. Gaehtgens. The University of Neuchâtel paid tribute to the selfless and far-sighted work of Hans A. Lüthy by granting him an honorary doctorate in 2000.

Spotlights

James Pradier (1790–1852) and the sculpture of French Romanticism. *Catalogue raisonné*

PAUL-ANDRÉ JACCARD and AGLAJA KEMPF

Early January 2010 saw the publication of a *catalogue raisonné* devoted to James Pradier and penned by Claude Lapaire. It offers insights into the versatility of this unjustly forgotten artist, who was adept at using the changing political circumstances of his time to further his career.

The author Claude Lapaire initially worked as a conservator at the *Schweizerisches Landesmuseum* in Zurich, then as director of the *Musée d'art et d'histoire* in Geneva, and he is regarded as one of the great experts on Swiss sculpture. He has published numerous essays and books in this field and compiled the *Catalogue raisonné Auguste de Niederhäusern-Rodo* (1863–1913) published by the Swiss Academy of Humanities and Social Sciences in 2001. Now, nine years later, he presents us with a standard reference work on the œuvre of James Pradier. It is the 24th volume in the series of *catalogues raisonnés* on Swiss artists, and simultaneously the fourth published by SIK-ISEA's *Antenne romande*, preceded by those on Charles Gleyre (1996), the aforementioned Rodo (2001) and Félix Vallotton (2005). Incidentally

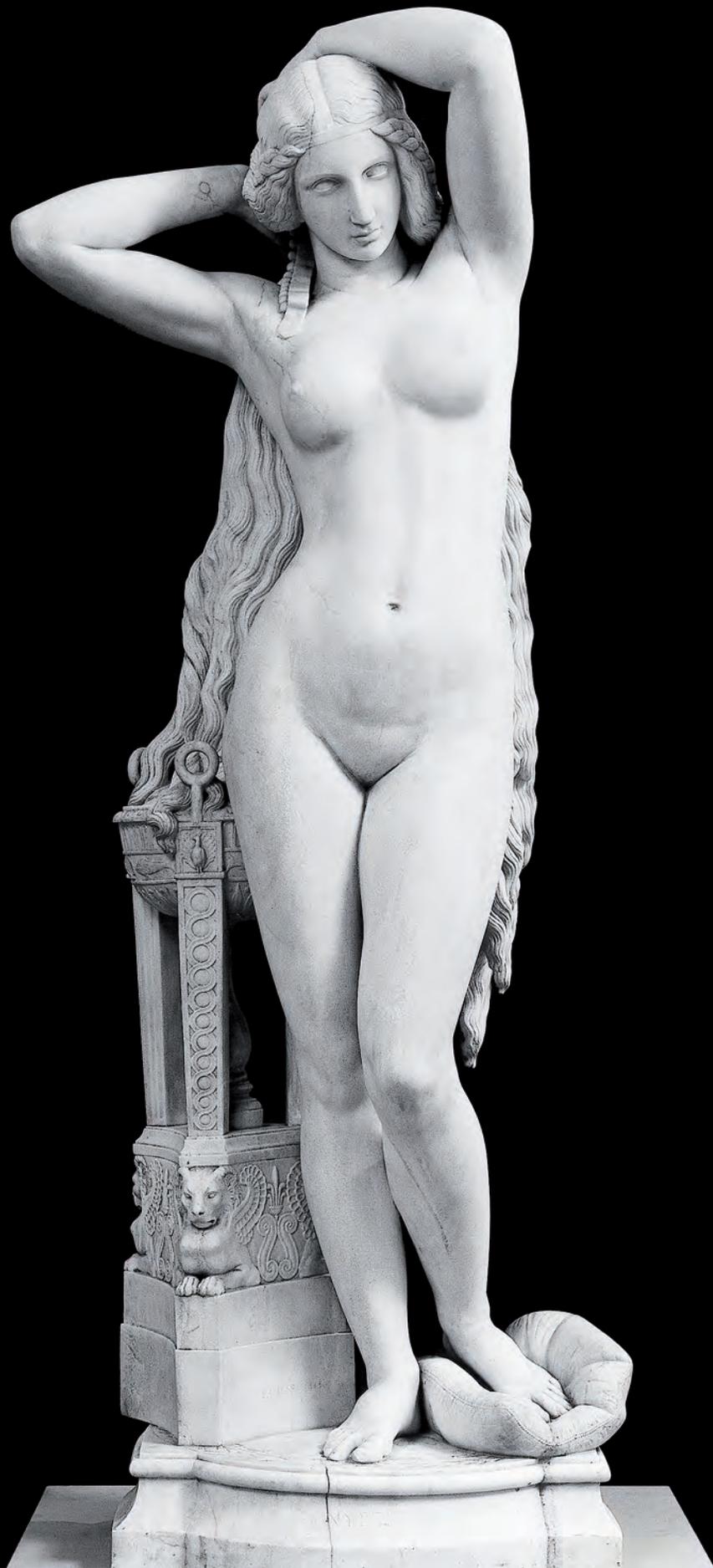
Ill. 1 and 2, pages 19/20

Nyssia, 1847–1848

Marble, originally partly coloured,
height 176 cm

Montpellier, *Musée Fabre*.

Photo: Yves Siza, Geneva





Pradier, like Gleyre after him, taught at the Parisian *Ecole des beaux-arts*. In this respect he also fits perfectly into another theme that interests our *Antenne romande*, the training received by Swiss artists in Paris during the 19th century. The results of this research can soon be seen in print.

A Genevan contribution to European Romanticism

James Pradier (Ill. 3) is one of the most significant Genevan artists of the 19th century and one of the most important sculptors of the Romantic school in Europe. In 1808, aged 18, he emigrated to Paris and won the highly desirable *Prix de Rome* (Ill. 4), which brought him a five-year residence as *pensionnaire* of the *Académie de France* in Rome. As a member of the *Institut de France* and as a teacher at the *Ecole des beaux-arts*, Pradier was a ubiquitous presence in the world of art. He received numerous prestigious public commissions, such as the figures of Fame in the spandrels of the *Arc de Triomphe* on the *Place de l'Etoile*, the decoration on the façade of the *Palais du Luxembourg* and the twelve victory statues surrounding the grave of Napoleon in the dome at *Les Invalides*, not to mention the decoration for the fountain on the Esplanade at Nîmes. For Geneva, the city of his birth, Pradier created several busts of scholars and the famous statue of Jean-Jacques Rousseau for the island named after the philosopher. By reinvigorating small-scale sculpture, he also conquered private spaces, and by means of limited production, over which he exerted a degree of control, he carried the aesthetics of Romanticism into bourgeois salons and dressing rooms.



3

The confidant of French Romantic writers

Pradier was a frequent visitor to the homes of Romantic painters, musicians and writers. His closest friends included Victor Hugo, who made no secret of his admiration for the sculptor. Alfred de Musset could not praise his talents highly enough, while Théophile Gautier saw in him a “poet of beauty, the king of form”.

Pradier’s sculptures are modelled on motifs and figures of Antique mythology. Consequently there is a great temptation to lump them in the Classical category. Yet his works are suffused with a different spirit: the *Trois Grâces* (Three Graces) in the Louvre are not so much goddesses as young women of his own day, and the fiery passion we see consuming the lovers in *Satyre et Bacchante* (Satyr and Bacchante) (Ill. 5) had never before been sculpted as so unambiguously promiscuous. The figures representing the towns of Strasbourg and Lille on the *Place de la Concorde* are not really allegories in the conventional sense, but Parisian ladies with the latest Romantic hairstyles, wearing their copings like hats from the most fashionable of milliners. His contemporaries certainly understood that Pradier’s statues, whatever bygone names and attributes they bore, mirrored the immediate present – sometimes, in fact, rather too carnally in the public view – and that they were making a stand for innovative tendencies in art. The same applies to his *Repasseuse* (Woman ironing) (Ill. 6), a young working-class girl holding her iron close to her face to test its heat. Today this sculpture is considered one of the works that paved the way in Paris for depictions of ordinary labour in high art.

Time for revision

Although Pradier was admired and imitated until the end of the Second Empire, he gradually faded from memory. It was only with the major one-man exhibition at Geneva’s *Musée d’art et d’histoire* in 1985–1986, later repeated in Paris at the *Musée du Luxembourg*, that Pradier attracted attention once more. Since then, this artist has been accorded a place of honour in exhibitions and publications on the Romantic movement, and his statuettes put in a regular

Ill. 3

Autoportrait (Self portrait), 1850

Drawing in charcoal and white chalk, 23.5 x 20.5 cm

Pradier family collection



4



5

III. 4
Néoptolème empêche Philoctète de percer Ulysse de ses flèches
(Neoptolemus prevents Philoctet from shooting Odysseus with his arrows), 1813
 Relief. Plaster of Paris, 121 x 150 cm
 Donated to the City of Geneva by the artist, 1813.
 From 1826 in *Musée Rath*, transferred in 1910 to the *Musée d'art et d'histoire*.
 Damaged by fire in 1987.
 Photo: MAH, Geneva

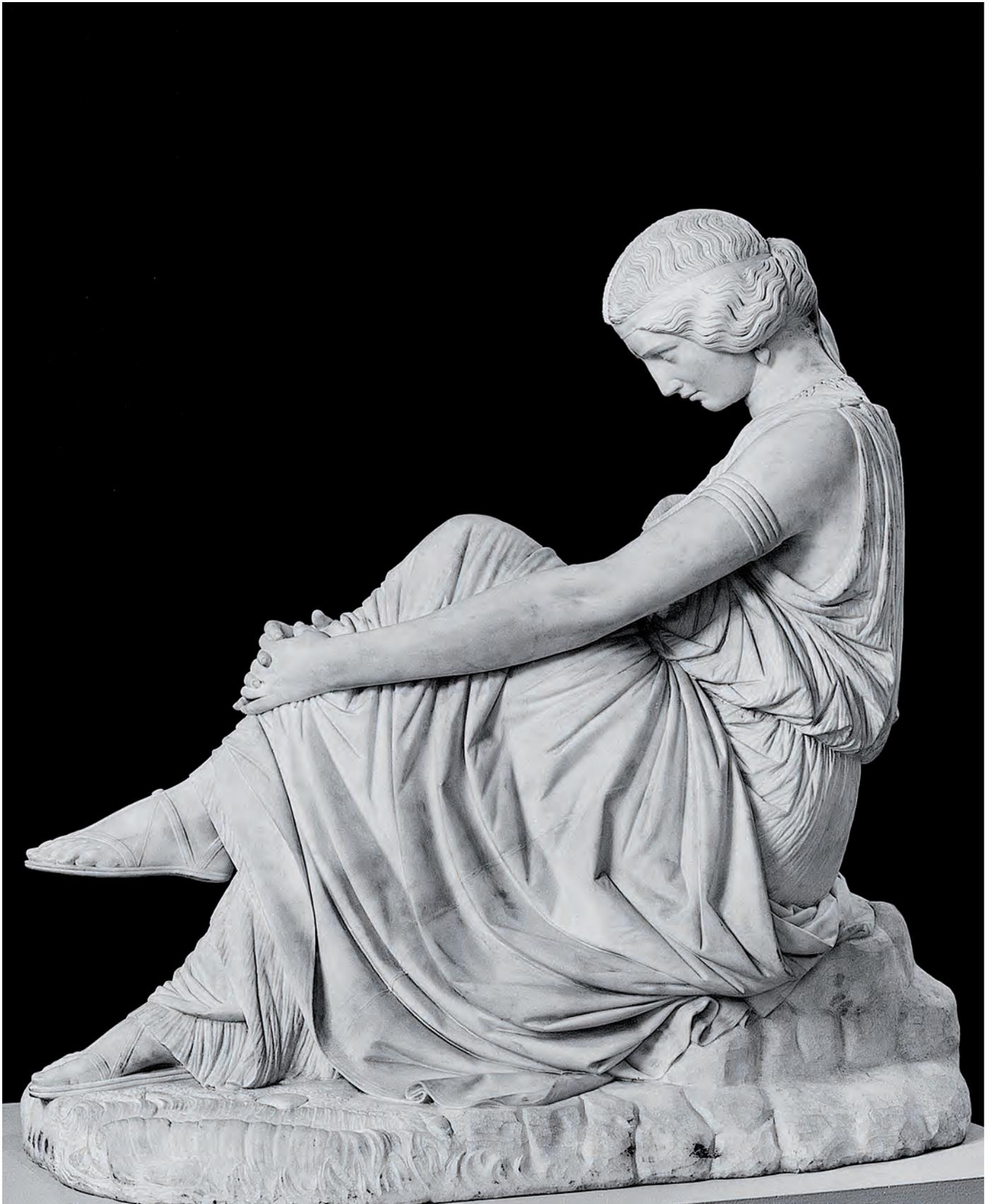
III. 5
Satyre et Baccante (*Satyr and Bacchante*),
 1830–1834
 Group of sculptures. Marble, 125 x 112 x 78 cm
 Paris, *Musée du Louvre*.
 Photo: Yves Siza, Geneva

