

SIK-ISEA

Zurich & Lausanne, May 2009

2008



SIK ISEA



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Editorial

HANS-JÖRG HEUSSER, Managing Director

In 2008, the Swiss Institute for Art Research (SIK-ISEA) realised its plans to become an Institute for Advanced Study. SIK-ISEA has thus put itself in a more advantageous position for the future in the research and higher education landscape, which is currently undergoing radical change.



This repositioning is manifested in a new public image. We have said goodbye to the old logo and adopted a new corporate design, with both a refreshing and a revitalising impact. The abbreviation of 'SIK' – an acronym used frequently in the past but never officially adopted – has given way to the 'SIK-ISEA' logotype. By adding 'ISEA' – the Institute's acronym in French (*Institut suisse pour l'étude de l'art*) – the Institute is acknowledging the success of its 'Antenne romande' satellite office in the French-speaking part of Switzerland (*Romandie*). Indeed, this branch at the University of Lausanne (UNIL) was able to celebrate its 20th anniversary in 2008. I would like to congratulate Paul-André Jaccard, who has been in charge since the beginning, and his staff for the impressive contribution they have made to our Institute over the past two decades. The new 'SIK-ISEA' logotype bears explicit testimony to the fact that the 'Antenne romande' forms an integral part of the Institute and an essential component of its national and international identity.

Financed completely through private foundations and benefactors, the Research Promotion Programme represents the Institute's transformation into an Institute for Advanced Study. During the start-up phase, the programme will bring two professorial fellows and four doctoral fellows to the Institute for three-year research residencies. The two professors have already taken up work with us. Professor Dr. Beat Wyss, a professor at the Staatliche Hochschule für Gestaltung, Karlsruhe, joined us in autumn 2008. He has been 'loaned' to us for three years, on an 80% basis, in the context of a transnational cooperation programme with the Ministry of Science, Research and Art of the German State of Baden-Württemberg.

Holding a professorship at the University of Bern up until the end of 2008, and co-author of the catalogue raisonné of the paintings of Ferdinand Hodler, Professor Dr. Oskar Bätsch-

mann joined us at the beginning of February 2009. As of this date, he resigned as Vice President of the Foundation's Board of Trustees and President of the SIK-ISEA Academic Committee, in accordance with corporate governance policy. Serving in these functions over the past two decades, Oskar Bächtelmann has made a crucial contribution to the establishment and success of the Institute. I would like to express my sincerest gratitude to him for this contribution – as well as for the particularly pleasant cooperation we have always enjoyed with him – and to cordially welcome both him and Beat Wyss to their new posts with us.

Working with two doctoral fellows each, as well as with SIK-ISEA staff, the two professors will be leading research projects, known as 'focus projects', centred on *Kunstbetrieb* (the art sector) and the history of art in the three years to come, as well as supervising the doctoral fellows. A third focus project in the field of art technology, which is being led by Karoline Beltinger, has also been launched. The full funding for this last project, however, is still pending.

The reorganisation into an Institute for Advanced Study does not constitute a turnaround at all but is a straightforward further development. In no way does the reorganisation involve a departure from the Institute's previous core mission. SIK-ISEA has been highly regarded as the main documentation and research centre for art in Switzerland for many decades. This will not change. As an Institute for Advanced Study, however, it will be possible for SIK-ISEA to further pursue its mission as the foremost national documentation and information centre in a credible and efficient manner, while also responding to the fundamentally altered conditions brought about by globalisation and the newly defined higher education and research sector. In this way, SIK-ISEA will also be making a significant contribution to Switzerland's status as a research location.

A national art documentation centre that aims to meet not only today's but also future requirements cannot limit itself to the passive collection of information media and data – it must also pursue its mission proactively by carrying out its own research. SIK-ISEA has already been doing this for decades. Together with the archives and library, the Institute's research and academic exchange generate the documents and competence that constitute and secure the reputation and authority of SIK-ISEA as a documentation and research centre on a long-term basis. An outstanding example of this is the catalogue raisonné of the paintings of Ferdinand Hodler, the first volume of which was published in the year under review. This was compiled in close cooperation with Oskar Bächtelmann right from the start. I would like to congratulate him and the SIK-ISEA Hodler team, under the direction of Paul Müller, for their admirable achievement. Patiently conducted over many years, this research work represents a milestone in the Swiss contribution to art history – and also in the history of SIK-ISEA.

Neither the catalogue raisonné of the paintings of Ferdinand Hodler nor the launching of the Institute for Advanced Study would have been possible without the loyal and generous circle of benefactors and foundations that have accompanied the Institute with their kind support – often for many years. They are listed in detail under the 'Acknowledgements' that follow, and I cannot mention all of them by name here. There are, however, two benefactors who have been supporting us as patrons for many decades, whom I would like to name. The first is our great 'guardian' Annette Bühler. I would also like to thank her for her generous contribution towards the setting up of the Institute for Advanced Study. It is with deep sorrow that we report that our second major benefactor, Erika Schnyder, died in 2008 at the grand old age of 96. With her passing, the Institute has lost a friend of many years whose friendship was extraordinary in terms of both its dimensions and manner. We will preserve her memory with gratitude and respect.

2008 – A Promising Year

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

SIK-ISEA looks back on a special year. A vision has become reality and all of the ambitious goals were achieved.



The Managing Director's editorial clearly sums up the achievements of 2008: the successful realization and financing of the Research Promotion Programme in the context of the restructuring as an Institute for Advanced Study, balanced annual financial statements, profit-generating services, and – in the area of project work (as the centrepiece and trendsetting milestone) – the publication of the first volume of the catalogue raisonné of the paintings of Ferdinand Hodler, which has received a very positive response from experts and the media.

These achievements are something to be proud of and signal that SIK-ISEA is ready for the challenges of the future. On behalf of the Board of Trustees, I would like to sincerely congratulate and express my particular thanks to the Managing Director, Dr. Hans Jörg Heusser, and the Institute Management, as well as to Professor Dr. Oskar Bächtmann and the Hodler research team under the direction of Paul Müller and, naturally, to the entire motivated team at SIK-ISEA.

Last, but not least, I would like to express my gratitude to the public authorities, as well as to all the foundations and private benefactors and firms that have made it possible, through their contributions over this past year, for SIK-ISEA to work so successfully. In this respect, a very special thank you goes to the Association for the Promotion of SIK-ISEA.

Photo on page 7

A protected historical landmark, the Villa Bleuler was built in 1888 and, since 1993, has been the headquarters of SIK-ISEA in Zurich



Acknowledgements

We owe our deepest gratitude to

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- SWISS CONFEDERATION
- CANTON OF ZURICH
- CITY OF ZURICH.

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

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- CITY OF SOLOTHURN
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- CITY OF WINTERTHUR
- MUNICIPALITY OF KÜSNACHT ZH

Very cordial thanks go to Mrs. Annette Bühler, our benefactor of many years, who has once again given us a major contribution towards our operating expenses and a generous donation for the further expansion of the Eduard Hüttinger Library, the main focus of the collection. We are especially grateful to Mrs. Bühler for her generous support of the Research Promotion Programme.

In 2008, the CONRAD W. SCHNYDER FOUNDATION once again supported the scientific and academic expansion of the Institute with a large contribution. Not only would we like to thank the Foundation in general, but we would also like to especially thank our patroness of many years, Mrs. ERIKA SCHNYDER, for all her generous and lasting support. Regrettably, Mrs. Schnyder died in the year under review (see *In Memoriam*, page 12).

We would like to thank SWISS RE for their generous support of our art technology research.

Sincere thanks go to Dr. URSULA KREIBICH and the AXA ART INSURANCE CORPORATION for their donation to support our scientific and academic activities.

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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 (SNSF), Bern
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Cuno Amiet (1868-1961). Catalogue Raisonné of Early Painted Works

- FLORINDON FOUNDATION, Zurich
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Cuno Amiet (1868-1961). Art Technology Research Project (Sub-Project of the 'Art Technology' Focus Project)

- SWISS RE, Zurich

Cuno Amiet (1868-1961). Influence of Environmental Factors on the Degradation of Cuno Amiet's Oil Tempera Paints - A Pilot Project (Sub-Project of the 'Art Technology' Focus Project)

- STATE SECRETARIAT FOR EDUCATION AND RESEARCH, Contribution in the Framework of COST (European Cooperation in the Field of Scientific and Technical Research)

Expansion of the Modern. 1950s Switzerland. Publication

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

Ferdinand Hodler.**Catalogue Raisonné of Paintings.****Volume 1, The Landscapes**

- ARTEPHILA FOUNDATION
- CHRISTOPH BLOCHER, Dr., Herrliberg
- ERNST GÖHNER FOUNDATION, Zug
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- SILVA CASA FOUNDATION, Bern
- PETER K. STEINER, Zurich
- ULRICH STEINER-MEIER, Zumikon

James Pradier (1790–1852).**Catalogue Raisonné**

- LEENAARDS FOUNDATION, Lausanne
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- LOTERIE ROMANDE, Geneva
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern

Léopold Robert (1794–1835).**Correspondence of the Artist. Publication**

- SWISS NATIONAL SCIENCE FOUNDATION (SNSF), Bern

Swiss Museums. Book Series

- BNP PARIBAS SWITZERLAND FOUNDATION, Geneva
- Volume 21 was published during the period under review: MUSÉE D'ART ET D'HISTOIRE, Geneva (Languages: D, E, F)

Niklaus Manuel (around 1484–1530).**Catalogue Raisonné**

- SWISS NATIONAL SCIENCE FOUNDATION (SNSF), Bern

Peyersche Tobias Stimmer Foundation, Museum zu Allerheiligen, Schaffhausen.**Collection Catalogue.**

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SIKART Lexicon and Database

- FEDERAL OFFICE OF CULTURE, Bern
- PRINCIPALITY OF LIECHTENSTEIN
- CREDIT SUISSE JUBILEE FOUNDATION, Zurich
- SWISS ACADEMY OF HUMANITIES AND SOCIAL SCIENCES (SAHS), Bern
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- CANTON THURGAU
- CANTON TICINO
- CANTON URI
- CANTON VALAIS
- CANTON VAUD
- CANTON ZUG
- CANTON ZURICH

Verena Loewensberg (1912–1986).**Monography and Index of Works**

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

In Memoriam Erika Schnyder (1912–2008)

HANS-JÖRG HEUSSER

On 17 March 2008, our great benefactor Erika Schnyder died in Küsnacht ZH at the age of 96.

Mrs. Schnyder, a generous and entirely unselfish patron of our Institute, was closely involved with us for many years and regularly supported SIK-ISEA with major donations.

Always elegant, alert and versatile in her interests right up until the end, she was a lively and cultivated partner in conversation, with a strong and impressive personality. She had a completely original, unmistakable style and, in the face of the perils and infirmities of ageing, displayed an uncomplaining fortitude worthy of the highest admiration.

Born as Erika Seibert in Germany in 1912, she became a key industrialist and business-woman in Switzerland after her marriage, building up an impressive career. She is regarded as the founder of CWS, with the company name comprising the initials of her late husband, Conrad Wolfgang Schnyder (1906–1975). Together with him, she established CWS in a strong market position in the field of washroom hygiene in four European countries. After the death of her husband, Mrs. Schnyder continued managing the company, highly successfully, on her own, eventually selling it to the German Haniel Group in 1981. Afterwards, Mrs. Schnyder withdrew into private life, spending time in Paris, London and the USA, where she maintained an intermittent second home. From this time onwards, she was predominantly interested in art and culture, as well as in the foundations she was building up.