III. 6
La Repasseuse, (*Woman ironing*), also known as
La Blanchisseuse (*The Washerwoman*), c. 1840
 Statuette. Plaster of Paris, height 34 cm
 Geneva, *Musée d'art et d'histoire*.
 Photo: MAH, Yves Siza

Abb. 7
Sappho assise (*Sappho, seated*), 1851–1852
 Marble, 118 x 120 cm
 Paris, *Musée d'Orsay*.
 Photo: *Réunion des Musées nationaux*, Paris



6



appearance in the international art trade. High time, then, for a *catalogue raisonné* that would finally provide a comprehensive overview of the artist's output.

Significant clusters of Pradier's works are currently located in the *Louvre* and the *Musée d'Orsay* (Ill. 5). Geneva has also gathered a considerable and constantly expanding stock of Pradier's sculptures, so that by now any study of the artist must begin in Geneva. Important lone works can be found in the great museums of Europe (Ill. 1 and 2), Russia and North America.

An important contribution to art history

In the course of this research, facts have come to light which indicate how the artist advanced his career, secured commissions and organised his production, while simultaneously working on monumental decorations, great marble statues and dainty miniatures. We have learned about the everyday work in his studio, where Pradier was incessantly at work, trained his pupils and received the writers, musicians and politicians who came to watch him fashion the marble – and to admire his models. This new source material also permits precise chronological sequencing of his small sculptures and illustrates the relationship between the artist and his producers.

Finally, this investigation situates Pradier's work in the context of opposing aesthetic positions, with champions of neo-Classical traditions on the one hand and Romantics on the other staking out their ground. Although the sculptor felt indebted to Ingres, whom he considered the greatest painter of his generation, for his own collection he purchased oil sketches by Delacroix. Apart from this, he steered well clear of ideological debates, which were of little interest to him. Together with his friend Théophile Gautier, he indulged in art for art's sake and placed purity of form and perfection of craft above all else.

Detective work

The catalogue itself lists 506 sculptures and 72 works whose classification is problematic. A few of them remain only in the secondary evidence: photographs, engravings or historical descriptions, while over a hundred hitherto unpublished sculptures are reproduced here for the first time. As far as possible, every work comes with an image in duotone and a historically substantiated legend, the usual headings with an index of exhibitions and bibliography, as well as detailed commentary.

Admittedly, the distinctive hallmark of a *catalogue raisonné* of sculptures is that it must render an account not only of the major works and their preparatory drawings (131 are included), but also of numerous variations – either in the material used or the format – and the casts that were still being produced, in some cases, long after Pradier's death. This aspect is covered under the heading "Other Copies", which acquires central significance. All in all, it includes no fewer than 942 numbered items, inflating the number of objects which the author had to record and localise to 1520. This means an enormous amount of detective work, which extended as far as searching out items in the international art market on the worldwide web. Witness catalogue numbers 317 (*Hébé assise sur un rocher [Hebe, seated on a rock]*) or 358 (*Danaïde [Danaid]*), of which there are 19 and 41 (respectively) versions in different museums, private collections or auction houses. Faced with the enormous scope of this work, the author imposed rigorous restraints on the choice of illustrations. That was sometimes hard, all the more so because sculptures are best represented by shots taken from different angles. For this reason, the principal works are nonetheless depicted by several images. Synopses of signatures and cast markings complement this monumental standard reference, which also contains an index of names and an alphabetical index of work titles.

Technical data

Claude Lapaire, *James Pradier (1790–1852) et la sculpture française de la génération romantique. Catalogue raisonné*, published by the Institut suisse pour l'étude de l'art (SIK-ISEA), Lausanne/Zurich, Milan: 5 Continents Editions, 2010 (*Catalogues Raisonnés* of Swiss Artists, no. 24).

Linen in protective sleeve, 23 x 29.5 cm, 512 pages, 578 numbers, 838 duotone illustrations, French text, CHF 140.-, ISBN 978-88-7439-531-6

The project received financial support from the LOTERIE ROMANDE, the CANTON OF GENEVA, the HANS WILSDORF FOUNDATION, the LEENAARDS FOUNDATION, the SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), the YVES and INEZ OLTRAMARE FOUNDATION as well as a generous donor who wishes to remain anonymous. From 2004 Paul-André Jaccard, Head of SIK-ISEA's *Antenne romande*, was in charge of the project.

Paint sample analysis with 3D synchrotron X-ray microtomography

ESTER FERREIRA

With its research into 3D synchrotron X-ray microtomography, SIK-ISEA has entered virgin territory and helped to expand our understanding of chemical decay in layers of paint.

In 2007 the art technology department began to examine the early paintings of Cuno Amiet (1868–1961). In addition to his studio practice, work processes and materials, they studied the changes that can occasionally be observed on the surface of Amiet's paintings and the underlying processes of chemical decay.

To explore these complex analytic questions, tiny samples of material are removed from a suitable point on the painting. The typical diameter of these samples is less than 500 micrometres, which means that they are usually smaller than the full stops in this text. The established approach adopted by art technologists when analysing samples of material from paintings is to choose between two techniques: one-dimensional (for bulk analysis) or two-dimensional (for imaging). One-dimensional chemical analysis allows us to describe the composition of the sample with considerable accuracy. But to understand the size, shape and distribution of components within the sample in their original context, we need a second dimension so that we can generate a plane. To this end, the material is embedded and a slice is examined in cross-section under large magnification. Combining the one- and two-dimensional techniques is extremely instructive and has become the standard procedure.

However, for our analyses of highly complex degradation processes, the distribution, size and shape of the components did not seem to be adequately represented by a single slice of a sample.¹ When in 2006 the Villigen-based Paul Scherrer Institute (PSI) made its Synchrotron Swiss Light Source available to external researchers, we decided to try out non-destructive 3D synchrotron X-ray microtomography, a procedure hitherto unknown in the field of

art technology, with the aim of accessing the third dimension. We suspected that this would let us extract information from our tiny material samples that would not be available from the conventional procedures of art technology.

Electrically charged particles emit light as they traverse a curved trajectory. In the PSI's synchrotron light source, electrons move at velocities approaching the speed of light along a circular path with a circumference of 288 metres. A total of 350 magnets repeatedly focus the electron beam, keeping it on its curved trajectory, while acceleration cavities ensure that it maintains its speed. The synchrotron light is emitted at a tangent to the trajectory. At 21 points around the circumference, there are "beamlines", where researchers use light emitted by the synchrotron to analyse the properties of different materials. One of them, the TOMCAT beamline (Tomographic Microscopy and Coherent Radiology Experiments), is the basis for 3D synchrotron X-ray microtomography (Ill. 1).

To benefit from the PSI's analytical equipment, applicants must submit a research plan, which then has to be approved by an external panel of experts. Successful applicants are allocated specific sessions, when they can use the device and also benefit from technical support. In SIK-ISEA's Annual Report for 2007, we reported on our pioneer study (pp.76–78), which passed the application process and was successfully completed in August of that year. This gave us our initial experience with applying microtomography to paint samples. Since then, together with the Amsterdam-based natural scientist Prof. Jaap Boon, we have put together three more applications to continue the study and have accordingly been granted access time by the PSI. In two cases we have already taken up the option. By now our pioneer study has developed into a robust research project, playing an important part in the Art Technology Focus Project "Painting in the Early 20th Century". The third, recently approved session at the PSI will be taken up in 2010 and will advance our research even further.

The aforementioned expert Prof. Jaap Boon works for the Institute for Atomic and Molecular Physics (AMOLF) in Amsterdam, which is part of the Foundation for Fundamental Research on Matter (FOM). He has made a name for himself through two Dutch research programmes² in the field of art technology. These were carried out between 1995 and 2006 and dedicated to a molecular study of the technology and degradation of paints used historically by artists, and they have spawned numerous dissertations as well as a series of major publications. Our informal cooperation with Jaap Boon over the past two years, while testing samples with 3D synchrotron X-ray microtomography, is to be formalised as a part-time contract from 2010 until the end of the project. This way he will be able to inject vital momentum into the research on a continuous basis. Furthermore, his laboratory in Amsterdam will provide us with access to crucial specialised equipment for treating the surface of our samples.

To conduct a microtomographic examination, the material is taken straight from the painting without any pre-treatment and affixed to the point of a pin (Ill. 4). Synchrotron radiation is used to derive high-definition X-rays of the sample, and after each exposure the pin with the sample is turned by a fraction of a degree until it has rotated 180°. These two-dimensional image data are then combined into a three-dimensional model of the entire sample, which accurately displays differences in material density to a maximum resolution of 350 nanometres (0.000350 millimetres). With the help of specialised software, we can examine the tomographic sample not only from all sides, but even from the inside on any chosen cross-section (Ills. 8 and 9). It is only during subsequent chemical analysis that the original sample is in any way manipulated, and by referring to the virtual model we can now target a suitable slice for specific treatment. The results of these analyses help us, in turn, to interpret the three-dimensional image. In the course of our work so far we have gradually become aware of the potential offered by 3D synchrotron X-ray microtomography



1

Ill. 1
Outside view of the TOMCAT beamline,
Synchrotron Swiss Light Source (SLS)
in the Paul Scherrer Institute (PSI), Villigen.

Ill. 2
Dr Ester Ferreira in the beamline control centre.

Ill. 3
Prof. Jaap Boon at the beamline.



2



3

for understanding the internal structure of paint layers and the way they decay. The following case study will illustrate this potential.

The object of our examination was the primer under the painting *Winter in Oschwand* (1907) by Cuno Amiet (Ill. 5). The primer is easily visible where the canvas is stretched around the edges and has not been painted over. It is white, consists of multiple layers and its surface reveals numerous tiny, protruding lumps (Ills. 6 and 7) which, we suspected, had formed internally. To discover more about this phenomenon and its consequences for the painting's stability, we wanted to study the composition, size and shape of the lumps and also their distribution within the foundation layer in relation to fissures formed by drying and to the fibres of the canvas. A sample was taken from the primer on the left edge. Microtomography at the PSI was followed by chemical analyses in our own laboratory. This revealed that the binding agent was oil and the pigment was alkaline lead carbonate (white lead) with the

addition of small amounts of barium sulphate and zinc sulphide (lithopone) as well as a clay mineral. We furthermore identified aggregates of lead carboxylates, also known as lead soap, that in all likelihood were formed by a reaction between the hydrolysed oil binder and the white lead. These soaps are relatively mobile within a layer of primer or paint. They can, as seems to be the case in the primer examined here, combine into aggregates and migrate to the surface of the layer. Thanks to X-ray microtomography, where they appear as darkened areas due to their high X-ray permeance (Ill. 9, red arrows), we can now reconstruct their distribution throughout the entire sample. By dyeing them we can highlight them visually and compare their location even better with the lumps and micro-fissures on the surface of the sample (Ills. 10 and 11). In this example, the comparison showed that some of the lumps which can be seen on the surface are, indeed, lead soap aggregates. Examination of the primer also suggested that there is a relationship between lead soap aggregates and micro-fissures. The hypothesis formulated on the basis of these results – that a soap aggregate represents a weakness in the layer, which in turn is a starting point for the formation of fissures – must be tested in the course of further study.

Our initial tests demonstrated that dense anorganic pigments and fillers and less dense binding agents and products of degradation can be usefully contrasted using 3D synchrotron X-ray microtomography and represented to an accuracy of 350 nanometres. Even samples containing lead, like the one discussed above, which require extremely high radiation energy (38 keV), can produce significant tomographies. Specific components and voids can be localised. The shape of the soap aggregates can be visualised and observed in a spatial relationship to canvas fibres and micro-fissures, which in turn permits conclusions about the mechanism behind the genesis of the soaps, their migration patterns and how these processes affect the stability of the painting.

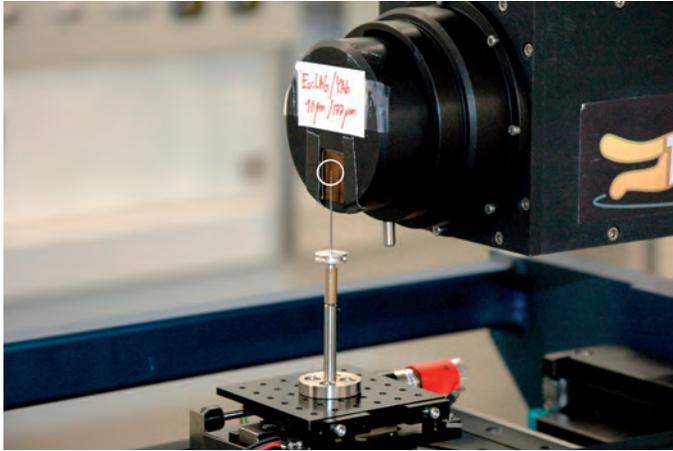
Up till now we have examined approximately 20 individual samples in this manner. Some preliminary results have already been published.³ Findings have likewise been presented at various international expert conferences in the fields of art technology, conservation science and optics, where they have met with an excellent response.⁴ The further course of this innovative research project is being watched with some excitement by professionals in the fields of art technology and conservation science.

1 Ester S. B. Ferreira, Jaap J. Boon, Jerre van der Horst, Nadim C. Scherrer, Federica Marone and Marco Stambanoni, "3D Synchrotron X-ray Microtomography of Paint Samples", in: *O3A: Optics for Arts, Architecture and Archaeology II*, edited by Luca Pezzati and Renzo Salimbeni, Proceedings of SPIE Vol. 7391 (SPIE, Bellingham, WA, 2009), 72910L-1.

2 The research programmes "MOLART" (1995–2002) and "De Mayerne" (2001–2006) by the Netherlands Organisation for Scientific Research (NWO).

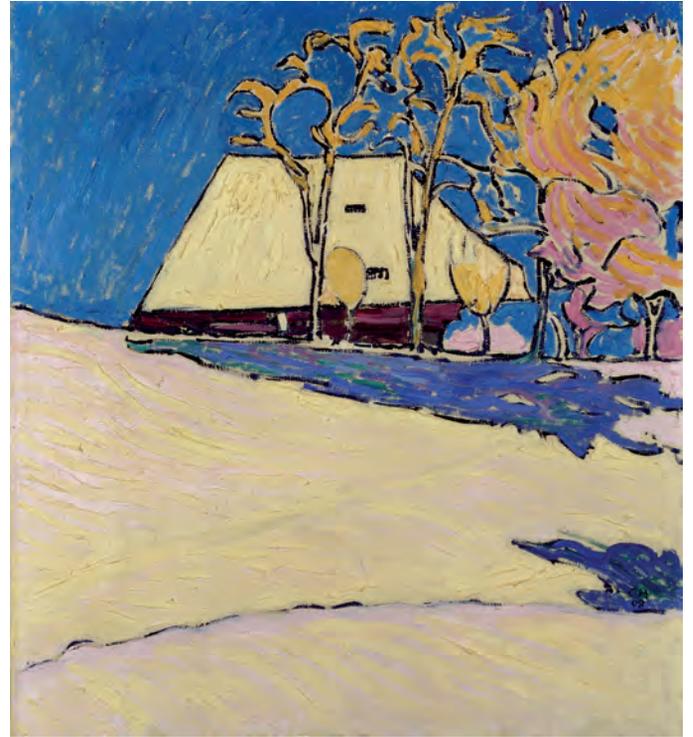
3 Ester S. B. Ferreira et al., 2009 (see note 1).

4 *Picture Meeting* at the Instituut Collectie Nederland (ICN) in Amsterdam (April 2009); International conference on Non-destructive and Microanalytical Techniques in Art and Cultural Heritage (TECHNART) in Athens (April 2009); annual meeting of the international *Society of Photographic Instrumentation Engineers (SPIE Europe)* on *Optics for Arts, Architecture and Archaeology (O3A)* in Munich (June 2009); Interdisciplinary Symposium on 3D Microscopy (SSOM) in Interlaken (July 2009); *Studying Old Master Paintings - Technology and Practice*, Conference at the National Gallery in London (September 2009).



4

III. 4
The sample (identified by a white circle) on its specially designed holder.



5

III. 5
Cuno Amiet, *Winter in Oschwand*, 1907, oil-based paint on primed canvas, 60.5 x 54.5 cm, privately owned.

III. 6
Excerpt from *Winter in Oschwand*, centre left. On the far left, the primed canvas is tacked to the stretcher bar, and the sample shown was taken from this edge.

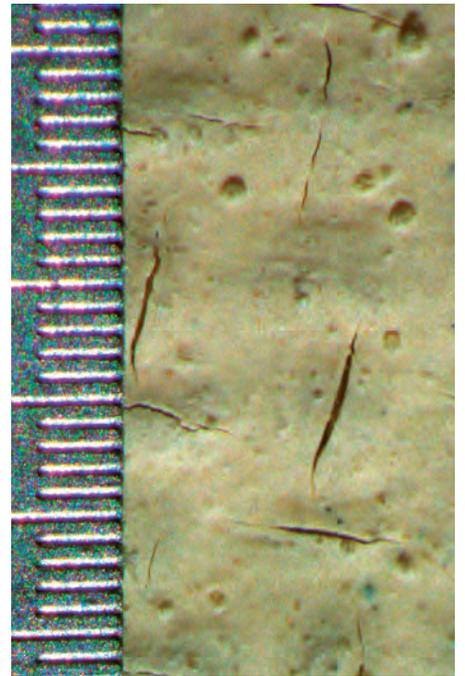
III. 7
Detail of the primed canvas edge of *Winter in Oschwand* under large magnification. Numerous little lumps are visible on the surface. The smallest unit of the scale on the photograph is 100 micrometres (1/10 millimetre). The sample measures 10–50 micrometres.

III. 8
3D X-ray tomographical model of the sample. Once processed by the specialised software, the inside can be viewed on any cross-section.

III. 9
The sample can be virtually sliced in any direction and at any angle. The xz, yz and xy slices shown here correspond to the cross-sections in III. 8. The distribution of lead soap aggregates is easily recognised (red arrows).



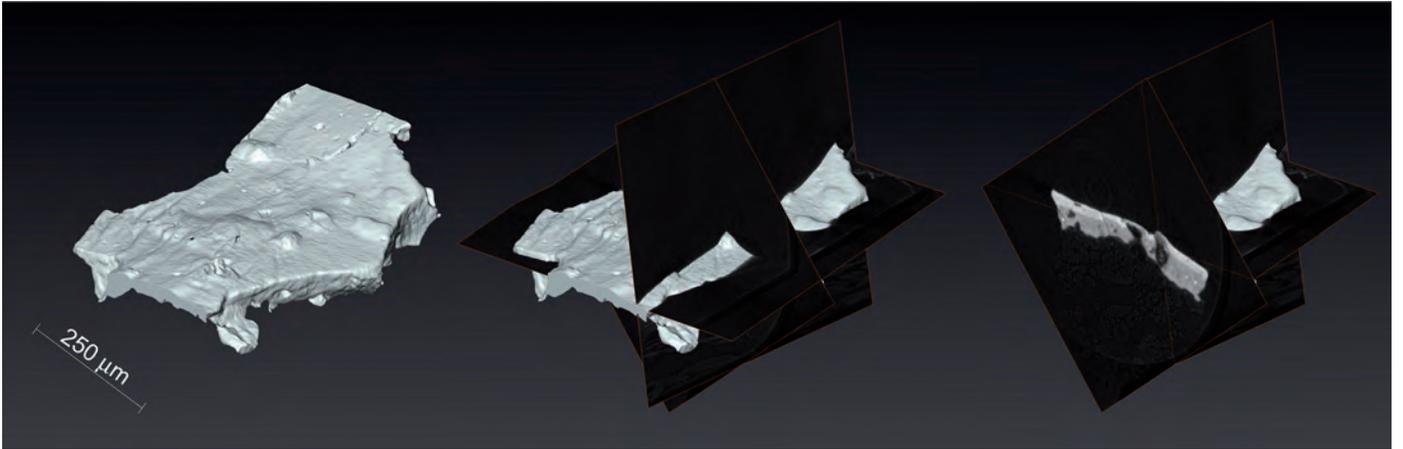
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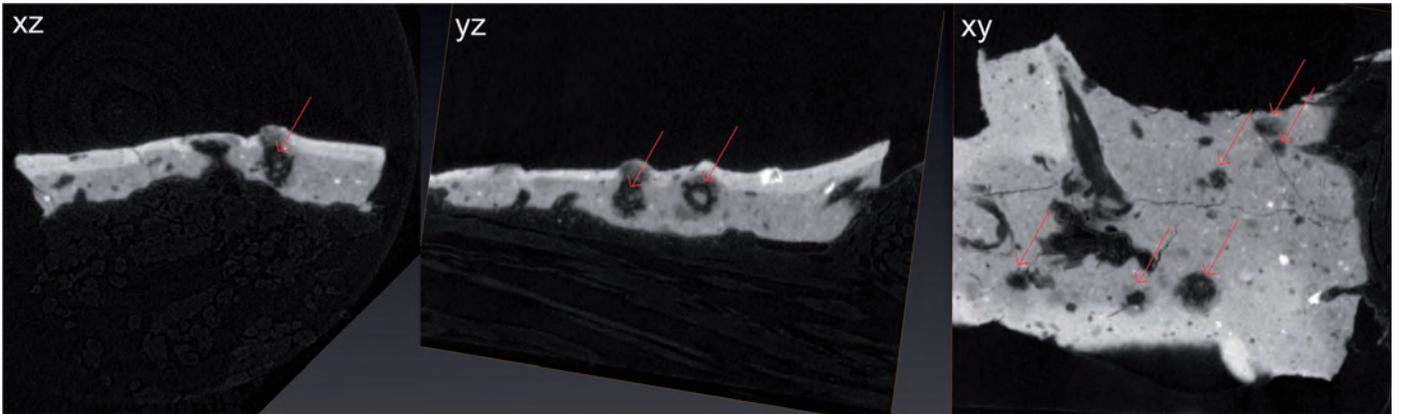
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III. 10
The sample surface: the red lines indicate micro-fissures in the layer.