We will miss Erika Schnyder greatly – not only because we have lost an exceptional benefactor for SIK-ISEA but also on account of the long and pleasant conversations that I enjoyed with her on frequent occasions over the many years of our acquaintance. Both our Institute and I, personally, owe a great debt of gratitude to her. We will always hold her memory in the highest esteem.



Spotlights

Ferdinand Hodler (1853–1918). Catalogue Raisonné of Paintings

JUERG ALBRECHT and PAUL MÜLLER

At the end of November 2008, after nine years of intensive research, the long-awaited first volume of the Catalogue Raisonné of Paintings of Ferdinand Hodler was presented. The publication of this two-part edition on the landscapes marks a milestone in Hodler research, as well as in the academic and scientific work of SIK-ISEA.

Photo on page 17
Gertrud Müller
Ferdinand Hodler with his accordion in the Schanzmühle in Solothurn.
Around 1915 (?)

As the following statistics indicate, the success of this ambitious project was achieved by the contribution of numerous people, both within and outside SIK-ISEA, along with the team of authors. The statistics also show how many thousands of references to provenances, literature and exhibitions the authors collated. At last, a clearly laid out reference work is available, commenting on each of the landscape paintings, and addressing questions of genuineness, dating, subject and reception, etc. The online version released in parallel to the book offers an ongoing update of the database and further extends the possibilities for research.





1

Fig. 1, page 18 [Cat. 266]
Kastanienallee bei Biberist.
 [Chestnut Avenue Near Biberist]. 1898
 Oil on Canvas. 38 x 55 cm
 Private Owner

Fig. 2, page 18
Index Card of Carl A. Loosli
 Entry in the General Catalogue No. 2352

Fig. 3, page 20 [Cat. 319]
Der Grammont [The Grammont]. 1905
 Oil on Canvas. 64.5 x 105.5 cm
 Private Owner

F. HODLER, ARCHIV		Nr. 2352
Titel des Werkes: <i>Kastanienallee (Kastanien aus Biberist)</i>		
Hoch <i>38</i> cm.	Breit <i>55</i> cm.	
<u>Öl</u> — Tempera — Pastell — Aquarell — Zeichnung — Pausen — Steinzeichnung — Radierung — Holzschnitt		
Entstehungs-Datum: <i>1898</i>		
Gegenwärtiger Besitzer: <i>Oscar Müller-Sieber, Biberist</i>		
Versicherungswert:		
Verkaufswert:		
Wiedergabenachweise:		
Signatur: <i>in. (schwarz) A. von der Kunstver. Oscar Müller / F. Hodler, 1898</i>		
Datum: <i>20. VIII. 24</i>		Photographiert von:

2

As a principal aim of a catalogue raisonné is to index the entire œuvre of an artist as completely as possible, the discovery of unknown or long-sought-for paintings is always the occasion for special celebration. In the course of the last nine years, the Hodler archive of SIK-ISEA has become richer by more than several hundred paintings (including approx. 150 landscapes). We owe the new additions, above all, to private collectors, the art trade and documents from the archive of Hodler's biographer, Carl Albert Loosli, which has been revealing its treasures since it opened in January 2004. One interesting finding was the *Kastanienallee bei Biberist* [Chestnut Avenue Near Biberist] (Fig. 1) which was identified thanks to a sketch on the back of one of Loosli's index cards (Fig. 2). The previously unknown painting belongs to the important group of works which revolve around the subject of symmetry. In addition, dedicated to Oscar Miller, the work is an important document evidencing the friendship between painter and patron.

Intertwined with the numerous images are anecdotes which shed interesting light on Hodler's biography, artistic development and history of reception. In this regard, the collector Willy Russ-Young conveys a story he heard from Hodler about a barter transaction with the painter Max Buri. Hodler had been so taken by Buri's accordion (Photo page 17) that he traded one of his own Grammont landscapes (Fig. 3, page 20) for it. As the prices of Hodler's works at that time were ten (!) times higher than Buri's, Buri did not wait long before he sold the painting to a collector from Neuchâtel.

Another essential aspect of the work of a catalogue raisonné is the rectification of the titles of works; with landscape paintings, naturally the correct localization constitutes the basis for assigning a title. As a motif, Hodler often chose mountain massifs with a distinctive pyramid form that he then emphasised through symmetry to create a monumental effect. The mountain landscapes depicted in this manner are so similar that it is easy to mistake one for the other, as, for example, *Pointe d'Andey* (Fig. 4, page 22), a mountain massif in Upper Savoy, with *Schynige Platte* in the Bernese Oberland (Fig. 5, page 22). In addition to actual on-site viewing, the *Atlas of Switzerland* software produced by the Institute of Cartography at the ETH in Zurich was of great assistance in the localization of the subject and position of the painter (Fig. 6, page 22).

Preserved in the Musée d'art et d'histoire in Geneva, the sketchbooks of Hodler were also of inestimable value for the research; in addition to a great amount of information concerning his life and work, they provided fascinating insights into the development of an artist's way of thinking in images. For example, the artist drew a rectangle over a sketch made on-site to establish the selected portion of the view (Fig. 7, page 22) for a subsequent painting.

Hodler's numerous repetitions of motif in the form of replicas, versions and variations created special problems for us. In addition to questions of authenticity, the establishment of chronology was one of our main concerns, a task which the Department of Art Technology at SIK-ISEA repeatedly helped us to handle. A poignant example is the replica pair *Der Petit Salève* (Figs. 8 and 9, page 23) in which the blueprint tracing (Fig. 10, page 23) has served as a link.

Since 2009, the Hodler team has been working intensely on the scholarly and scientific treatment of the portraits and self-portraits: to date approximately 560 works have been inventoried. The second volume of the catalogue raisonné will be dedicated to these works. Subsequently, approximately 750 figure images will be scholarly and scientifically addressed and the results released as Volume 3. Numerous works from both of these image genres have only been initially documented through black-and-white photography. Therefore, the Hodler team would be grateful to owners of Hodler paintings if they would register their works. Contact: sik@sik-isea.ch. The final part of the catalogue edition will be Volume 4 entailing an extensive biography, numerous documents, an entire bibliography and various indices.







4

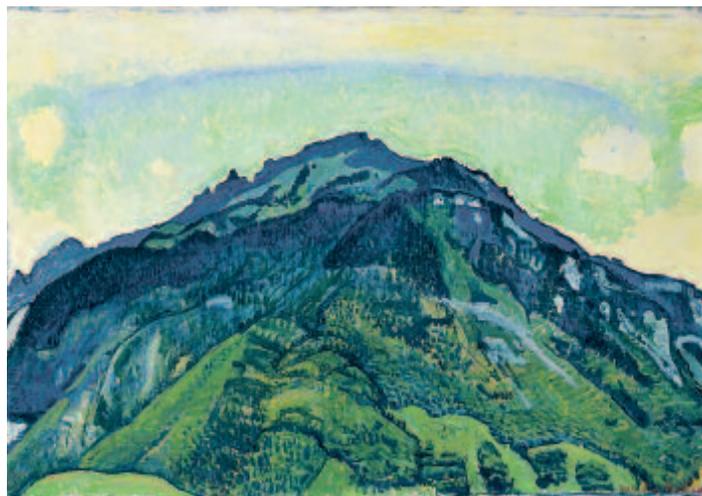
Fig. 4 [Cat. 391]

La Pointe d'Andey von Bonneville aus

[La Pointe d'Andey Viewed from Bonneville]. 1909

Oil on Canvas. 67 x 90 cm

Musée d'Orsay, Paris



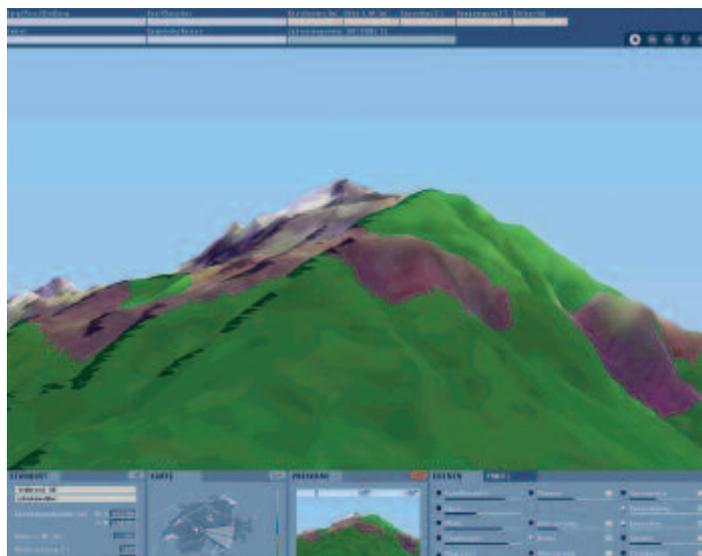
5

Fig. 5 [Cat. 392]

Die Schynige Platte [The Schynige Platte]. 1909

Oil on Canvas. 67 x 98 cm

Saner Foundation, Studen



6

Fig. 6

Atlas of Switzerland Software

Screenshot

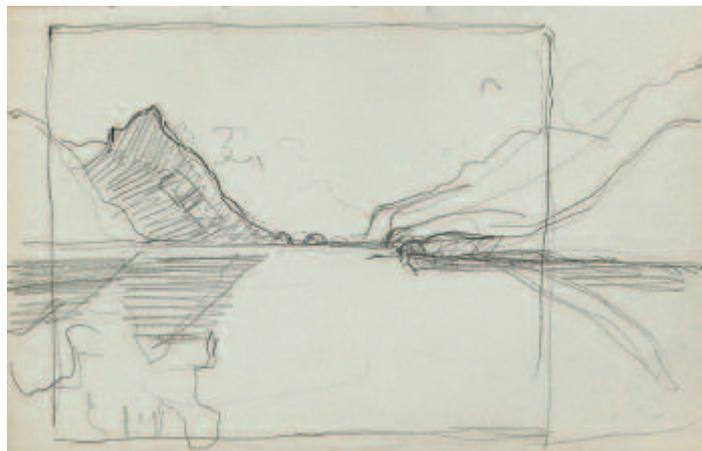
Fig. 7

Sketch on the Lake Thun Landscapes

1904

Pencil on Paper, Musée d'art et d'histoire, Geneva,

Cabinet des dessins, Carnet, Inv. 1958-176/109.04



7

Fig. 8 [Cat. 234]

Der Petit Salève. [The Petit Salève]. 1892

Oil on Canvas. 29.5 x 40.5 cm

Museum Oskar Reinhart am Stadtgarten, Winterthur

Fig. 9 [Cat. 235]