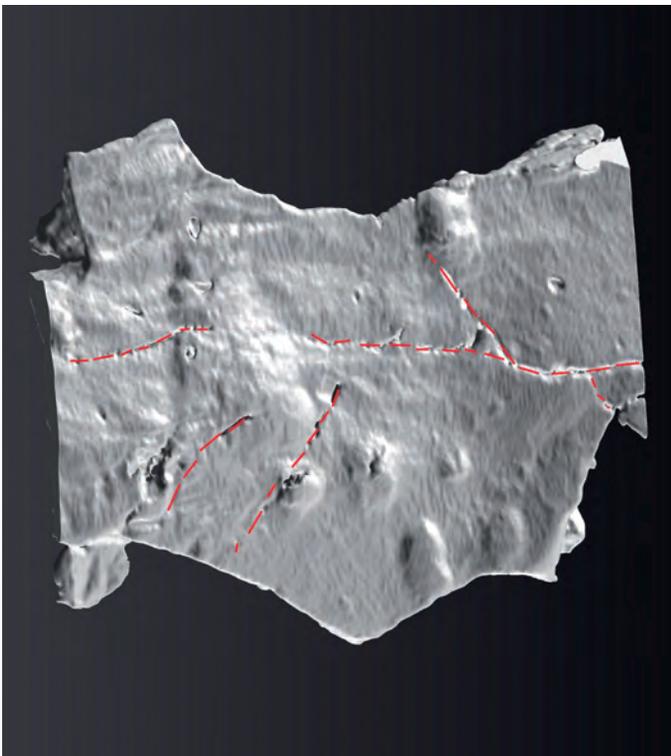
III. 11
Spatial proximity is illustrated by the colour-marked lead soap aggregates (yellow) and micro-fissures (red), suggesting that the aggregates triggered the formation of the cracks.



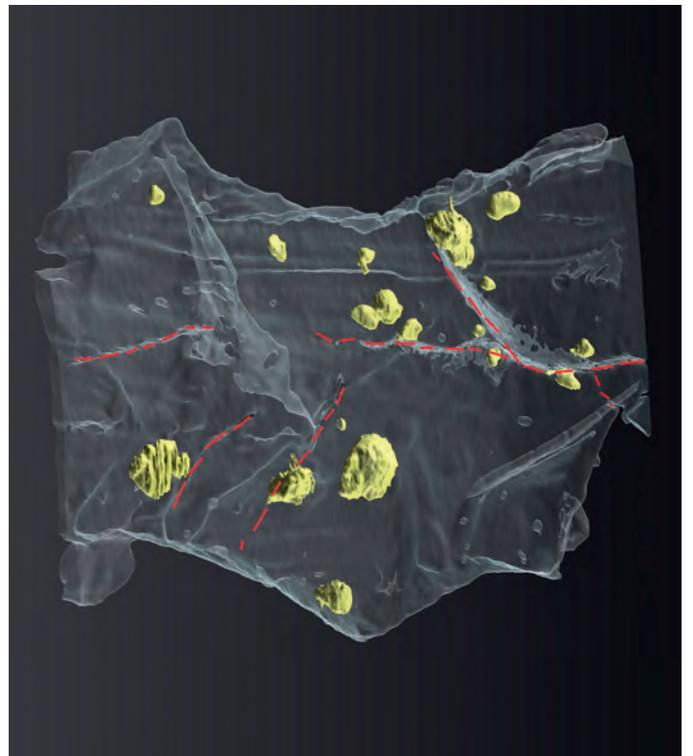
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9



10



11

The Venice Biennale and the structures of the art sector

BEAT WYSS / REGULA KRÄHENBÜHL / JÖRG SCHELLER

SIK-ISEA's Focus Project "*Kunstbetrieb*", headed by Professorial Fellow Beat Wyss and devoted to the workings of the art sector, is planning a systematic historical study of the Venice Biennale. Like no other exhibition format, this event so rich in tradition actually allows us to track structural changes in the art business. Founded in 1895 as a sales fair, the "World Exhibition of the art nations" (Wyss) has institutionalised itself as an art platform where unfolding processes of commercial differentiation can be observed.

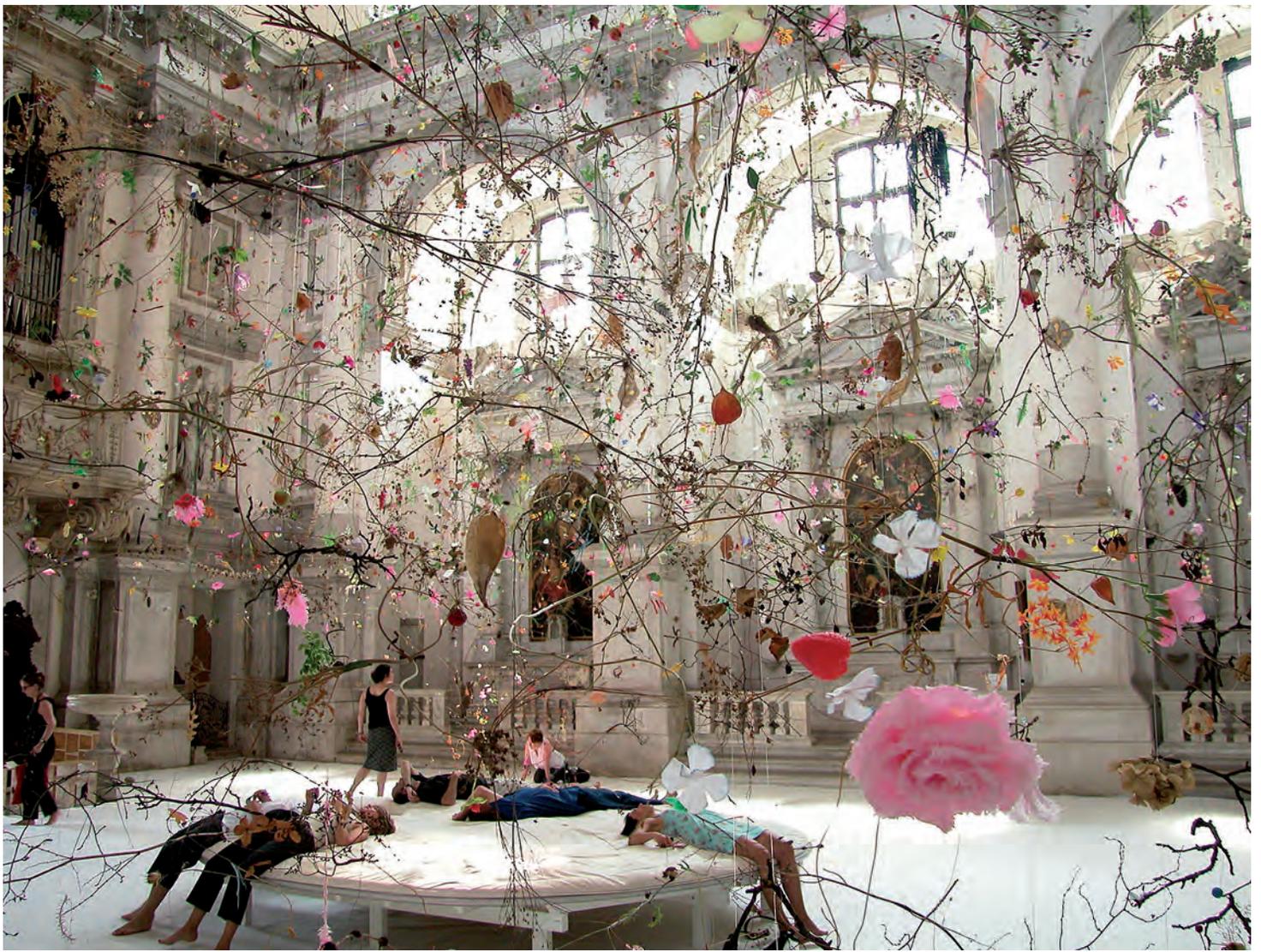


Illustration page 35
Gerda Steiner & Jörg Lenzlinger
Giardino Calante, 2003
Church of San Stae by the Canal Grande
Copyright/photo: Gerda Steiner & Jörg Lenzlinger

The research project

The idea behind the research is to centre on the Biennale as a window onto cultural politics. Their evolution, in an interplay between regionalist cultural identities and the strong pressures towards industrial and economic homogenisation unleashed by globalisation, will be examined from a perspective of cultural comparison, an approach which has so far remained rudimentary in art studies. Picking up and expanding on Niklas Luhmann's system-based cultural theory, this work will also hone in on fine art as a commodity.

Doctoral fellows and research associates will spend three years studying the pavilions of specific countries. Their research will follow a standard structure and methodology in order to underscore the comparative approach and ensure that findings do ultimately lend themselves to comparison. The focus will be on Central Europe, notably on countries that gave rise to an "émigré culture" in Switzerland following World War II. Accordingly, research associates Karolina Jeftic and Veronika Wolf will be examining the Serbian (Jeftic) and the Czechoslovak pavilion (Wolf). Scholarship holder Kinga Bodi from Budapest has agreed to conduct a historical analysis of Hungary's contributions, while a chronicler for the Romanian pavilion remains to be named. Jörg Scheller, assistant to Beat Wyss, will be tracking the Polish pavilion and Annika Hossain, who is writing her doctoral dissertation under Wyss, will explore the history of American input.

The interface with SIK-ISEA

As a Confederacy of regions with idiosyncrasies of their own, Switzerland – as a model for Europe – deserves particular attention in the overall context of this project. A well-grounded academic investigation into the cultural foreign policy of the *Eidgenossenschaft*, as articulated in its offerings to the Biennale, promises to provide exemplary insights into the relationship between local identity and national self-image. The research will address practices of inclusion and exclusion and the justifications given for them, as well as the factors behind shifting power relations, with a special focus on those Swiss regions that have played a significant role in cultural policy and against the general backdrop of international developments in politics and economics.

Also planned is a comprehensive documentation of Swiss participation in the Biennale, to be compiled by permanent staff at SIK-ISEA and published in the winter of 2011/2012 as a collection of essays. The Institute's documentation, inventories and SIKART departments, who are developing new Biennale datasets, will make a significant contribution to the project. The objectives here are to build SIK-ISEA's role as a centre of national research and to place this work within a broader horizon of international and cross-border issues.

Historical background to the research

The Biennale has been taking place in the Venice Giardini since 1895, and today 28 nations set up their pavilions there. In the recent past, the Biennale's institutional success has prompted many countries that do not have their own exhibition hall to rent space in town so that they too can present their artists. The Focus Project has set its sights on the Giardini, the "real home of the international art world" (Philip Ursprung 2006). As Laszlo Glozer observed at the centenary celebrations in 1995, it is there that "European history is paradoxically portrayed". Throughout the stages of its cultural settlement, with the creation, rededication and demolition of exhibition buildings, we can follow the trail of more than a hundred years of world history, which have turned the Biennale grounds into a kind of political world map. The miniature political globe of the Giardini will also be scrutinised for empty spaces. This does not only mean the half hundred or so national contributions that have no pavilion,

but also countries that never participate at all. It is not only the poorest regions of the world that are under-represented, but Islamic countries as well.

From a genealogical perspective, the Biennale draws on two traditions: on the one hand the salon, which emerged in 18th-century Paris as a cyclically recurring institution for the public discussion of art and critique. Its second, more recent ancestors are the world fairs, which have anchored arts and crafts firmly in their programme ever since the international exhibition in Paris in 1855.

The world fairs of the 19th century symbolise an early form of supranational power structures with imperial ambitions of a political and economic nature. They are early globalisation processes in miniature, and hence their paradox: the forward march of technological homogenisation side by side with the claim to cultural identity. Technological internationalism and cultural regionalism were articulated here as two sides of the same coin.

The interplay of hegemonic aspirations and regional identity

The Biennale offers us a multitude of case studies for this. First established in an effort to boost local tourism, the “Esposizione Internazionale d’Arte della Città di Venezia” was, in its early days, no more than a provincial arts spectacle for the Serenissima, unable to offer much in the way of vibrant culture to its well-heeled and mollycoddled guests beyond a few picturesque stone façades. An initial phase of internationalisation after 1907 shows that cultural identity starts out as a claim to command Europe’s cultural canon. Not all cultural regions, countries and classes are entitled to inscribe their traditions within the dominant canon of old European culture. Hegemonic identity is the branding of success. The Biennale is a cultural echo of the closed-door politics practised by the old Entente monarchies, preserving colonial sovereignty in art matters through a style fluctuating somewhere between academic traditions, Impressionism and *Jugendstil* while avant-gardes were resisted or ignored. It was not until 1920 that artists from post-Impressionism to *Brücke* won the respect of curators and found themselves exhibited. This was the year when Switzerland first attended, treading the line of “moderate” modernism, very much like the Biennale itself. In the central pavilion it presented forty artists, among them Cuno Amiet, Augusto Giacometti, Hermann Haller, Ferdinand Hodler and Albert Welti.

From 1922 to 1930, under the aegis of the *Duce*’s mistress Margherita Sarfatti, the Biennale showed the first coy signs of opening up to the present. In 1930, a royal decree transferred control of the Biennale away from the city of Venice to the fascist state, which took up its baton of hegemonic identity. Similar hegemonic claims were made by the modernists, whose aesthetic and political message was read as the universal model of progress.

After an “era of retrospectives” (Peter Joch 1995/2007) from 1948 to 1962, when the European avant-garde and international movements in contemporary art were granted very particular attention, apparently seeking to make up for past failings, there followed years of crisis and upheaval. In 1964 pop artist Robert Rauschenberg was the first American to be awarded a European art prize, clinching American dominance in the cultural life of the Old World. Later, the ’68 movement would turn, among other things, against the Biennale’s “market bondage” as a sales event, and that led, in 1970, to a cessation of all sales activities. With the establishment of art fairs, in Cologne in 1967 and Basel in 1970, the art system underwent some institutional differentiation, with exhibiting at one end and trading at the other.

Decolonisation from the sixties onwards generated an understanding of cultural processes that can be described as both post-colonial and post-modern. Modernistic internationalism became a target for criticism, while regional particularity and resilience, oppressed by those

modern ideologies, gained in stature. Today, then, the art system is determined by fragmented identities, competing not so much for dominance as for being the most noticeably different. The powerless, the exotic, the “other” have been adopted in one form or another. In this way, a pattern of cultural identity has reappeared which sits comfortably with modern notions of style: since Vasari, styles have been the formal peculiarities of regions, of interest to both the collector and the artist as a conscious formal quotation or an expression of cultural dominion.

Questions and hypotheses

This development cannot be simply filed away under a linear definition of cultural progress, as the multiculturalism of the early 1990s attempted. Questions remain, to which answers will be sought in the framework of the overall project. One discussion will be about whether the globalised art system is creating a new “world art” or whether it merely globalises the rules of Western art? We must also ask whether the worldwide “globalisation” of art is the calculated marketing of hybrid folklore amidst cycles of fashion and entertainment, or whether it can indeed contribute to understanding between peoples in the way football does. Perhaps there will be confirmation of the optimistic notion that this spectacle of regionalism in art provides an opportunity to visualise national, regional, religious, ethnic differences while simultaneously locating them, without prejudice, within the space of aesthetic communication.

Illustration page 37

Swiss Pavilion, constructed in 1951

Architect: Bruno Giacometti

Photo by: Foto Ferruzzi, Venice, 1952



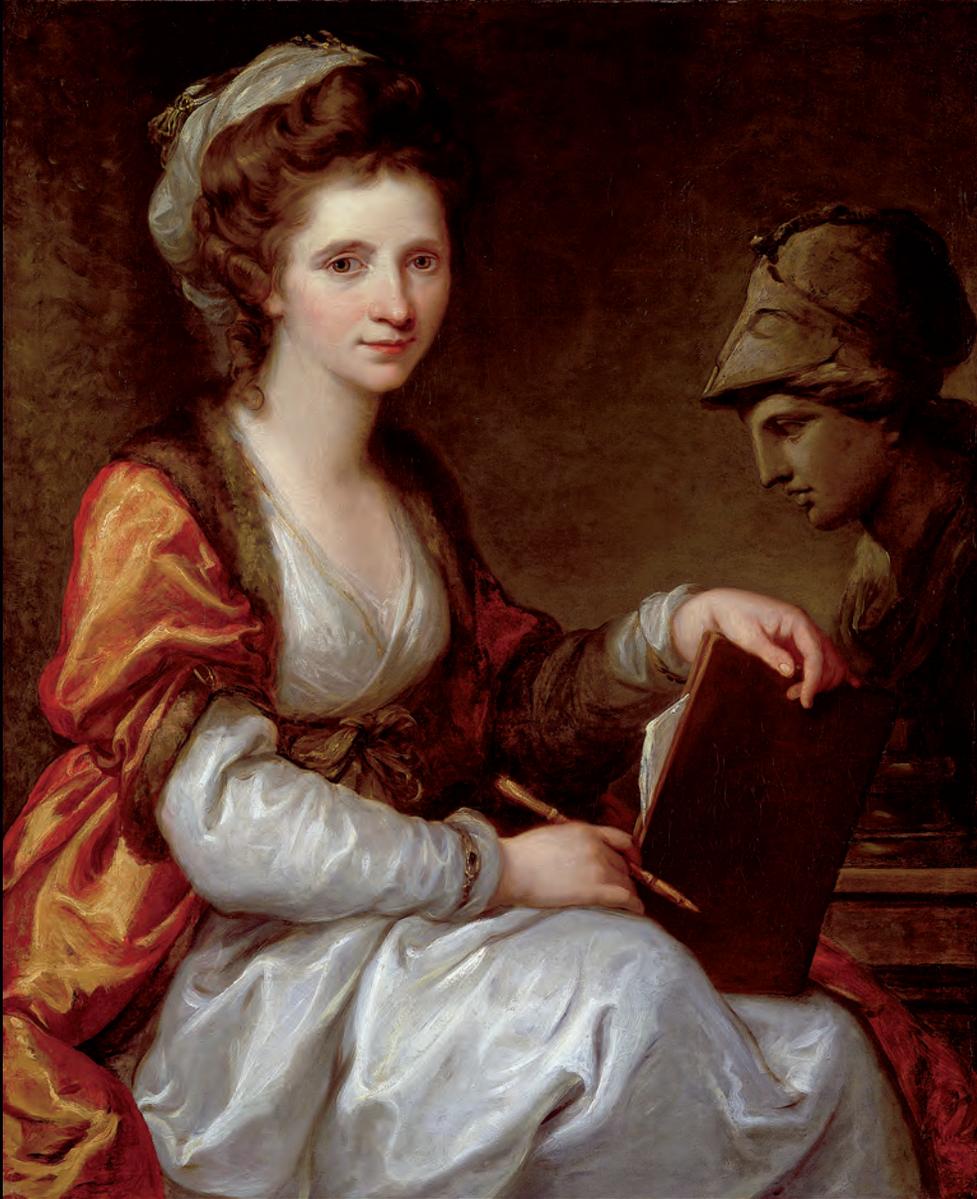
Impressions from the SIKART Lexicon and Database

At www.sikart.ch SIK-ISEA is maintaining a multi-lingual online lexicon and a database devoted to art in Switzerland and the Principality of Liechtenstein. As a Web-based reference work, which is updated daily, SIKART contains over 16,000 entries on historical and contemporary artists, 1,500 detailed biographical articles, 12,000 illustrations, 89,000 literature entries, 62,000 exhibition entries and 11,000 listed awards. There are many ways to combine the options for using this history resource free of charge. Since it first went online in spring 2006, www.sikart.ch has had over 750,000 visitors. SIKART is financed by the Confederation, the cantons and a number of foundations.



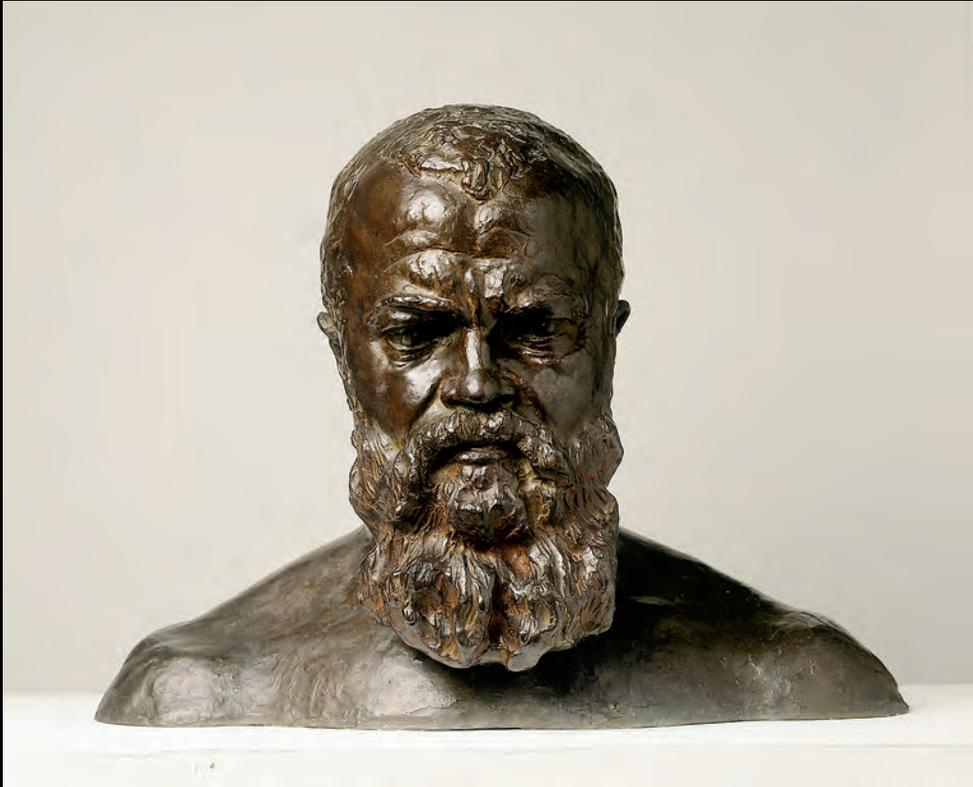
Tobias Stimmer (1539–1584)
Selbstbildnis [Self-Portrait], c. 1563
Ink drawing with watercolours on paper, 19.7 x 15 cm
Peyersche Tobias Stimmer Foundation,
Museum zu Allerheiligen, Schaffhausen
Photo: Museum zu Allerheiligen, Schaffhausen