Der Petit Salève. [The Petit Salève]. circa 1892

Oil on Canvas. 30 x 40.5 cm

Private Owner

Fig. 10

Blueprint Tracing of Cat. 234 (Der Petit Salève). circa 1892

Pencil and Pen on Paper. 33.5 x 40.5 cm

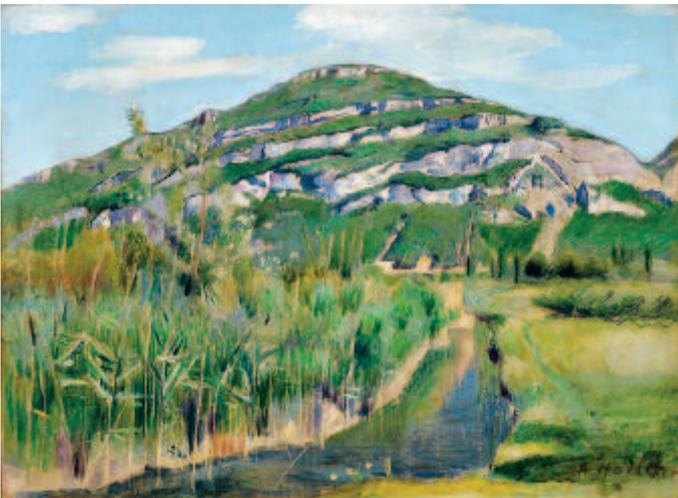
Musée Jenisch, Vevey,

Cabinet cantonal des estampes,

Loan from Private Owner



8



9



10

*Catalogue Raisonné of Paintings. The Landscapes***Contributors**

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Catalogue Raisonné of Paintings. The Landscapes

General Facts and Figures

1	Times that Hodler painted the Zinalrothorn
2	Parts to the first volume
6	Researchers who worked and wrote for years
6	Weeks of technical production
8	Months of design and layout
9	Years of research (with an average of 3 full-time equivalent posts)
14	Benefactors and patrons (institutions, foundations and private persons)
18	Months of proofreading and editing
33	Paintings representing the motif 'Lake Thun with Stockhorn'
52	Questionable attributions
59	Archives that were consulted nationally and internationally
70	Erroneous attributions and forgeries that were discovered
104	Times that Hodler painted Lake Geneva
627	Paintings completed entirely by Hodler's own hand
632	Total amount of pages
640	CHF price of the first volume
700	Copies printed for sale
720	CHF price of the first volume with online access
749	Work commentaries including scientific and scholarly annotations
978	Illustrations
1271	Literature (publications) and exhibitions cited in abridged form
1951	Years A. D. until the beginning of the inventorisation
1998	Years A. D. until the beginning of the research
2008	Years A. D. until publication
3120	Provenances (online)
3680	Documented exhibitions (online)
3712	Historical titles
6703	Literary references (online)
2,521,000	Characters, amount of text (equals 1441 manuscript pages)
3,700,000	CHF research and publication costs
10,912,000	CHF paid in June 2007 by a collector at an auction for Hodler's 'Lake Geneva viewed from Saint-Prex' [Cat. 280]

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*Catalogue Raisonné of Paintings. The Landscapes***Production Facts and Figures**

Volume Parts	2 (632 pages in all), in slipcase, sealed in foil
Format	235 x 320 mm closed, 470 x 320 mm open
Cover Height	325 mm
Slipcase Size	250 x 338 x 74 mm
Weight	4500 g (2 parts in slipcase)
Contents Quantity	632 pages
Book Jacket Quantity	2 x 4 pages
Illustrations	978 (749 reproductions of works, 229 other illustrations)
Contents Material	LuxoArt Samtoffset, 130 g/m ² , white, coated, woodfree paper
Attachment Material	Normaset Puro, 170 g/m ² , offset, white
Cover Material	Grey cardboard, 2.5 mm thick
Book Jacket Material	Munken Lynx, 130 g/m ² , ecru, coated, woodfree paper, American treatment
Slipcase Material	Ecoboard, 1400 g/m ² , 2 mm thick, white on both sides
Binding Method	Sewn
Book Cover Material	Half-linen dark
Spine Embossing	Colorit 965
Head and Tailbands	Bordeaux 382
2 Ribbon Page Markers	Anthracite 958, Bordeaux 215
Print Substance/Content	4-colour Euroscale, two-sided
Print Substance/Book Jacket	5-colour Euroscale and Pantone 174 U, single-sided, matt dispersion lacquered

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Catalogue Raisonné of Paintings. The Landscapes

Press

- ‘ALLE HODLER IN EINEM KATALOG’, *Berner Zeitung*, 25.11.2008
- ‘MEILENSTEIN DER HODLER-FORSCHUNG’, *Neue Zürcher Zeitung*, 28.11.2008
- ‘HODLER COMME VOUS NE L’AVEZ JAMAIS VU!’, *Le Matin Dimanche*, 30.11.2008
- ‘EIN MONUMENTALES REFERENZWERK’, *Der Landbote*, 9.12.2008
- ‘HODLERS LANDSCHAFTSWERK UNTER DACH UND FACH’, *Neue Zürcher Zeitung*, 18.2.2009

In 2008, Ferdinand Hodler was a name often to be read in the press. At the end of 2007 already, the Hodler exhibition in the Musée d’Orsay, in which SIK-ISEA was intensely involved, had been recognized with great acclaim in France. The exhibition in the Museum of Fine Arts Bern (9 April–10 August 2008) proved to be a huge public success with a correspondingly positive echo in the press and among experts as well. Subsequently, the exhibition was shown in Budapest (9 September–14 December 2008). Here the SIK-ISEA Hodler team was also on hand to advise the exhibition makers and contribute texts to the catalogue. Also on this occasion, a number of paintings were restored by the Department of Art Technology. Shortly after the opening of the Bern exhibition, SIK-ISEA organized an international symposium on Ferdinand Hodler at which all of the authors of the catalogue raisonné (Oskar Bächtli, Regula Bolleter, Monika Brunner, Matthias Fischer, Paul Müller, Matthias Oberli) gave lectures.

The release of the first volume (in two parts) of the catalogue raisonné received a very positive response from the press, as was proven by the impressive number of articles – 28! – in the national media. This does not even include the expected reviews in professional journals.

20 Years Antenne romande

PAUL-ANDRÉ JACCARD

In 2008, the Antenne romande, the satellite office of the Swiss Institute for Art Research (SIK-ISEA) in the Romandie, celebrated its twentieth year of existence. Looking back, Paul-André Jaccard, who has been in charge there since the beginning, recaptures its success story.



Since autumn 2008, the Swiss Institute for Art Research (SIK-ISEA) has positioned itself as an Institute for Advanced Study. Revitalising the corporate design, the new 'SIK-ISEA' logo-type makes the close relationship between the head office in Zurich (SIK) and its branch office in the Romandie (ISEA = *Institut suisse pour l'étude de l'art*) apparent, an explicit testimony to the fact that the Antenne romande is an integral part of the Institute and its national and international identity.

At the same time, the University of Lausanne (UNIL) has signalled that it would like to renew its existing agreement with SIK-ISEA. In particular, the Humanities Faculty envisions extensive synergies in collaboration between the art history department and SIK-ISEA.

SIK-ISEA has expanded its fields of activity. In the context of the Research Promotion Programme, two guest professors have been engaged and four PhD positions announced. Meanwhile, the total employee count is 61 (the equivalent of 45 full-time positions). In Lausanne, the five-member staff of the Antenne romande is occupied with a variety of tasks, which are pursued autonomously to a certain extent and partly in close collaboration with other staff members in Zurich. In spring 2008, the Antenne romande celebrated its twentieth anniversary, reason enough to take stock of its development here.

Brief History

At the beginning of the 1980s, the Institute had to withstand a critical financial phase. Eventually, through its recognition as an independent research institute by the Swiss Federal Council – under the terms of the Act for the Promotion of Higher Education, which led to the Institute being included under the purview of the Research Act in 1992 – the Institute was able to overcome its crisis. The Institute was thereby bound to further establish itself nationally and expand its field of activity to the Romandie and, in particular, to the universities of Western Switzerland. Indeed, this aim had been part of the Institute’s strategy earlier on. In 1980 already, the then Managing Director of the Institute, Hans A. Lüthy, stated that a ‘satellite office in the Romandie’ was indispensable (*Gazette de Lausanne*, 10–11 May 1980). On account of the National Cultural Heritage Protection Ordinance that came into effect in 1984, SIK-ISEA began to duplicate its photo archive and – instead of putting it into storage – made it available to the research community in the Romandie.

The Institute contacted the University of Lausanne, which, at that time, was moving in stages from the city centre to the campus in Dorigny. Thanks to the unremitting engagement of Philippe Junod, the then professor of art history, the first agreement was reached in 1982 between the UNIL Rector’s Office (Professor Dr. André Delessert) and SIK-ISEA. Hans-Jörg Heusser, today Managing Director of the Institute, strengthened the project team and intensified the already existing programme on the ‘Documentation Centre for Contemporary Swiss Art’, which was planned to accommodate the increased exchange of knowledge and information with Western Switzerland. In July 1985, the contract between the University of Lausanne and the Institute was finally ratified. The UNIL provided space and infrastructure, while SIK-ISEA assumed responsibility for the employment and salaries of the research staff.

A requirement of this agreement was to make this cooperation known to the public in French-speaking Switzerland. Lectures were held in Geneva, Lausanne, Fribourg, Neuchâtel, Sion and La-Chaux-de-Fonds, and the steering committee, whose numbers were constantly increasing through the support of Madame Maryse Bory, were invited to Zurich. The author of this report was contracted as the first employee of the Antenne romande. In November 1987, the Antenne romande was able to move into the newly provided building of the Humanities Faculty (BFSH 2), which would be referred to later as the ‘Anthropole’: two offices and two archive spaces were occupied, which today accommodate workstations for five staff members.

The festive opening of the Antenne romande took place on 22 April 1988 in Lausanne. To duly celebrate the occasion, six Western-Swiss artists, each representing a different canton, were invited to create an onsite, temporary artistic intervention or installation. When leaving the auditorium of the UNIL, where the opening ceremonies took place, the large number of visitors attending the event were able to see the travelling documentary exhibition *Aspects de l’Art Suisse 1880–1980*, which was subsequently featured in no less than twenty cities of the six Western cantons, thereby making numerous new encounters and contacts possible.

Documentation

An urgent aim was to make the entire photo archive of the Institute accessible to the Western-Swiss community. To this end, two new staff members were successively hired in order to process over 60,000 documents, an effort that was completed in 1992. Since then, researchers and other interested users have regularly consulted the photographic archive, which is continuously being enhanced through the addition of new photos. Today, the photography holdings have been digitised and can be consulted in our offices via the internal SIK-ISEA database.

One of our most important activities, in parallel to the tasks in Zurich, lies in the documentation of artwork in Western Switzerland: this entails surveying the most important daily newspapers of that region and compiling information concerning exhibitions as well as galleries and artists. The first results of this work were integrated into the *Künstlerverzeichnis der Schweiz 1980–1990* [Swiss Artists Index 1980–1990], which was initially released in 1991.

In order to extend this lexicographical core function, in 1994 the Institute started the development of the *Biografisches Lexikon der Schweizer Kunst (BLSK)* [Biographical Lexicon of Swiss Art]. Our contributed share of Western-Swiss artists constituted approx. 20% of the total entries, and we assigned one staff member, who determined the artists to be distinguished through a more extensive contribution, to commission specialists to write biographical articles and be responsible for editing these texts. More than 140 Western-Swiss authors contributed to this work that was published in 1998, which also substantially increased the amount of contacts in our scientific network.