One of 247 self-portraits on www.sikart.ch



Angelika Kauffmann (1741–1807)
Selbstbildnis [Self-Portrait], c. 1780
Oil on canvas, 93 x 76.5 cm
Bündner Kunstmuseum, Chur,
Gottfried Keller Foundation Collection
Photo: Bündner Kunstmuseum, Chur

One of 16,016 artists on www.sikart.ch



Auguste de Niederhäusern, a.k.a. Rodó, (1863–1913)
Autoportrait [Self-Portrait], 1905
Italianate bust, bronze, height 47 cm
Musée d'art et d'histoire, Geneva
Photo: SIK-ISEA

One of 3,028 sculptors on www.sikart.ch



Guido Gonzato (1896–1956)
Autoritratto [Self-Portrait], 1938–1945
Tempera and oil on wood, 34 x 32 cm
Copyright: Consuelo Gonzato
Photo: Museo d'arte di Mondrisio

One of 613 Ticino artists on www.sikart.ch



Félix Vallotton (1865–1925)
Autoportrait à l'âge de vingt ans [Self-Portrait at Twenty], 1885
Oil on canvas, 70 x 55.2 cm
Musée cantonal des beaux-arts, Lausanne
Photo: Musée cantonal des beaux-arts, Lausanne

One of 10,186 painters on www.sikart.ch



Augusto Giacometti (1877–1947)
Selbstbildnis [Self-Portrait], 1910
Oil on canvas, 41 x 31 cm
Bündner Kunstmuseum, Chur
Photo: Bündner Kunstmuseum, Chur

One of 1,500 detailed lexical entries on www.sikart.ch



Ferdinand Hodler (1853–1918)
Selbstbildnis mit Rosen [Self-Portrait with Roses], 1914
Oil on canvas, 43 x 39 cm
Museum zu Allerheiligen, Schaffhausen
Photo: Museum zu Allerheiligen, Schaffhausen

Electronic *catalogues raisonnés* on www.sikart.ch



Urs Lüthi (*1947)
Trash & Roses I, 2002
Photograph behind Plexiglas,
wood, paint, 200 x 139 x 9 cm
Copyright: Urs Lüthi
Photo: SIK-ISEA

Contemporary art on www.sikart.ch



Pipilotti Rist (*1962)

Selbstlos im Lavabad [*Selfless in the Bath of Lava*], 1994

Video and audio installation, single-channel video tape

1 CASIO 510 LCD screen sunk in the floor,

1 DVD player, Ed. 3 + 1AP

Copyright: courtesy of the artist,

Hauser & Wirth, Zurich,

London and Luhring Augustine,

New York, © Pipilotti Rist

Photo: Pipilotti Rist, Zurich

Electronic art on www.sikart.ch



Roman Signer (*1938)
Schweben [Hovering], 1995
Black-and-white photograph, 36 x 24 cm
Copyright: Roman Signer,
courtesy of Roman Signer
and Galerie Hauser & Wirth, Zurich
Photo: Stefan Rohner, St. Gallen

Performance on www.sikart.ch

People, Facts, Figures

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Ferdinand Hodler.Catalogue Raisonné of the Paintings

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ActiveArchives.Documentation and Study of Media Art
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[Artist's Correspondence]

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Projects

Detailed project information
can be found at
www.sik-isea.ch

Ongoing Basic Research Projects

AktiveArchive. Dokumentation
und Erforschung von Medienkunst in
der Schweiz

[Active Archives. Media Art in Switzerland:
Documentation and Research]

Led by: IRENE SCHUBIGER
Partner: BERN UNIVERSITY OF THE
ARTS (HKB) (2004–2008)

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
[Avant-Gardes Focused Through Art Criti-
cism: A Tribute to Carola Giedion-Welcker
(1893–1979)] Symposium (22 & 23/10/09)
and 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).

[Centre and Periphery. The Education of
Swiss Artists at the Paris Ecole des Beaux-
Arts, 1793–1863] Publication

Led by: PAUL-ANDRÉ JACCARD,
PASCAL GRIENER
(University of Neuchâtel)
Partner: UNIVERSITY OF
NEUCHÂTEL,
Department of Art History
and Museology

Cuno Amiet (1868–1961).
Catalogue raisonné des gemalten
Frühwerks (1883–1919) (Œuvrekatologe
Schweizer Künstler)

[Cuno Amiet (1868–1961).
Catalogue Raisonné of Early Painted Works
(1883–1919)]
(*Catalogues Raisonnés* of Swiss Artists)

Led by: FRANZ MÜLLER

Digitales Kunstarchiv SIK-ISEA. Doku-
mentations- und Nachlassbestände online
[SIK-ISEA Digitalised Art Archive. Docu-
mentation and Bequest Collections online]

Led by: MICHAEL SCHMID

Expansion der Moderne.
50er-Jahre Schweiz.
[Expansion of the Modern.
1950s Switzerland]

Symposium (24–26/10/07) and
publication (outlines)

Led by: JUERG ALBRECHT
Partners: UNIVERSITY OF ZÜRICH,
Institute of Art History
(Kornelia Imesch);
UNIVERSITY OF ZÜRICH,
Chair of Political Philoso-
phy, Philosophy Seminar
(Georg Kohler);
Swiss Federal Institute of
Technology (gta),
ETH ZÜRICH (Andreas
Tönnemann, Bruno
Maurer); ACCADEMIA DI
ARCHITETTURA, Mendrisio
(Stanislaus von Moos)

Félix Vallotton (1865–1925).

Critique d'art.

[Félix Vallotton (1865–1925).

Critique of Art] Publication

Led by: PAUL-ANDRÉ JACCARD

Partner: FONDATION FÉLIX
VALLOTTON, Lausanne

Ferdinand Hodler (1853–1918).

Catalogue raisonné der Gemälde, Band 1:

Die Landschaften.

[Ferdinand Hodler (1853–1918).

Catalogue Raisonné of Paintings, Volume 1:

The Landscapes] Online version

Led by: MATTHIAS OBERLI

Institutsgeschichte SIK-ISEA.

[History of the Institute SIK-ISEA]

Publication

Led by: URS HOBI

Interview-Dokumentation. Gespräche mit
jungen Schweizer Kunstschaffenden online

[Oral History Documents. Interviews with
Young Swiss Artists online]

Led by: MICHAEL SCHMID

James Pradier (1790–1852). *Catalogue rai-
sonné* (Œuvrekataloge Schweizer Künstler)
(*Catalogues Raisonnés* of Swiss Artists)

Led by: PAUL-ANDRÉ JACCARD

Partner: CLAUDE LAPAIRE (author)

Kompendium der Bildstörungen beim ana-
logen Video.

[Compendium of Image Distortions in
Analogue Video]

Publication (KUNSTmaterial)

(ActiveArchives sub-project)

Led by: KAROLINE BELTINGER

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

Le marché de l'art en Suisse.

Du XIX^e siècle à nos jours.

[The Art Market in Switzerland.

19th Century until Today]

Colloquium (6 & 7/11/09) and
publication (outlines)

Led by: PAUL-ANDRÉ JACCARD

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

Léopold Robert (1794–1835).

Correspondance d'artiste.

[Léopold Robert (1794–1835).

Artist's correspondence]. Publication

Led by: PAUL-ANDRÉ JACCARD,

PASCAL GRIENER

(University of Neuchâtel)

Partner: UNIVERSITY

OF NEUCHÂTEL,

Department of Art History
and Museology

Niklaus Manuel (um 1484–1530).

Catalogue raisonné

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.

[The Peyersche Tobias Stimmer Founda-
tion in the Museum zu Allerheiligen,
Schaffhausen] Collection catalogue

Led by: MICHAEL TOMASCHETT

(until September 2009),

JUERG ALBRECHT

(from October 2009)

Partner: PEYERSCHE TOBIAS
STIMMER FOUNDATION,
Schaffhausen

Schweizer Videobänder der 1970er
und 1980er Jahre online

[Swiss Videos of the 1970s and 1980s

online] (ActiveArchives sub-project)

Led by: IRENE SCHUBIGER

SIKART Lexikon und Datenbank zur
Kunst in der Schweiz und im Fürstentum
Liechtenstein

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

Led by: MATTHIAS OBERLI

Verena Loewensberg (1912–1986).

Monografie und Werkverzeichnis

[Verena Loewensberg (1912–1986).

Monograph and Work Index]

(*Catalogues Raisonnés* of Swiss Artists)

Led by: JUERG ALBRECHT

Partners: ELISABETH GROSSMANN

(author), HENRIETTE

CORAY, RENATE HOLLIGER

Virtuelle Vitrienen. Online-Präsentation
von Künstlernachlässen im Nachlassarchiv
SIK-ISEA

[Virtual Showcase. Online Presentation of
Artists' Bequests in the SIK-ISEA Bequests
Archive]

Led by: MICHAEL SCHMID



Research Promotion Programme

Since October 2008, SIK-ISEA's profile within the changing landscape of research and higher education has been that of an Institute for Advanced Study, and this new role entails greater collaboration with the university sector. The primary instrument here 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

The Venice Biennale and Structures in the Art Sector

Led by: BEAT WYSS

Sub-projects:

Polish Participation in the Venice Biennale (monograph)

Author: JÖRG SCHELLER

US Participation in the Venice Biennale (dissertation)

Author: ANNIKA HOSSAIN

Swiss Participation in the Venice Biennale (essays)

Led by: REGULA KRÄHENBÜHL

Focus Project on Art History

Sub-projects:

Ferdinand Hodler (1853–1918).

Catalogue Raisonné of Paintings

(*Catalogues Raisonnés* of Swiss Artists)

Led by: OSKAR BÄTSCHMANN,
PAUL MÜLLER

Art Around 1900

Led by: OSKAR BÄTSCHMANN

Gendered Sculpture.

Constructions of the Male and Female in Wilhelm Lehmbruck (dissertation)

Author: TERESA ENDE

Reviving the Arts around 1900:

Magic and Other Rituals (dissertation)

Author: CHONJA LEE

Focus Project on Art Technology

Painting in the Early 20th Century.

Investigations of Technology and Conservation

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

Sub-projects:

Technological Research into Paintings by Ferdinand Hodler (Part 2)

Led by: KAROLINE BELTINGER

Technological Research into Early Paintings by Cuno Amiet

Led by: KAROLINE BELTINGER

Nobody has colours like mine:

Studies of Ernst Ludwig Kirchner's Painting Technique (dissertation)

Author: HEIDE SKOWRANEK

Reconstruction and Analysis of Hand-Ground Tempera Paints from the Studio of Cuno Amiet

Led by: ESTER FERREIRA

3D-Synchrotron X-ray Microtomography Study of Painting Samples

Led by: ESTER FERREIRA

This project led by Ester Ferreira is featured in the article "Examining samples from paintings with 3D synchrotron x-ray microtomography", cf. pp. 26-33)



Ferdinand Hodler

Die Landschaften

Catalogue raisonné der Gemälde

1

Teilband 1



Ferdinand Hodler

Die Landschaften

Catalogue raisonné der Gemälde

1

Teilband 2



Ferdinand Hodler
FONDATION BEYBLER, NIPPEN/BASEL

MUSEEN DER SCHWEIZ

SCHWEIZER VIDEOKUNST DER 1970er
UND 1980er JAHRE, EINE REKONSTRUKTION
Hrsg. von Irene Schubiger

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MUSEEN SUISSES

Musée d'art et d'histoire, Genève

Ferdinand Hodler



CLAUDE LAPAIRE

CATALOGUE RAISONNÉ

JAMES PRADIER
et la sculpture française de la génération romantique



Publications

Published in 2009

Publications 1951–2009 (selected)

186	titles in
277	volumes
59,252	printed pages
80,027	illustrations
609	authors
	(excluding lexicon entries).
	Collaboration with
45	publishers at home and abroad
83	translations (French, Italian, English, Spanish, Japanese, Cantonese).
51	exhibition catalogues
28	catalogues of works
28	collection catalogues
25	monographs
22	volumes in the series “Museen der Schweiz” on Swiss museums
9	“UBS Art Guides”
7	yearbooks
4	volumes of “outlines”

OSKAR BÄTSCHMANN, MATTHIAS FREHNER, HANS-JÖRG HEUSSER (EDS.)