But a lexicon like the *BLSK* is never finished. Today, it can be consulted online at www.sikart.ch and is updated daily through the database. Naturally, the Antenne romande is also involved in this large project and, thanks to the employment of a staff member, has assumed responsibility for the assignment and editing of the articles, the completion of data and the entry of illustrations.

Translation, Editing, Circulation

Since opening, the Antenne romande has assumed a challenging task in the area of translation and editing. In so doing, it has played an important role in making publications and exhibitions that deserve national circulation well-known in Western Switzerland. This was the case with the *Ferdinand Hodler. Max Schmidheiny Collection* exhibition that took place in the Kartause Ittingen and in Vevey in 1989 and 1990, as well as with the *1900: Symbolismus und Jugendstil in der Schweizer Malerei* exhibition [1990: Symbolism and Art Nouveau in Swiss Painting] that was shown in 2000 and 2001 in Solothurn, Bellinzona and Sion.

For the book series entitled *Museen der Schweiz* [Swiss Museums], which was launched in 1991 through an initiative of the Paribas Switzerland Bank (issued today by the BNP Paribas Switzerland Foundation and SIK-ISEA), and which meanwhile includes 21 volumes, we have delivered the translations and are responsible for editing the French versions. We were anxious to ensure that Western-Swiss museums also be allowed to play a role in this impressive series: in this respect, nine museums from the Romandie have been represented in the series to date.

The same can be said for the *Kataloge Schweizer Museen und Sammlungen* series [Catalogues of Swiss Museums and Collections]: since opening, the Antenne romande has translated three volumes of this series into French, resulting in its broad circulation, which the participating institutions greatly appreciate. This was also the case with *Junge Schweizer Kunst 1960–1990. Sammlung der Gotthard Bank* [Young Swiss Art 1960–1990. The Gotthard Bank Collection] (1992); *Innovation und Tradition. Die Kunstsammlung der Mobiliar* [Innovation and Tradition. The Art Collection of Mobiliar] (2001); and *Schweizer Kunst des 20. Jahrhunderts. Die Sammlung der National Versicherung* [Swiss Art of the 20th Century. The Collection of the Nationale Suisse Insurance Co. (formerly known as the Schweizerischen National-Versicherungsgesellschaft)], (2005).

The German-speaking part of Switzerland is known for its art collectors. When, in the course of the festivities celebrating the 150th anniversary of Switzerland as a Confederation, SIK-ISEA was contracted to explore and represent the essence of the Swiss collection, we

UNIL-Dorigny

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UNIL-Dorigny



were also able to render a variety of contributions on a number of important Western-Swiss collectors. In *Die Kunst zu sammeln. Schweizer Kunstsammlungen seit 1848* [The Art of Collecting. Swiss Art Collections since 1848], which was published in 1998, at least twelve articles were devoted to these collectors.

The aim of our numerous colloquia and other joint projects was to extend the horizon and to integrate Western-Swiss art historians in research projects and publications which had originated in the German-speaking part of Switzerland. In this respect, six authors from the Romandie have demonstrated their point of view in *Horizonte. Beiträge zu Kunst und Kunstwissenschaft* [Horizons. Contributions to Art and the Scientific Study of Art], (2001); five more were represented with texts in *Klassizismen und Kosmopolitismus* [Classicism and Cosmopolitanism], (2004); and four Western-Swiss authors were involved in the fundamental work *Das Kunstschaffen in der Schweiz 1848–2006* [Art Production in Switzerland 1848–2006], (2006), whose much anticipated French translation unfortunately has not (yet) been realised.

Director of Publication Projects

The Antenne romande also manages specific autonomous enterprises including both research and publication projects. Serving in this function, the Antenne romande is a truly unique place in Western Switzerland where authors experience competent support, attentive proof-reading of manuscripts, organisation of photography campaigns and procuring of the necessary means for financing the publication of their works – all of which takes place over a time frame of up to five years. As a scientific issuer, we can look back with quite some pride upon the impressive catalogues raisonnés that we have realized, including *Charles Gleyre. Life and Work*, a two-volume work co-issued with Princeton University Press (1996); the work catalogue on *Auguste de Niederhäusern-Rodo* (2001); and *Félix Vallotton. L'œuvre peint*, which was released in three volumes in 2005. The publication of the catalogue of the complete works of James Pradier is planned for 2009.

Director of Research Projects and Partnerships

The Antenne romande maintains close contacts with Western-Swiss universities, whereby naturally its contact with the University of Lausanne is especially close. This collaboration is less apparent for the general public than the publication activities mentioned above, but it is no less fruitful and is the subject of great interest. For the researcher community at the UNIL, significant privileges of the collaboration with the Antenne romande include direct access to the photo archive, the artists' and institutions' portfolios and the Antenne romande archive. Especially appreciated is the scientific advisory assistance offered by the Antenne romande in relation to seminars and particularly for *Lizentiat* dissertations. Approximately a dozen *Lizentiat* dissertations have been instigated, supported and also professionally supervised by the Antenne romande in past years. In 1994, this scientific exchange reached a high point during a period when the author of this article was giving lectures and leading seminars at the UNIL, half of which were devoted to Swiss art.

Beyond this exchange, the 'Catalogue des collections du Musée des beaux-arts de La Chaux-de-Fonds' (2007) was produced through the collaboration of the Antenne romande with the Universities of Lausanne, Geneva and Neuchâtel. This venture involved over fifty students of the universities mentioned above. At the same time, another research project was developed in cooperation with the University of Neuchâtel (Professor Dr. Pascal Griener), which is supported by the Swiss National Science Foundation. Entitled 'La formation des artistes suisses à l'École des beaux-arts de Paris, 1793–1863' [The Education of Swiss Artists at the Paris *Ecole des Beaux-Arts*, 1793–1863], the project enabled the staggered employment

of five PhD candidates from the Universities of Lausanne, Neuchâtel and Bern. This productive collaboration with the University of Neuchâtel has been recently carried on further through a new research project that is also being supported by the Swiss National Science Foundation and is concerned with the topic ‘Léopold Robert. Correspondance d’artistes’ [Artist’s correspondence].

Together with Western-Swiss universities and, in particular, with the University of Lausanne, we intend to revive the practice of offering series of lectures, an undertaking that was often mutually organised in the initial years of the Antenne romande, and to also mutually create international colloquia. One of these will be concerned with the topic ‘Marché de l’art en Suisse’ and will take place in the upcoming autumn in collaboration with the UNIL Department of Art History. In association with this event, students will be offered internship positions, and researchers and PhD candidates from SIK-ISEA-led projects in Zurich and Lausanne will also be involved.

Antenne romande Staff (1988–2008)

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- LAURENCE MUGNY, Research Staff
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- GREGORY THONNEY

Professorial Fellows at SIK-ISEA

MATTHIAS OBERLI

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

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



Oskar Bächtelmann



Beat Wyss

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

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

Oskar Bächtelmann

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

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

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

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

Focus Project on 'Art History'

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

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

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

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

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

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

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

Beat Wyss

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

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

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

Focus Project on 'Kunstbetrieb' [the Art Sector]

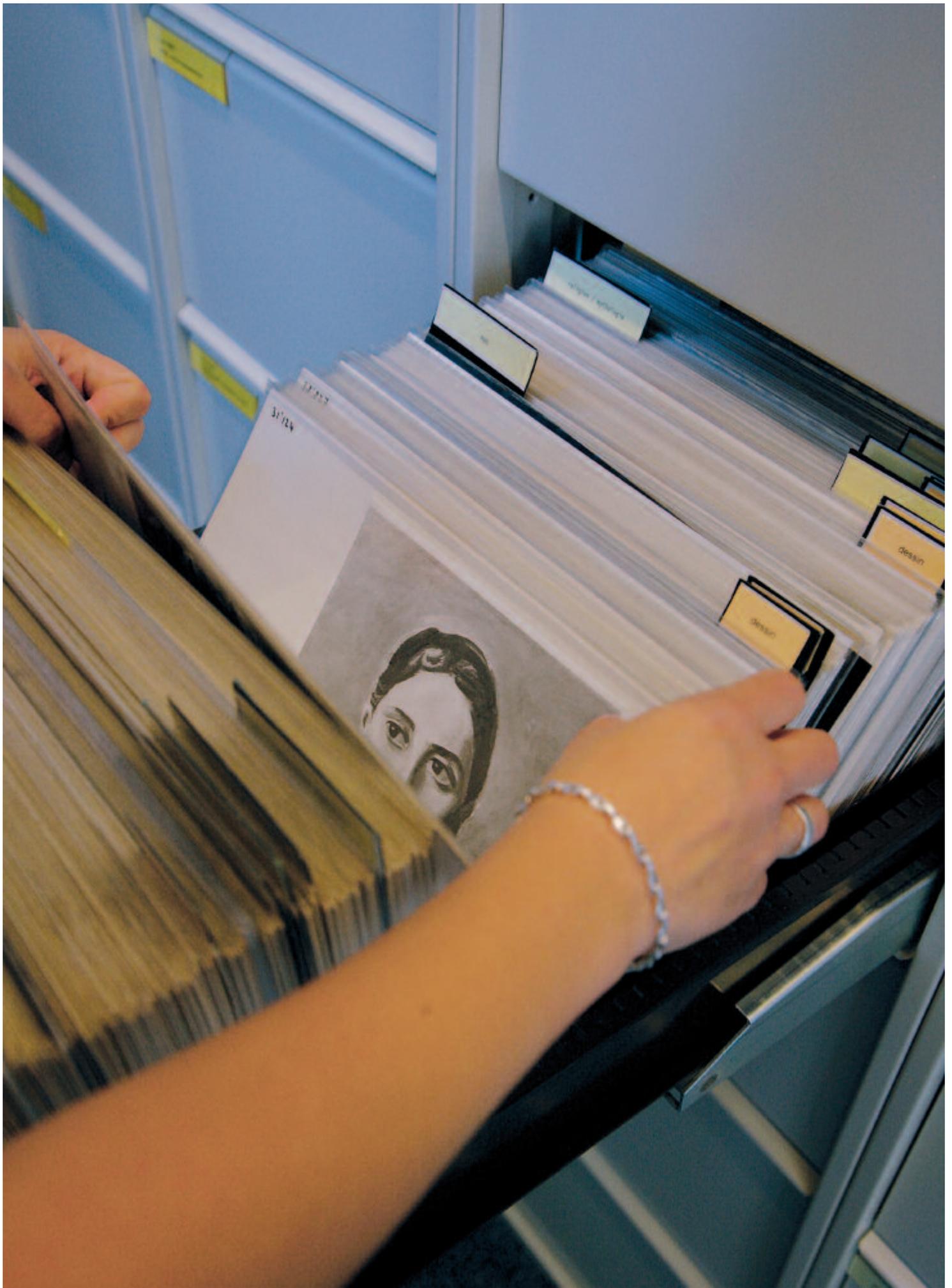
Conceived by Beat Wyss as Professorial Fellow, this Focus Project is a historical-systematic survey of the Venice Biennale that illustrates changes in the operating structures of the *Kunstbetrieb* [the art sector] like no other exhibition format. Over a period of three years, Doctoral Fellows will study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