Ferdinand Hodler. *Die Forschung – Die Anfänge – Die Arbeit – Der Erfolg – Der Kontext* [Ferdinand Hodler. *The Research – The Beginnings – The Work – The Success – The Context*]

Proceedings of the symposium in Bern, 17–18/4/2008 (outlines, vol. 4)

Contributions by Marie Therese Bättschmann, Oskar Bättschmann, Marcel Baumgartner, Karoline Beltinger, Regula Bolleter, Monika Brunner, Gabriela Christen, Matthias Fischer, Dario Gamboni, Pascal Griener, Sharon L. Hirsh, Werner Hofmann, Philippe Kaenel, Erwin Marti, Paul Müller, Bernd Nicolai, Matthias Oberli, Nicole Quellet-Soguel, Anna Stoll, Bernadette Walter

Zurich: SIK-ISEA, 2009

336 pages, 187 illustrations (articles in German, French and English)

ISBN 978-3-908196-70-9, ISSN 1660-8712

SAM KELLER (ED.)

Fondation Beyeler, Riehen/Basel (*Museen der Schweiz*, vol. 22)

Contributions by Philippe Büttner, Antje Denner, Roman Hollenstein, Sylvia Mutti, Hans-Peter Wittwer

Zurich: SIK-ISEA / Geneva: Fondation BNP Paribas, 2009

128 pages, 130 illustrations (editions in German, French and English;

an Italian edition will appear in 2010)

ISBN 978-3-908196-71-6 (German), ISBN 978-3-908196-72-3 (French),

ISBN 978-3-908196-74-7 (Italian), ISBN 978-3-908196-73-0 (English)

IRENE SCHUBIGER (ED.)

Reconstructing Swiss Video Art from the 1970s and 1980s

Contributions by Christoph Blase, Sabine Breitwieser, Wolfgang Ernst, Christiane Fricke, Johannes Gfeller, Christoph Lichtin, René Pulfer/Sibylle Omlin, Joanna Phillips, Jochen Saueracker, Irene Schubiger, Gaby Wijers

Zurich: jrp|ringier, 2009. 248 pages, 255 illustrations (German edition) /

184 pages, 206 illustrations (English edition)

ISBN 978-3-03764-053-1 (German), ISBN 978-3-03764-054-8 (English)

SIK-ISEA 2008, Annual Report

Spotlights: Juerg Albrecht and Paul Müller, “Ferdinand Hodler (1853–1918).

Catalogue Raisonné of Paintings”; Paul-André Jaccard, “20 Years *Antenne romande*”; Matthias Oberli “Professorial Fellows at SIK-ISEA”

Zurich: SIK-ISEA, 2009. 82 pages, 27 illustrations (German and French editions) / 70 pages, 28 illustrations (English edition)

ISSN 1663-4942 (German), ISSN 1663-4969 (French), ISSN 1663-4950 (English)

Work Areas

Library	End 2009	Increase 2009
Books and Reference Works	84,743	1,423
Journal Volumes	12,449	290
Auction Catalogues	15,646	123
Other Media	761	46
Online Databases (Licenses)	10	1
Total Library Holdings SIK-ISEA (all media)	113,609	1,883
Prof. E. Hüttinger Library / A. Bühler Donation	13,859	-3,124
Library Users	1,780	126

The reporting year saw the effective completion of a library review. The basic holdings of the Prof. Eduard Hüttinger Library / Annette Bühler Donation have been pruned, as duplicates have now been removed; the holdings have been listed in a new online catalogue (<http://bibliothek.sikart.ch/huettinger/>). New acquisitions for the Hüttinger Library continue, as previously, to be listed in the networked Swiss catalogue NEBIS and in the full SIK-ISEA index. Since April 2009, the NEBIS catalogue has provided enriched information on some new acquisitions by displaying a scanned title page and index of contents in the display and research tools.

Documentation and Bequests Archive

	2009	2008
Artist and Institution Portfolios	18,293	17,500
Artists' Bequest Papers and Omnibus Volumes	281	277
Surveyed Newspapers	16	16
Surveyed Art Journals	13	10
Requests for Information	500	500
Interviews with Young Artists	10	1
Virtual Showcase of Artists' Bequests	9	5

2009 was primarily devoted to pressing ahead with digitisation, expanding the Virtual Showcase of Artists' Bequests and placing more interviews from the Young Artists project online. Once the project to digitise the Roman Signer Archive had been completed, work began in 2009 on scanning the Giovanni Giacometti registers. The other visual documents for the Virtual Showcase were inventoried in the SIK-ISEA database using a new template designed by the documentation team and prepared for publication on the SIKART document tab. The team composed 4 new Virtual Showcases (Karl Geiser, Giovanni Giacometti, Otto Meyer-Amden and Aldo Walker) and posted them on www.sik-isea.ch. 9 new interviews with artists in German-speaking Switzerland were likewise published. Over the year, new filing cabinets were fitted in the documentation unit, the entire stock was rearranged, parts of the Bequests Archive were placed in intermediate storage and a new external archive was

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set up. A vigorous exchange was furthermore conducted with leading international art archives (Deutsches Kunstarchiv, Documenta Archive, Basis Wien in Vienna, Institut für Moderne Kunst and others) in the form of working conferences in Zurich and Nuremberg.

SIKART Lexicon and Database

	End 2009	Increase 2009
Artists	16,016	328
Biographical Articles	1,497	66
Literature incl. Newspaper Articles	89,727	2,566
Exhibitions	62,030	2,364
Works with illustrations	12,419	2,331
Awards	11,245	1,562

SIKART reflected another focus of artistic activity in 2009 by systematically recording awards and prizes made to artists in Switzerland. One of the key tasks for SIKART, in conjunction with the project ActiveArchives funded by the Federal Office of Culture (BAK), was to draw up new standards and lists of artists to facilitate the comprehensive documentation of electronic art. Collaboration with national and international online lexica and databases devoted to art and art history intensified during the reporting year. In February 2009, for example, SIK-ISEA hosted a working meeting of european-art.net that SIKART helped to organise. In December 2009, together with the Swiss History Lexicon, SIKART held a workshop at SIK-ISEA on Biographies in Electronic Reference Works, attended by well-known online history and art history portals. With 400 visitors a day and 525,000 hits in an average month, SIKART is by far the most frequently consulted online database in the artistic domain in Switzerland.

SIK-ISEA Database

	End 2009	Increase 2009
Artists	25,823	793
Biographies, Exhibition and Literature References	206,223	9,192
Exhibitions	36,128	2,047
Artworks	83,048	2,792
Auctioneers, Galleries, Museums, Collections, Institutions	10,037	541
Digitised Documents	24,576	2,713

Uploading the online version of the “*Catalogue Raisonné* of Ferdinand Hodler: The Landscapes” to www.sik-isea.ch on 19 May 2009 was a major milestone for the SIK-ISEA database. More electronic *catalogues raisonnés* are to be generated by the SIK-ISEA database in coming years and made available on the Web to researchers and interested members of the public. In March 2009, together with the Fondation Aloïse in Chigny, SIK-ISEA began compiling an electronic catalogue of Aloïse Corbaz, a proponent of Art Brut in Western Switzerland (1886–1964). The SIK-ISEA database underwent an external audit in spring 2009, with positive results.

Inventorisation, Image Archive, Photography and Image Processing

	End 2009	Increase 2009
Archive Numbers (Inventorisation, Image Archive and SIKART)	95,829	2,130
Photographs (external contracts)	377	377

Inventorisation focussed on works by the artists Eva Aeppli, Aloïse Corbaz, Cuno Amiet, Ferdinand Hodler, and on exhibitions about Friedrich Kuhn, Rolf Winnewisser and Urs Lüthi as well as works by Swiss artists in private collections. Professional digital photography is now well established at SIK-ISEA and has largely replaced analogue photography. A second workstation has been created for digital image processing to cope more effectively with the growing number of digitisation contracts.

Expertise and Appraisals

	2009	2008
Archive Extracts (Clarifications of Authorship)	104	118
Appraisals	21	23

Compared with last year, the demand for archive extracts has declined somewhat, due to normal fluctuations in annual demand. Clarifications of authorship were carried out at SIK-ISEA during the reporting year for works by Cuno Amiet, Adolf Dietrich, Ferdinand Hodler, Robert Zünd, Albert Anker, Giovanni Giacometti and many more well-known Swiss artists.

Art Technology Services

	2009	2008
Conservation, Restoration	87	107
Technological Examinations, Material Analyses (Dating, Genesis Issues, State of Preservation)	81	71

Contracts were placed in 45 cases (+33 on the previous year) by public collections, in 37 cases (-14 on the previous year) by large institutions, companies and auctioneers, and in 86 cases (-19 on the previous year) by private individuals. In addition to the work listed in the table, 66 paintings and prints from the collections of the restaurant Kronenhalle and the Johann Jacobs Museum (both in Zurich) were examined in greater detail to establish their condition. The services available for the conservation and restoration of contemporary art were consolidated thanks to the appointment of a restoration assistant specialised in the field.

Events

SIK-ISEA Events

Forms of New Partnership: Private Art Collections and Public Museums. Symposium (4 May 2009)

SIK-ISEA and the Swiss Art Association hosted a conference where representatives of public museums were able to discuss formats for public-private partnership with private collectors and art historians.

ActiveArchives: Working conferences with the eleven biggest video collections in Switzerland (24 June 2009 and 4 November 2009)

These two meetings were devoted to the following themes: “Terminology, Documentation, Inventorisation” (24 June) and “Online Presentation and (Meta-)Databases for Collections of Electronic Art” (4 November). The conferences were organised and led by Irene Schubiger, SIK-ISEA.

Ferdinand Hodler. The Research – The Beginnings – The Work – The Success – The Context. Book Presentation (30 September 2009)

Under the title “Ferdinand Hodler. Die Forschung – Die Anfänge – Die Arbeit – Der Erfolg – Der Kontext”, SIK-ISEA presented the proceedings of the international symposium on Ferdinand Hodler that had taken place in Bern (17/18 April 2008). This fourth volume in the series “outlines” brings together the latest research findings on the painting of Ferdinand Hodler (1853–1918).

Self-Portraits around 1900. *Je est un autre*: The Slippery Subject of Portraits of the Artist. Workshop (30 September 2009)

The purpose of this workshop held for doctoral students by SIK-ISEA was to offer academics researching into artists’ self-portraits a platform to exchange findings and methods.

Avant-Gardes Focused through Art Criticism.

A Tribute to Carola Giedion-Welcker (1893–1979). Symposium (22, 23 October 2009)

SIK-ISEA organised this interdisciplinary symposium along with Dr. Iris Bruderer, who wrote the monograph on Carola Giedion-Welcker published in 2008. The conference examined the role and function of art criticism in enabling avant-garde currents in literature and the fine arts to break through. It centred on the Zurich-based art historian Carola Giedion-Welcker, who was part of the international modernist network and worked as an art and literary critic. Much attention was devoted to the national and international contextualisation of her work.