Impressions









J. H. Füssli 1 - 876

J.H. Füssli 304-560
2

J.H. Füssli 565 - 827
3

J.B. Füssli 824 - 11022
4

J.H. Füssli 11024 - 11261
5

J.H. Füssli 11262 - 11054
6

J.H. Füssli 11556 - 11769
7

J. H. Füssli 11770 - 11825
8

GIACOMETTI 1
74785 - 75157

GIACOMETTI 2
75158 - 76188

GIACOMETTI 3
76189 - 77157

Karl Schmid
Weibl. 3120100

Samuel Hofmann
31211000
Fisgarliche Werk

ARCHIVES

Léman

Gleyre
Photos n/b
ISEA

baumann jean/erel
LAUSANNE - GENEVE

ARCHIVES

Léman

Gleyre
Photos n/b
Duchet + dross
+ WH.

baumann jean/erel
LAUSANNE - GENEVE

ARCHIVES

Léman

Gleyre
Photos n/b
Carnet d'expans
(ISEA)

baumann jean/erel
LAUSANNE - GENEVE

ARCHIVES

Léman

Gleyre
Photos n/b
NCOA, BOSTON

baumann jean/erel
LAUSANNE - GENEVE

MOLLLET 1. 15200-15600

MOLLLET 11. 15700-15920

MOLLLET 111. 14000-38800

MOLLLET 18. 35000-64800

VON MOOS 1. 17675-46075

VON MOOS 11. 40080-90075

MORACH 1. 17082-20160

MORACH 11. 28861-51821

MORACH 111. 32444-52022

SCUTTER 1. 8188-17899

SCUTTER 2. 17900-22111

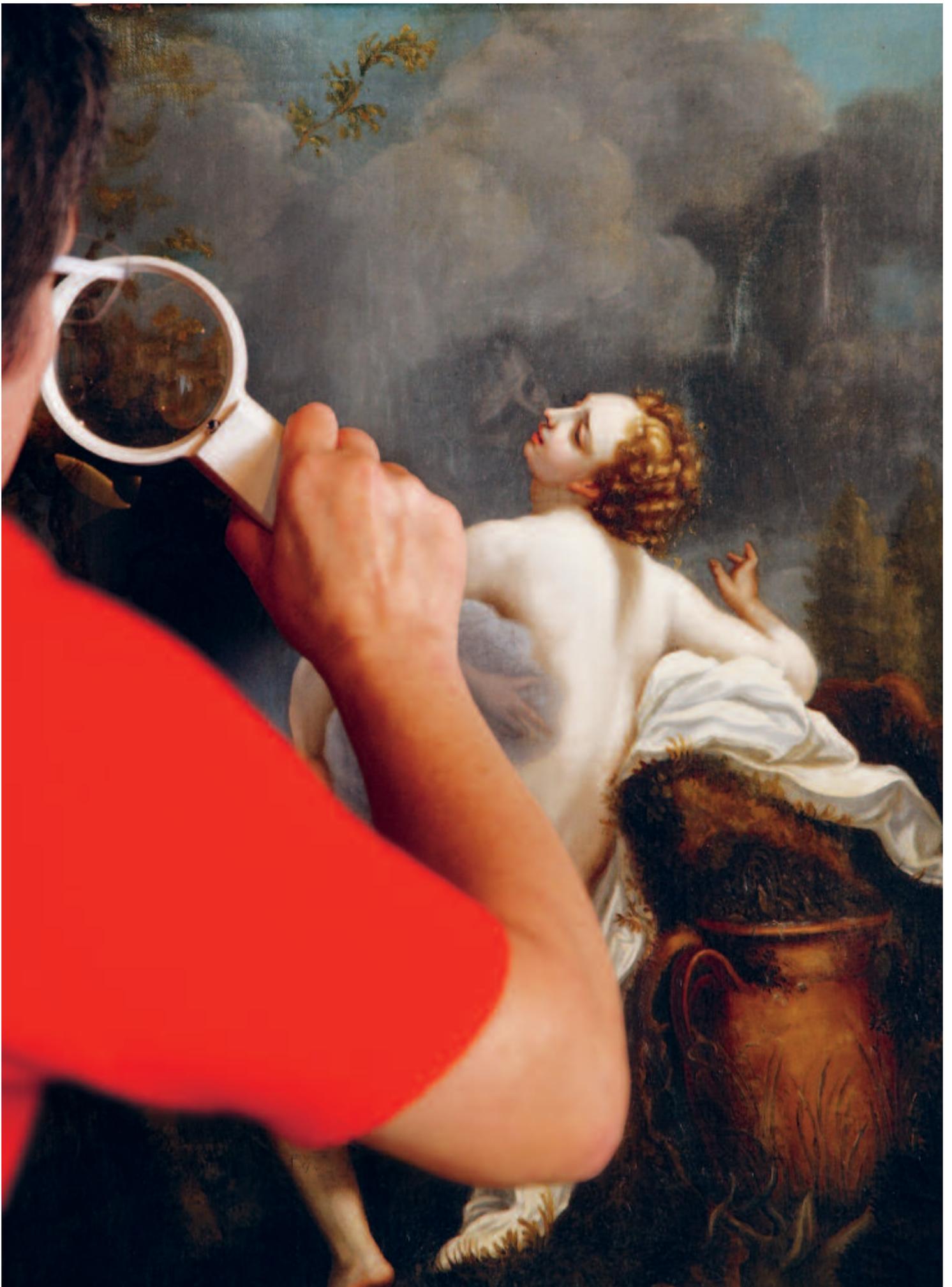
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BZTKB 33

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BZTKB 33

MULTICONTR
MC 310 RC







People, Facts, Figures

The Foundation's Board of Trustees, Committees

The Foundation's Board of Trustees

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and Editor of the *Parkett* Art Journal
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University of Geneva
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Musées d'art et d'histoire, Geneva
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Managing Director, Zentralinstitut für
Kunstgeschichte, Munich
- PHILIP URSPRUNG, Prof. Dr.,
University of Zurich
- STEFAN WÜLFERT, Prof. Dr.,
Bern University of the Arts

Representative of the Institute Management

- HANS-JÖRG HEUSSER, Dr.,
Managing Director, SIK-ISEA

Institute Management, Staff

On 31 December 2008, SIK-ISEA had 61 staff members, equivalent to 45 full-time positions.

Management

- HANS-JÖRG HEUSSER, Dr. phil.,
Managing Director
- KARL JOST, Dr. phil., Head of Department,
Art Documentation (until 31 May 2008)
and Deputy Director
(until 30 November 2008)
- JUERG ALBRECHT, Dr. phil.,
Head of Department, Art History
- KAROLINE BELTINGER, dipl. Rest.,
Head of Department, Art Technology
- MARCO FAZZONE, Economist HWV,
Head of Department,
Administrative Services
- MELANIE FRANKE, Dr. phil.,
Head of Department, Research on
Kunstbetrieb [the Art Sector]
(as of 1 September 2008)
- PAUL-ANDRÉ JACCARD, lic. phil.,
Head of Department,
Antenne romande, Lausanne
- MATTHIAS OBERLI, Dr. phil.,
Head of Department,
Art Documentation (as of 1 June 2008)

Administration

- HANS-JÖRG HEUSSER, Dr. phil.,
Managing Director

Support staff

- MANUELA ROHRBACH, lic. phil.,
Administrative Assistant/Research Staff

Professorial Fellow

- BEAT WYSS, Prof. Dr.,
Focus Project on '*Kunstbetrieb*'
[the Art Sector]
(as of 15 October 2008)

Research Forum

- REGULA KRÄHENBÜHL, lic. phil., Head

Special Tasks

- KARL JOST, Dr. phil.,
Research Staff (as of 1 December 2008)

Communication

- SANDRA RUFF, lic. phil., Head

Events

- MARLIES FLAMMER, Head

Administrative Services

- MARCO FAZZONE, Economist HWV,
Head of Department

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Economist FH, Assistant Head
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Administration and Reception

- BERTHE BOCHA, Administrative Staff
- MONIKA KREBSER, Receptionist

Information Technology

- ALAN MEIERHÖFER, Systems Manager
(Webmaster as of 1 October 2008)

Building Maintenance

- IVAN BALJAK, Caretaker
- NADA BALJAK, Staff

Research on *Kunstbetrieb* [the Art Sector]

- MELANIE FRANKE, Dr. phil.,
Head of Department
(as of 1 September 2008)

Art History

- JUERG ALBRECHT, Dr. phil.,
Head of Department

Editing and Projects

- URS HOBI, lic. phil., Head
- SYLVIA MUTTI, lic. phil.,
Research Staff (as of 1 February 2008)
- HANS-PETER WITWERT, Dr. phil.,
Research Staff

Cuno Amiet. Catalogue raisonné des gemalten Frühwerks

[Cuno Amiet. Catalogue Raisonné of the
Early Painted Works]

- FRANZ MÜLLER, Dr. phil., Research Staff
- VIOLA RADLACH, lic. phil., Research Staff
- TATJANA POPOFF, Research Staff
(1 April – 30 September 2008)

Ferdinand Hodler.

Catalogue raisonné der Gemälde

[Ferdinand Hodler.

Catalogue Raisonné of Paintings]

- PAUL MÜLLER, lic. phil., Project Director
- REGULA BOLLETER, lic. phil.,
Research Staff
- MONIKA BRUNNER, Dr. phil.,
Research Staff
- MATTHIAS OBERLI, Dr. phil.,
Research Staff (until 31 May 2008)
- BERNADETTE WALTER, Dr. phil.,
Research Staff (as of 1 October 2008)

Niklaus Manuel. Catalogue raisonné

- MICHAEL EGLI, lic. phil., Research Staff

Art Technology

- KAROLINE BELTINGER, dipl. Rest.,
Head of Department

Administration

- BETTINA BRAUN (until 31 May 2008)
- CÉCILE KENNER (as of 1 June 2008)

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- ANNA STOLL, dipl. Natw.,
Conservator-Restorer, Head

Conservation and Restoration

- GABRIELE ENGLISCH,
Conservator-Restorer
- OLGA VON GREGORY, dipl. Rest.,
Assistant Restorer
(until 31 December 2008)
- DANIELÈ GROS, Conservator-Restorer
- JOANNA PHILLIPS, dipl. Rest.,
Conservator-Restorer
(until 30 September 2008)
- RUTH SCHAFFRIN,
Conservator-Restorer
(14 July–11 September 2008)

Natural Sciences Analysis Laboratory

- ESTER FERREIRA, Ph. D., Head
- NADIM SCHERRER, Dr. phil. nat.,
Research Staff
- STEFAN WOLF, Chemical Laboratory Staff
(as of 1 February 2008)
- VINCIANE BRUTTIN, Trainee
(1 April–10 May 2008)

Influence of Environmental Factors on the Degradation of Cuno Amiet's Oil Tempera Paints – A Pilot Project

- VIOLAINE DE VILLEMEREUIL,
dipl. Ing. Chem.,
Research Staff (as of 15 October 2008)

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Art Documentation

- KARL JOST, Dr. phil.,
Head of Department
(until 31 May 2008)
- MATTHIAS OBERLI, Dr. phil.,
Head of Department
(as of 1 June 2008)

Library

- TAPAN BHATTACHARYA, Dr. phil.,
Subject Specialist
- REGULA FISCHER, B. S., Library Science,
Head
- ESTHER BAIER, Bookseller, Staff
- DOMINIQUE BLASER, Staff
- DEBORAH OTUYELU, Bookseller, Staff
- LUKAS TOBLER, I+D Assistant, Staff