The Art Market in Switzerland (19th Century–Today). Colloquium (6, 7 November 2009)

SIK-ISEA organised this interdisciplinary colloquium together with the History Department at the University of Lausanne. The aim was to explore the history of the art market in Switzerland from the 19th century until the present day, consider the current state of affairs and raise questions about prospects for the art market in the era of globalisation.

Annual Cocktail of the Association for the Promotion of SIK-ISEA (3 December 2009)

Prof. Dr. Michael Hagner, who holds the Chair in the Study of Science at the Swiss Federal Institute of Technology in Zurich, delivered a keynote lecture entitled “On Bones, Neurons Around Implicit Knowledge and One or Two Things I Know About Art”.

SIK-ISEA Participating Events

europa-art.net: working conference (27 February 2009)

The annual working conference of europa-art.net representatives (Kunstbulletin in Switzerland, Basis Wien in Vienna, documenta archive in Kassel, Saxon State Library in Dresden, Academy of Fine Arts in Prague, National Museum of Contemporary Art in Bucharest) was hosted by SIK-ISEA. The occasion was organised by Michael Schmid and Michael Tomaschett, SIK-ISEA, together with Kunstbulletin.

Reconstructing Swiss Video Art from the 1970s and 1980s.

Book presentation (16 September 2009)

“Reconstructing Swiss Video Art from the 1970s and 1980s”, edited by Irene Schubiger of SIK-ISEA, has been published in German and in an abridged English translation. These two volumes were presented to the press and public at the Art Museum in Lucerne. They are based on the eponymous exhibition and the symposium organised by the research project ActiveArchives, initiated in 2008 in partnership with the Lucerne Art Museum and held on its premises.

Media History of the Arts. Workshop (24 October 2009)

This workshop, organised by SIK-ISEA together with the Institute of Art History at the University of Zurich (KHIST), gave doctoral students an opportunity to present and discuss their research.

Atelier on Biographies in Art History. Workshop (28 October 2009)

The purpose of this workshop, organised by SIK-ISEA in partnership with the Institute of Art History at the University of Zurich (KHIST) and the Italian Cultural Institute in Zurich, was to enable researchers to present their work in the field of constructing biographies in art history and to discuss it with others.

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Cuno Amiet: Stylistic Criteria. Lecture (4 November 2009)

Collaboration with AXA Art Insurance offered SIK-ISEA an opportunity to ask Viola Radlach, a member of the research staff working on the *catalogue raisonné* for Cuno Amiet, to give a lecture on the subject: “Original, Copy, Forgery? Stylistic Criteria”.

Förderpreis [Promotional Grant Award] Scientific Study of Art (5 November 2009)

SIK-ISEA hosted the award of the *Förderpreis Kunstwissenschaft* by the Alfred Richterich Foundation and the Association of Art Historians in Switzerland. This promotional grant is awarded for outstanding contributions to research in the field of art studies. In 2009 the Junior Prize went to Rosangela Cuffaro (“Fakhr ad-Din II alla corte dei Medici (1613–1615): collezionismo, architettura e «ars topiaria» tra Firenze e Beirut” [Fakhr ad-Din II at the Medici Court: collecting, architecture and topiary between Florence and Beirut]) and the Senior Prize to Johanna Schär (“1969–1970: Jeff Wall et ses débuts, retour sur l’origine d’un mythe” [1969–1970: Jeff Wall and his beginnings, back to the origins of a myth]).

Giovanni Giacometti corresponds (12 November 2009)

The Museum of Fine Arts in Bern marked the exhibition “Giovanni Giacometti: Colour in the Light” with a reading from the artist’s letters. It was introduced by Viola Radlach, who has published Giovanni Giacometti’s correspondence with his family and with Cuno Amiet.

Biographies in Electronic Reference Works. Workshop (8 December 2009)

The workshop held at SIK-ISEA was a collaborative effort with the Historical Dictionary of Switzerland. Representatives of the major biographical databases and archives in Switzerland came together to discuss synergies in the field of online biography and the electronic presentation of archive material.

Upcoming Conferences

Art and Career. Symposium (27, 28 May 2010)

This international symposium is designed and organised by SIK-ISEA.

SIK-ISEA Guided Tours

Guided Tours of the Villa Bleuler	2009	2008	2007
Total Guided Tours	16	20	16
Higher Education Institutions	7	10	8
Partners, Benefactors, Sponsors	2	2	2
Others (Committees, Foundations, Associations, etc.)	7	8	6

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 them to make greater use of the research infrastructure while they are still 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	2009 CHF	2008 CHF
Contributions and Donations		
From the Association for the Promotion of SIK-ISEA	245,000	245,000
Donations	201,000	330,000
Subsidies		
Swiss Confederation	2,550,000	2,400,000
Canton of Zurich	1,050,000	1,050,000
City of Zurich	229,548	227,545
Other Cantons and Municipalities	25,550	27,800
Income from Operations	3,302,084	2,451,377
Other Income	427,749	488,863
Total Revenues	8,030,931	7,220,585

Expenses	2009 CHF	2008 CHF
Expenses for Goods and Services		
Goods and Auxiliary Goods	328,373	251,949
Fees and Services of Third Parties	853,550	672,379
Travel Expenses	69,600	73,646
Personnel Expenses		
Salaries and Wages	5,068,695	4,532,958
Social Contributions and Others	861,067	792,403
Other Operational Expenses		
Rent	65,396	50,414
Maintenance and Repairs	152,112	177,657
Insurance	63,461	72,187
Electricity, Water and Supplies	75,598	83,408
Office and Administrative Expenses	143,493	132,880
Publicity	60,950	60,099
Depreciation of Operational Fixed Assets	89,675	76,160
Other Operational Expenses	91,469	151,423
Total Expenses	7,923,439	7,127,563
Profit Before Interest and Real Estate	107,492	93,022
Interest Revenue	2,834	20,044
Interest Expenses	-1,225	-1,081
Real Estate Accounts Villa Bleuler	-231,494	-230,238
Real Estate Accounts Franz and Margrit Rederer Haus	-11,271	-42,796
Change in Provisions Net	137,692	163,017
Surplus	4,028	1,968

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Balance Sheet at 31 December 2009

Assets	31.12.2009 CHF	31.12.2008 CHF
Current Assets		
Cash	1,879,331	1,529,224
Receivables Less Allowance for Doubtful Accounts	49,541	15,877
Other Receivables	29,006	7,315
Work in Progress	473,650	399,000
Capitalised Project Costs	3,508,279	1,929,284
Prepaid Expenses	133,820	43,057
Total Current Assets	6,073,627	3,923,757
Fixed Assets		
Equipment		
Library, Documentation	500,000	500,000
Works of Art	11,000	11,000
Furniture, Office Machinery	112,548	124,954
Computers, Appliances and Technical Installations	91,076	99,586
Property		
Real Estate Villa Bleuler and Kutscherhaus	19,210,001	19,275,001
Installations Villa Bleuler	826,431	841,432
Real Estate Franz and Margrit Rederer	1,056,500	1,067,500
Total Fixed Assets	21,807,556	21,919,473
Total Assets	27,881,183	25,843,230

	31.12.2009 CHF	31.12.2008 CHF
Liabilities and Equity		
Liabilities		
Short-Term Liabilities		
Accounts Payable	226,297	251,202
Other Payables	159,082	219,650
Payments on Advance for Projects	6,623,909	4,518,820
Accrued Expenses and Provisions	271,500	197,500
Total Short-Term Liabilities	7,280,788	5,187,172
Liabilities Villa Bleuler		
Provision for Maintenance	928,600	862,600
Subsidies from the State	2,964,082	3,179,602
Other Liabilities		
Provisions	1,310,836	1,436,527
Total Long-Term Liabilities	5,203,518	5,478,729
Foundation Capital	20,000	20,000
Free Capital	14,410,125	14,104,605
Donation Franz and Margrit Rederer Haus	900,000	900,000
Retained Earnings Beginning of Year	62,724	60,756
Surplus	4,028	1,968
Total Equity	15,396,877	15,177,329
Total Liabilities and Equity	27,881,183	25,843,230
Notes		
Assets Pledged		
Villa Bleuler		
Obligations	8,800,000	8,800,000
Real Estate Franz and Margrit Rederer		
Obligations	75,000	75,000
Fire-Insurance Value of Fixed Assets (incl. Addition for Replacement Value)		
Villa Bleuler		
Kutscherhaus	2,768,600	2,768,600
Office Building	14,817,000	14,817,500
Library	7,243,000	7,255,300
Real Estate Franz and Margrit Rederer	936,200	936,200
Archive, Library, Facilities	18,270,000	18,270,000
Payables to Pension Plan		
Pensionskasse Stadt Zürich	59,009	56,014

Risk Assessment

The Foundation's Board of Trustees 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.

Bursar's Report

Income Statement

At the end of the reporting year, total revenues stood at CHF 8.0m. This is an increase of 11% and essentially due to the rise in our income from operations. Public subsidies, for which we are deeply grateful, amounted by the end of 2009 to CHF 3.9m. Thanks to these contributions, the Institute was once again able to finance approximately 85% of its basic operations. As in previous years, the shortfall was made up by third-party funds and donations.

Earned income grew 27% year-on-year to CHF 3.7m. Of this figure, CHF 1.2m was generated by the diverse external services provided by the Institute. Project volume grew in total to CHF 2.5m. This was fully funded by third parties in line with our targets. The 47% increase in project volume saw a similarly steep rise in expenses for goods and services. Personnel expenses were up from CHF 5.3m to CHF 5.9m due to an expansion in staff to 52.2 full-time equivalents. At the end of 2009, the Institute's expenses totalled CHF 7.9m. The Institute closed the financial year with a surplus of CHF 4,028.

Balance Sheet

As in the previous year, the high level of prepayments left SIK-ISEA with handsome current funds of CHF 1.8m at the end of 2009. Taken together, work in progress and capitalised project costs increased from CHF 2.3m to CHF 4.0m.

Noteworthy among the liabilities are the payments on advance for projects. These have risen from CHF 4.5m to CHF 6.6m. Provisions for projects and operational risks amounted to CHF 1.4m at the end of the year. Equity stood at CHF 15.4m on 31.12.2009. 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.

May I extend my warmest thanks for the generous support bestowed on SIK-ISEA once again in 2009.

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

Auditors' Report

As statutory auditors, we have examined the financial statements (balance sheet, income statement and notes; pages 70–73) of the Foundation Swiss Institute for Art Research for the year ended December 31, 2009.

These financial statements are the responsibility of the board of trustees. Our responsibility is to perform a limited statutory examination on these financial statements. We confirm that we meet the licensing and independence requirements as stipulated by Swiss law.

We conducted our examination in accordance with the Swiss Standard on the Limited Statutory Examination. This standard requires that we plan and perform a limited statutory examination to identify material misstatements in the financial statements. A limited statutory examination consists primarily of inquiries of company personnel and analytical procedures as well as detailed tests of company documents as considered necessary in the circumstances. However, the testing of operational processes and the internal control system, as well as inquiries and further testing procedures to detect fraud or other legal violations, are not within the scope of this examination.

Based on our limited statutory examination, nothing has come to our attention that causes us to believe that the financial statements do not comply with Swiss law and the company's articles of incorporation.

Küsnacht, 17th March, 2010

Göldi Grimm Meier & Partner AG

URS MEIER
Certified Accountant
in charge of the audit

BEAT KLÄUI
Certified Accountant

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