Inventorisation and Image Archive

- SIMONETTA NOSEDA, lic. phil., Head
- REGULA BLASS, Staff
- ELISABETH SENN, Staff

Documentation and Bequests Archive

- MICHAEL SCHMID, lic. phil., Head
- DEBORAH FAVRE, Documentation Staff
(as of 1 March 2008)
- STEFANIE KASPER, lic. phil.,
Research Staff
- HARRY KLEWITZ, lic. phil.,
Research Staff (until 31 March 2008)
- GABRIELLE SCHAAD,
Documentation Staff (as of 1 April 2008)
- BARBARA SIGNER, Archiv Roman Signer
(1 April - 30 September 2008)
- MURIELLE HENCHOZ, Trainee
(1 February - 30 June 2008)
- JOACHIM SIEBER, Trainee
(as of 1 July 2008)

Expertise and Appraisals

- BARBARA NÄGELI, lic. phil., Head

Photography

- LUTZ HARTMANN, Head
- VERENA BLATTMANN, Staff

Image Processing

- ANDREA REISNER,
dipl. Multimedia Producer, Head
- MICHEL FERNANDEZ,
Visual Communications Designer, Staff
(until 30 November 2008)

Databases

- MICHAEL EGLI, lic. phil.,
Research Staff
- GUIDO LOMBARDINI,
Information Systems Specialist

SIKART Lexicon and Database

- KARL JOST, Dr. phil., Head
(until 30 November 2008)
- MATTHIAS OBERLI, Dr. phil., Head
(as of 1 December 2008)
- MICHAEL TOMASCHETT, Dr. phil.,
Research Staff, Co-Head
(as of 1 December 2008)
- DINA EPELBAUM, lic. phil.,
Research Staff
- ANITA GUGLIELMETTI, lic. phil.,
Research Staff
- JOCHEN HESSE, Dr. phil.,
Research Staff (until 31 March 2008)
- MARIO LÜSCHER, Research Staff
(as of 1 April 2008)
- LAURENCE MUGNY, MA,
Research Staff
- MILENA OEHY, Trainee
(1 March–31 August 2008)
- TATJANA POPOFF, Trainee
(until 29 February 2008)
- LARISSA ULLMANN, Trainee
(as of 1 September 2008)

ActiveArchives

- JOANNA PHILLIPS, dipl. Rest.,
Conservator-Restorer
(until 30 September 2008)
- IRENE SCHUBIGER, Dr. phil.,
Research Staff

Antenne romande, Lausanne

- PAUL-ANDRÉ JACCARD, lic. phil.,
Head of Department
- BRIGITTE GENDROZ, Administration
(Webmaster until 31 October 2008)
- ANTOINE BAUDIN, Dr. phil.,
Research Staff
- AGLAJA KEMPE, lic. phil.,
Research Staff
- LAURENT LANGER, lic. phil.,
Research Staff (as of 1 August 2008)
- LAURENCE MUGNY, MA,
Research Staff

Projects

More information on our ongoing research projects and Focus Projects can be found at www.sik-isea.ch

Ongoing Basis Research Projects

AktiveArchive (www.aktivearchive.ch)
[ActiveArchives]

Project

Director: JOHANNES GFELLER
(HKB)

Team: JOANNA PHILLIPS
(until 30 September 2008),
IRENE SCHUBIGER,
TABEA LURK (HKB)

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

Avantgarden im Fokus der Kunstkritik:

Eine Hommage an

Carola Giedion-Welcker (1893–1979).

[Avant-Gardes Focused through
Art Criticism: A Tribute to

Carola Giedion-Welcker (1893–1979)]

Symposium.

Project

Director: REGULA KRÄHENBÜHL

Team: JUERG ALBRECHT,
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 École des
Beaux-Arts, 1793–1863]. Publication

Project

Director: PAUL-ANDRÉ JACCARD,
PASCAL GRIENER
(University of Neuchâtel)

Team: LAURENT LANGER,
CAMILLA MURGIA,
VIRGINIE BABEY,
VALENTINE VON FELLE-
BERG

Partner: UNIVERSITY OF
NEUCHÂTEL, Department
of Art History
and Museumology

Cuno Amiet (1868–1961).

**Catalogue raisonné
des peintures de Cuno Amiet**

[Cuno Amiet (1868–1961). Catalogue
Raisonné of Early Painted Works]

Project

Direction: FRANZ MÜLLER,
VIOLA RADLACH

Team: TATJANA POPOFF
(until 30 September 2008)

Digitales Künstler-Archiv

**[Digital Archive of Artists'
Documentation Materials]**

Project

Director: MICHAEL SCHMID

Team: BARBARA SIGNER
(until 30 September 2008)

Expansion der Moderne.

50er-Jahre Schweiz

[Expansion of the Modern.
1950s Switzerland]. Publication

Project

Director: JUERG ALBRECHT

Partner: UNIVERSITY OF ZURICH,
Institute of Art History,
(Kornelia Imesch) and
Philosophy Chair,
Philosophy Seminar,
(Georg Kohler);
SWISS FEDERAL INSTITUTE
OF TECHNOLOGY, Zurich
Institute of History and
Theory of Architecture
(GTA),
(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

Project

Director: PAUL-ANDRÉ JACCARD
 Authors: KATIA POLETTI
 (Félix Vallotton
 Foundation, Lausanne),
 RUDOLF KOELLA
 Team: AGLAJA KEMPF
 Partner: FÉLIX VALLOTTON
 FOUNDATION, Lausanne

Ferdinand Hodler (1853–1918).**Catalogue raisonné der Gemälde**[Ferdinand Hodler (1853–1918).
Catalogue Raisonné of Paintings]

Project

Direction: PAUL MÜLLER,
 OSKAR BÄTSCHMANN
 (University of Bern)
 Team: REGULA BOLLETER,
 MONIKA BRUNNER,
 MATTHIAS OBERLI
 (until 31 May 2008),
 BERNADETTE WALTER
 (as of 1 October 2008),
 HANS-PETER WITTEW

Formen neuer Partnerschaft:**Private Kunstsammlungen und
öffentliche Museen**[Forms of New Partnership: Private Art
Collections and Public Museums].

Symposium

Project

Direction: HANS-JÖRG HEUSSER,
 PETER STUDER,
 MELANIE FRANKE
 (as of 1 September 2008)
 Partner: SCHWEIZERISCHER
 KUNSTVEREIN [Swiss Art
 Association], Zurich

James Pradier (1790–1852).**Catalogue raisonné**

Project

Director: PAUL-ANDRÉ JACCARD
 Author: CLAUDE LAPAIRE
 Team: ANTOINE BAUDIN
 (scientific proofreading),
 AGLAJA KEMPF (editing)

**Kompendium der Bildstörungen
beim analogen Video.****(Teilprojekt von AktiveArchive)**[Compendium of Image Distortions
in Analogue Video].

(Sub-Project of ActiveArchives).

Publication

Project

Director: KAROLINE BELTINGER
 Authors: JOANNA PHILLIPS
 (until 30 September 2008);
 IRENE SCHUBIGER,
 JOHANNES GFELLER (HKB)
 Team: AGATHE JARCYK (HKB)
 Partner: BERN UNIVERSITY OF THE
 ARTS (HKB), Conservation
 and Restoration

Kunstmarkt in der Schweiz**(19. Jahrhundert bis heute)**[Art Market in Switzerland
(19th Century–Today)]. Symposium

Project

Direction: PAUL-ANDRÉ JACCARD,
 SÉBASTIEN GUEX
 (University of Lausanne)
 Partner: UNIVERSITY OF LAUSANNE,
 Department of History

Léopold Robert (1794–1835).**Correspondance d'artistes.**

[Léopold Robert (1794–1835).

Artist's correspondence].

Publication

Project

Direction: PAUL-ANDRÉ JACCARD,
 PASCAL GRIENER
 (University of Neuchâtel)
 Team: LAURENT LANGER
 Partner: UNIVERSITY OF
 NEUCHÂTEL, Department
 of Art History
 and Museumology

Museen der Schweiz.

[Swiss Museums]. Book Series

Project

Director: JUERG ALBRECHT
 Team: PAUL-ANDRÉ JACCARD
 (French editing),
 SYLVIA MUTTI
 (German editing)
 Partner: BNP PARIBAS
 SWITZERLAND
 FOUNDATION, Geneva

Niklaus Manuel (around 1484–1530).**Catalogue raisonné**

Project

Director: JUERG ALBRECHT
 Authors: MICHAEL EGLI,
 HANS CHRISTOPH
 VON TAVEL
 Team: URS HOBI (editing and
 scientific proofreading)

Oral History Documents –**Interviews mit jungen Schweizer****Kunstschaffenden**[Oral History Documents – Interviews
with Young Swiss Artists]

Project

Director: MICHAEL SCHMID
 Team: STEFANIE KASPER

Peyersche Tobias Stimmer-Stiftung**im Museum zu Allerheiligen****Schaffhausen**[The Peyersche Tobias Stimmer
Foundation in the
Museum zu Allerheiligen Schaffhausen].
Collection Catalogue

Project

Director: MICHAEL TOMASCHETT
 Authors: WALTER R. C. ABEGLLEN,
 MICHAEL EGLI,
 DANIEL GRÜTTER,
 ROLF HASLER,
 MATTHIAS OBERLI,
 ANNA RAPP,
 WERNER RUTISHAUSER,
 MICHAEL TOMASCHETT
 Partner: PEYERSCHE TOBIAS
 STIMMER FOUNDATION,
 Schaffhausen

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SIKART Lexikon und Datenbank
[SIKART Lexicon and Database]
(www.sikart.ch)

Project

Direction: KARL JOST
(until 30 November 2008),
MATTHIAS OBERLI and
MICHAEL TOMASCHETT
(as of 1 December 2008)

Editing Team: DINA EPELBAUM,
ANITA GUGLIELMETTI,
MARIO LÜSCHER,
LAURENCE MUGNY,
MICHAEL TOMASCHETT;

Interns: MILENA OEHY
(until 31 August 2008),
TATJANA POPOFF
(until 29 February 2008),
LARISSA ULLMANN
(as of 1 September 2008)

Verena Loewensberg (1912–1986).
Monograph and Work Index

Project

Director: JUERG ALBRECHT

Authors: ELISABETH GROSSMANN,
HENRIETTE CORAY,
RENAE HOLLIGER

Team: URS HOBI (editing and
scientific proofreading)

Research Promotion Programme

In response to a radical transformation in the research and university landscape as a result of the development of the global information society, SIK-ISEA has re-organized itself to become an Institute for Advanced Study. This transformation has led to SIK-ISEA being positioned much more closely to the universities than before. The main instrument involved in this networking is the newly created Research Promotion Programme, which provides Swiss and foreign professors, as well as PhD candidates, with research residencies of up to three years at the Institute. Together with SIK-ISEA research teams, they will work on interdisciplinary issues of a high socio-cultural relevance.

Focus Project on ‘Kunstbetrieb’
[the Art Sector]

Project

Director: BEAT WYSS
(Professorial Fellow
as of 15 October 2008)

Focus Project on ‘Art History’

Project

Director: OSKAR BÄTSCHMANN
(Professorial Fellow
as of 1 February 2009)

Team: REGULA BOLLETER,
MONIKA BRUNNER,
PAUL MÜLLER,
BERNADETTE WALTER
(as of 1 October 2008)

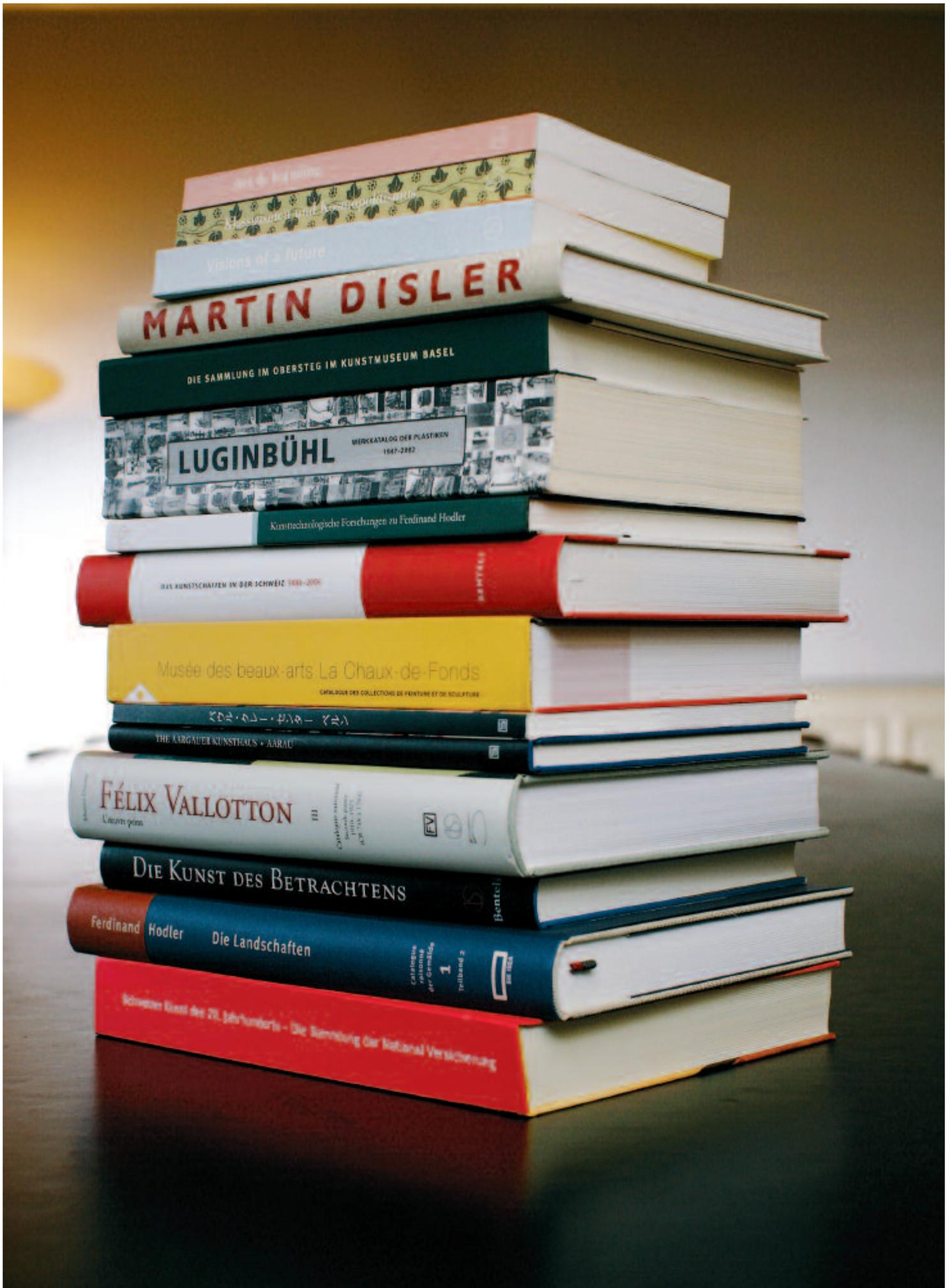
Focus Project on ‘Art Technology’
Project

Director: KAROLINE BELTINGER

Team: ESTER FERREIRA,
additional team mem-
bers are anticipated

Partner: BERN UNIVERSITY OF THE
ARTS (HKB), Scientific
Laboratory of the
Department of Conserva-
tion and Restoration
Studies: analyses;
PAUL SCHERRER INSTITUTE,
Villigen: micrographic and
radiographic tomography;
STUTTGART STATE ACADEMY
OF ART AND DESIGN,
Institute of Technology in
Painting: collaboration in
association with a
dissertation;
SWISS FEDERAL INSTITUTE
OF TECHNOLOGY, Zurich:
collaboration in associa-
tion with a dissertation for
the chemistry course
(under preparation);
FOUNDATION FOR FUNDA-
MENTAL RESEARCH
ON MATTER (FOM) AND
INSTITUTE FOR ATOMIC AND
MOLECULAR PHYSICS
(AMOLF) OF THE NETHER-
LANDS ORGANISATION FOR
SCIENTIFIC RESEARCH
(NWO), Amsterdam:
collaboration under pre-
paration

More information on our ongoing
research projects and Focus Projects
can be found at www.sik-isea.ch



Publications

Since its founding in 1951, the Institute has published

192 titles, divided over
279 volumes, totalling
56,000 printed pages.

New Publications

OSKAR BÄTSCHMANN and PAUL MÜLLER

Ferdinand Hodler. Catalogue raisonné der Gemälde.

Band 1, Die Landschaften (in 2 Teilbänden)

[Ferdinand Hodler. Catalogue Raisonné of Paintings.

Volume 1, The Landscapes (in 2 Parts)]

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Insert: Viola Radlach, Franz Müller and Karoline Beltinger,

Cuno Amiet (1868–1961). Work Catalogue and Art Technology Research Project.

Zurich: SIK-ISEA, 2008 (Editions in English, French, German)

Work Areas

Library	End 2008	Increase 2008
Books and Reference Works	83,320	1,854
Journal Volumes	12,159	293
Auction Catalogues	15,523	201
Other Media	715	62
Online Databases (Licences)	9	2
Total Library Holdings SIK-ISEA (all media)	111,726	2,412
Prof. E. Hüttinger Library/A. Bühler Donation	16,983	*

* Already included in SIK-ISEA Total Library Holdings

The increase in auction catalogues is due to contributions from fourteen auctioneers. With the acquisition of two new licences, the number of available online databases, online archives and online lexicons increased to a total of nine. The holdings of the Professor Eduard Hüttinger library/Annette Bühler donation of nearly 17,000 volumes will be indexed in an internal database and are kept in an external storage area; requests to view the materials in the SIK-ISEA Library require one day for delivery.

Documentation and Bequests Archive	End 2008	Increase 2008
Artists' and Institutions' Portfolios	17,500	1,534
Artists' Bequests Papers and Omnibus Volumes	277	7
Surveyed Newspapers	16	-
Surveyed Art Journals	10	-
Requests for Information	500	500
Interviews with Young Artists	10	10
Virtual Showcase of Artists' Bequests	5	5
Digitisation Projects	1	1

The major task of the Department of Documentation was the further enhancement of the artists' and institutions' portfolios by systematically surveying and extracting accounts from newspapers, journals and reports of exhibitions, as well as the physical filing and linkage of this information to SIK-ISEA's database. The year 2008 was additionally shaped by new digital contents and virtual presentations of the Documentation and Bequests Archive. Through a digitisation project, 783 press articles about Roman Signer were scanned. Five virtual showcases of artists' bequests are newly available for viewing at www.sik-isea.ch. Interviews were also conducted with ten young artists on the beginning of their career and their work, which have been released in their entirety as text at www.sik-isea.ch.

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SIKART Lexicon and Database

	End 2008	Increase 2008
Artists	15,688	888
Biographical Articles	1,431	101
Literature incl. Newspaper Articles	87,161	26,161
Exhibitions	59,666	32,666
Works with Illustrations	10,088	888
Awards	9,683	1,883

An important milestone for SIKART was the launching of the newly designed www.sikart.ch website in December 2008. Updated on a daily basis, the SIKART online lexicon and database currently attracts some 800 visitors a day. In addition to the new full-text search facility, visitors have the option of searching not only for artists, works, exhibitions and awards but also for literature entries.

SIK-ISEA Database

	End 2008	Increase 2008
Artists	25,030	1,534
Biographies, Exhibitions and Literature References	197,031	27,672
Exhibitions	34,081	4,061
Artworks	80,256	1,899
Auctioneers, Galleries, Museums, Collections, Institutions	9,496	1,077
Digitised Documents	21,863	3,150

Maintained and fed with scientific entries by all departments of the Institute, in 2008 the SIK-ISEA database provided the basic material for the publication of the catalogue raisonné of Ferdinand Hodler. In addition, the SIK-ISEA database is an indispensable instrument for SIKART and for the management of data pertaining to the image archive, documentation, inventorisation, art technology, work catalogues and further projects.

Inventorisation and Image Archive, Photography

	End 2008	Increase 2008
Archive Numbers (Inventorisation Image Archive and SIKART)	93,686	1,940
Photography (external contracts)	521	521

The increasing digitisation of image material is manifested, on the one hand, in the increasing number of inventoried digital images. On the other hand, in autumn 2008, SIK-ISEA acquired its own professional digital photographic equipment (Hasselblad DII39 with 39 megapixels and a multishot system) so as to be able to conduct both internal digital photographic assignments and ones for external customers and partners.

Expertise and Appraisals

	2008	2007
Archive Extracts (Authorship Clarifications)	118	95
Appraisals	23	29

Often occurring as a result of collaboration with the Department of Art Technology, the expertise activity of SIK-ISEA achieved a new high with an increase in archive extracts of over 20% compared to the previous year.

Art Technology Services

	2008	2007
Conservation, Restoration	107	102
Art Technology Examinations, Material Analyses (Dating Classification, Questions of Genesis, Preservation State)	71	60

The total contracts received included twelve requests related to public collections (three less than in the previous year) and fifty-one from larger institutions, companies and auctioneers (nineteen more than in the previous year). The overwhelming majority of treated objects, i.e. 115 (the same number as in the previous year), originated from private owners. A temporary increase in personnel served to help meet the requirements of the abundant contractual work in restoration.

Events

SIK-ISEA Events

Ferdinand Hodler: Symposium (17, 18 April 2008)

On the occasion of the large Hodler retrospective in the Museum of Fine Arts Bern, SIK-ISEA, the Institute of Art History of the University of Bern and the Museum of Fine Arts Bern organised an international symposium honouring Ferdinand Hodler. The conference took place in PROGR in Bern.

ActiveArchives: Symposium (25, 26 April 2008)

On the occasion of the exhibition of 'Schweizer Videokunst der 70er und 80er Jahre. Eine Rekonstruktion' [Swiss Videoart of the 70s and 80s: A Reconstruction] in the Art Museum of Lucerne, SIK-ISEA, the ActiveArchives research project and Bern University of the Arts organised a symposium addressing the problems of reproducing historical media art. The event took place in the Art Museum of Lucerne.

Launching of the Institute for Advanced Study (23 October 2008)

SIK-ISEA has secured a new position for itself as an internationally-oriented Institute for Advanced Study. At this special event, aspects of this innovative development were presented. Beat Wyss, Professorial Fellow at SIK-ISEA since October 2008, gave an inaugural lecture entitled 'Wozu die ganze Kunst?' [Art? What's the point of it all?]

ActiveArchives: Work Meeting (20 November 2008)

This work meeting of the eleven largest video collections of Switzerland, addressing the topic 'Presenting Collections Online' was organised and presided over by Irene Schubiger.

Ferdinand Hodler. Catalogue raisonné der Gemälde (27 November 2008)

[Ferdinand Hodler. Catalogue Raisonné of Paintings]

Presentation of the first volume of the Catalogue Raisonné of the Paintings of Ferdinand Hodler, which is in two parts and devoted to the landscapes. Oskar Bättschmann, Professorial Fellow at SIK-ISEA as of February 2009, gave a lecture on 'The Meaning of Ferdinand Hodler'. Paul Müller, Project Director of the catalogue raisonné research project, presented the newly completed work.

SIK-ISEA Participating Events

Ferdinand Hodler: Exhibitions Paris, Bern, Budapest

In 2008, the research team of the Ferdinand Hodler catalogue raisonné of paintings was called upon once again to assist with Hodler exhibitions at the Musée d'Orsay in Paris (13 November 2007–3 February 2008), the Museum of Fine Arts Bern (9 April–10 August 2008) and the Museum of Fine Arts Budapest (9 September–14 December 2008). The SIK-ISEA team's noteworthy participation included scientific and scholarly consultancy, mediating contact with private lenders of works, contributions of catalogue texts and the restoration of paintings.

Pro*Doc 'Art & Science' (6 March 2008)

Opening event to celebrate the 'Pro*Doc "Art & Science"' doctorate programme run by the Universities of Bern, Fribourg, Geneva, Lausanne and Zurich with the participation of SIK-ISEA. Evening performance of 'return' by Victorine Müller.

Art Technology Findings on the Early Works of Cuno Amiet (15 July 2008)

On the occasion of an event organised by the AXA Art Insurance Corporation at SIK-ISEA, Karoline Beltinger, Director of the Department of Art Technology, gave a lecture on 'Die Malpraxis eines Koloristen und ihre Folgen. Neue kunsttechnologische Erkenntnisse zum Frühwerk von Cuno Amiet' [The Painting Technique of a Colourist and its Consequences. Art Technology Findings on the Early Work of Cuno Amiet].

**Presentation of the Publication *Hodlers Welt* [Hodler's World],
Work Edition of Carl Albert Loosli, Volume 7 (17 September 2008)**

At an event organised by the Rotpunkt Publishing Company at SIK-ISEA, Paul Müller, Project Director of the research project on 'Ferdinand Hodler. Catalogue raisonné der Gemälde' [Ferdinand Hodler. Catalogue Raisonné of Paintings], gave a lecture on 'C. A. Loosli's Hodler Archive: A Goldmine for Hodler Research'.

Förderpreis [Promotional Grant Award] Scientific Study of Art (6 November 2008)

Honoring exceptional contributions in academic and scientific art research, the awarding of the *Förderpreis* sponsored by the Alfred Richterich Foundation and the Association of Art Historians in Switzerland took place at SIK-ISEA.

Upcoming Conferences

Formen neuer Partnerschaft: Private Kunstsammlungen und öffentliche Museen
(4 May 2009). [Forms of New Partnership: Private Art Collections and Public Museums]
SIK-ISEA in collaboration with the Swiss Art Association.

Avantgarden im Fokus der Kunstkritik: Eine Hommage an Carola Giedion-Welcker
(1893–1979) (22, 23 October 2009). [Avant-Gardes Focused through Art Criticism:
A Tribute to Carola Giedion-Welcker (1893–1979)]
SIK-ISEA in collaboration with Iris Bruderer

Kunstmarkt in der Schweiz (19. Jahrhundert bis heute) (6, 7 November 2009)
[Art Market in Switzerland (19th Century–Today)]
SIK-ISEA in collaboration with the University of Lausanne

SIK-ISEA Guided Tours

Guided Tours of the Villa Bleuler	2008	2007	2006
Total Guided Tours	20	16	6
Universities, Colleges of Higher Education	10	8	4
Partners, Benefactors, Sponsors	2	2	1
Others (Committees, Foundations, Associations, etc.)	8	6	1

The number of guided tours through the Institute was increased further over the last few years. The main increase was in guided tours for students.

Annual Financial Statements of the Foundation

Income Statement

	2008 CHF	2007 CHF
Operating Revenues		
Contributions and Donations		
From the Association for the Promotion of SIK-ISEA	245,000	245,000
Donations	330,000	430,000
Subsidies		
Swiss Confederation	2,400,000	2,386,000
Canton Zurich	1,050,000	950,000
City of Zurich	227,545	222,865
Other Cantons, Cities and Municipalities	27,800	21,800
Earned Income (Contracts, Services)	2,451,377	1,983,208
Other Revenues	488,863	460,332
Total Operating Revenues	7,220,585	6,699,205

	2008 CHF	2007 CHF
Operating Expenditures		
Expenditure on Materials and Services		
Materials, Supplies	251,949	251,468
Fees and Work Performed by Third Parties	672,379	496,742
Travel, Transport Expenses	73,646	40,389
Personnel Expenditure		
Stipends, Salaries, Wages	4,532,958	4,343,490
Social Benefits Payments, Other Personnel Expenses	792,403	748,005
Other Operating Expenditure		
Facility Expenses, Rent	50,414	48,184
Maintenance, Repairs	177,657	302,106
Insurance	72,187	64,697
Electricity, Water, Cleaning	83,408	82,305
Office and Administrative Expenses	132,880	112,449
Advertising, Publicity	60,099	67,298
Depreciation of Operational Fixed Assets	76,160	71,467
Miscellaneous Operating Expenses	151,423	84,646
Total Operating Expenditures	7,127,563	6,713,246
Profit before Interest and Real Estate	93,022	-14,041
Interest Revenue	20,044	6,361
Interest Expense	-1,081	-872
Real Estate Accounts: Villa Bleuler	-230,238	-246,523
Real Estate Accounts: Franz and Margrit Rederer Haus	-42,796	-7,409
Change in Provisions, Net	163,017	59,719
Extraordinary Revenue	0	206,682
Surplus	1,968	3,917

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Balance Sheet as of 31 December 2008

Assets	31.12.2008 CHF	31.12.2007 CHF
Current Assets		
Cash	1,529,224	1,096,320
Fixed-term deposits	0	1,000,000
Receivables minus Contingency Reserve Allowance	15,877	37,679
Other Short-Term Receivables	7,315	2,470
Work-in-Progress	399,000	72,900
Capitalised Project Costs	1,929,284	3,337,632
Prepaid Expenses	43,057	50,038
Total Current Assets	3,923,757	5,597,039
Fixed Assets		
Mobile Fixed Assets		
Library, Documentation	500,000	500,000
Artworks	11,000	11,000
Furniture, Office Machinery	124,954	138,975
Information Technology, Appliances, Technical Infrastructure	99,586	51,362
Real Estate Assets		
Real Estate: Franz and Margrit Rederer Haus	1,067,500	1,078,500
Real Estate: Villa Bleuler	19,275,001	19,340,001
Infrastructure Villa Bleuler	841,432	856,431
Total Fixed Assets	21,919,473	21,976,269
Total Assets	25,843,230	27,573,308

Liabilities	31.12.2008	31.12.2007
	CHF	CHF
Liabilities and Equity		
Short-Term Liabilities		
Payables for Deliveries and Services	251,202	367,724
Other Short-Term Payables	219,650	191,778
Advances for Projects	4,518,820	5,728,199
Accrued Expenses and Provisions	197,500	546,500
Total Short-Term Liabilities	5,187,172	6,834,201
Liabilities Real Estate Villa Bleuler		
Maintenance Reserves	862,600	796,600
Subsidies from the Swiss Confederation, Canton and City of Zurich	3,179,602	3,395,122
Extraordinary Liabilities		
Reserves	1,436,527	1,587,544
Total Long-Term Liabilities	5,478,729	5,779,266
Foundation Capital	20,000	20,000
Available Capital	14,194,605	13,979,085
Donation Franz and Margrit Rederer Haus	900,000	900,000
Balance Carried Over from Previous Year	60,756	56,839
Annual Profit	1,968	3,917
Total Available Capital	15,177,329	14,959,841
Equity	25,843,230	27,573,308

Bursar's Report

Income Statement

Despite general efforts to save money in the public sector, total government subsidies were gratifyingly 3.5% higher than in the previous year. The Institute was thus able to finance approximately 85% of its basic operations through this support. The remainder was covered by third-party funds and donations. Compared to the previous year, earned income increased by 20% to CHF 3.0m. Of this, CHF 1.0m was earned through various services, which led to a balanced result overall. Work on projects amounted to approximately CHF 1.5m. The direct costs were financed in their entirety by the earned income, while indirect costs were covered by donations.

Due to the higher volume of projects, expenditure on materials and services increased by about 50%. Expenditure on personnel increased from CHF 5.1m to CHF 5.3m, due to the slightly higher number of staff and individual adjustments. On balance, CHF 86,000 in reserves was liquidated. The expansion to become an Institute for Advanced Study was financed completely through private third-party funds. The Franz and Margrit Rederer real estate was renovated for a sum of CHF 42,000. The remaining expenditure items were in the same range as for the previous year. The Institute ended the financial year with a profit of CHF 1968.

Balance Sheet

At the end of 2008, SIK-ISEA had a high level of liquidity – CHF 1.5m – on the assets side, as is usually the case, due to the high level of prepayments. The work-in-process and capitalised project costs together fell from CHF 3.4m to CHF 2.3m, due solely to a reporting-date effect. The customary depreciation for real estate was calculated for the properties.

On the liabilities side, apart from the reduction in prepayments mentioned above, there are no noteworthy changes to be reported. The reserves of approximately CHF 1.4m, including CHF 834,000 for projects, cover the operational risk. As in the previous year, public grants received for the alteration and extension of the Villa Bleuler were reduced by a further sixteenth (approximately CHF 0.2m), with the money being released to the available capital, which totalled CHF 15,177,329 at the end of the year.

I would like to extend my sincere thanks for the broad support that SIK-ISEA was able to experience once again in 2008. Special thanks go to the Association for the Promotion of SIK-ISEA for their sustained contribution of CHF 245,000 and to the benefactors for their generous support, which amounted to CHF 330,000.

BEAT STÜBER, Bursar and Member of the SIK-ISEA Board of Trustees

Auditors' Report

As statutory auditors, we have examined the annual financial statements (balance sheet, income statement and appendix) of the Swiss Institute for Art Research (SIK-ISEA) Foundation for the fiscal year ending on 31 December 2008.

While the Board of Trustees is responsible for the annual financial statements, auditing these statements is our task. 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 of the Limited Statutory Examination. This standard requires that we plan and perform this audit in order to recognise any major misstatements in the financial statements. A limited statutory examination primarily consists of questioning and analytical procedures; and, as considered necessary in the circumstances, it may also involve extensive examination of the documents that the firm being audited has made available to us. However, examination of operational procedures and the internal auditing system, as well as inquiries and further kinds of examinations to detect fraud or other legal violations are not within the scope of this audit.

Through our audit there was nothing that came to our attention that would cause us to believe that the financial statements do not comply with Swiss law and the Institute's articles of association.

Küsnacht, 3 March 2009

Göldi, Grimm, Meier & Partner Ltd

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