

Workshops of the conference

Tempera painting between 1800 and 1950

Experiments and innovations from the Nazarene movement to abstract art

15 March – 17 March 2018

hosted by the Doerner Institut, Bayerische Staatsgemäldesammlungen Munich

in cooperation with the Academy of Fine Arts, Munich

and the Technical University Munich, Chair of Conservation-Restoration, Art Technology and

Conservation Science

funded by VolkswagenStiftung and IPERION CH

LIST OF WORKSHOPS

All workshops are accessible for all levels of experience.

Workshop 1: Tempera: painting with egg and oil. Recipes, handling properties and painterly qualities

The workshop will start with a theoretical introduction to the chemical and physical properties of tempera paints. In the practical part we shall transfer this knowledge and prepare and apply our own paints made with egg and oil. We will concentrate on comparing the specific handling properties of several tempera binding media and the influence of pigmentation on, for example, surface structure, viscosity, gloss, saturation and drying time. Using one constant artistic theme (e.g. drapery), participants will have the opportunity to compare the handling properties of variant egg tempera recipes, also in combination with oil paints.

Workshop leaders: Lisa Afken, Head of the Studio Workshop for Painting and Material Technique at the Academy of Fine Arts Mainz, and freelance painting conservator

Reni Mothes, Lecturer in Fine Art Painting Materials and Technology at the Academy of Fine Arts in Leipzig

Theoretical introduction: Dr Patrick Dietemann, Chemist, Doerner Institut

Workshop 2: Preparing paints with egg, oil and pigments – possibilities, physico-chemical properties and distribution of the phases

The aim of the workshop is to test the handling properties of different mixtures of egg and oil with pigments. What systems can be produced, are they 'tempera' or 'oil' systems and how can the paint properties be explained by the physico-chemical properties of its components and the colloidal distribution of the phases? In the lab, the participants will prepare several recipes of tempera and oil paints, using egg, oil, pigments, protein-coated pigments and various diluents as water, glycerine, and oil of turpentine. Fluorescent stains will be used to differentiate the aqueous and oleaginous phases in the liquid paints under the microscope.

Workshop leaders: Ursula Baumer, Technician, Doerner Institut and Dr Patrick Dietemann, Chemist, Doerner Institut

Workshop 3: Tempera versus oil paint

Participants in this workshop will be split into two groups, such that each group spends half of their day preparing tempera paints and the other half preparing oil paints. Paint with different tempera binding media (egg yolk, whole egg + oil / + resin etc.) will be prepared to explore the different handling properties imparted by the binder and the influence of diluting with water or glycerine. The drying properties of these paints on different substrates (grounds) will be evaluated. While one group concentrates on tempera paint, the other will be preparing oil paints by hand to explore the difference between linseed oil and poppy oil, the effect of additives on the oil paint, and the properties of oil paints when applied to different substrates (grounds). The groups will switch activities during the day, to ensure equal time with both tempera and oil paint.

If time permits, a trip to a museum late in the afternoon will take place to allow participants to apply their heightened sensitivity to paint behaviour and surfaces when viewing a selection of paintings, with the expectation that they will find themselves 'seeing' paint in a new way.

Workshop leaders: Dr Leslie Carlyle, Associate Professor of Paintings Conservation in the Conservation and Restoration Department at the Faculty of Sciences and Technology of the Universidade Nova de Lisboa (FCT/UNL).

Johanna Thierse, Freelance Paintings Conservator and Teacher for Historical Painting Techniques, Berlin

Workshop 4: Combining Fresco and Tempera

The workshop's intention is to provide an opportunity to experience the combination of fresco and tempera or other organic binding media. The task will be to test the behavior of organic binding media, tempera etc. on freshly applied plasters and to compare it with tempera on dry plaster. Working materials will be provided and placed at your disposal. If time permits, an excursion to the church of St. Ludwig in Munich will complete the workshop.

Safety notice: participants will work with slaked lime, a highly alkaline material. For this reason the workshop leaders must emphasize that you are responsible for your own safety. We kindly ask you to bring your own protective goggles and gloves to the workshop.

Workshop leaders: Klaus Häfner, Conservator of Mural Paintings and Stone Objects, Bavarian Department of Castles, Gardens and Lakes

Dr Stefanie Correll, freelance Conservator of Mural Paintings, Munich

Stefan George, Advisor for Stucco Works at the Academy of Arts, Munich

Workshop 5: Syntonos paints – an early commercial tempera paint, its properties and applications

Syntonos paints were invented and patented in 1893 by the Munich artist Wilhelm Beckmann, and were commercially available at least until the 1920s – not only in Germany, but also in Britain and Bohemia (Czechoslovakia). The special handling properties of the medium were intended to enable artists to paint with tempera paints that were supposed to look like oil paints. The participants will reconstruct the complex recipe described in the historical patent and learn about the special handling properties of the paint. The practical work will be complemented by guided tours of the Museum Villa Stuck and the Neue Pinakothek, focusing on the Munich artist Franz von Stuck. Participants will visit the historical rooms of his villa and get detailed insights into recent art-technological investigations on an exemplary monumental painting, executed in Syntonos paints, at the Neue Pinakothek.

Workshop leader: Dr Catharina Blänsdorf, Technical University Munich, Chair of Conservation-Restoration, Art Technology and Conservation Science, Research Associate.

Guided tour at the Museum Villa Stuck: Margot Th. Brandhuber, Head of Collections

Guided tour at the Neue Pinakothek: Dr Wibke Neugebauer, freelance painting conservator, Munich

Workshop 6: Case studies of tempera painting in Munich around 1900

The day will start with a guided tour to the Sammlung Schack, a nineteenth century collection of paintings where the participants will get an introduction to the collection's history and have a closer look at two tempera paintings by A. Böcklin: In 'Villa am Meer I' ('Villa by the Sea I', 1864) he tried to approach the technique of Pompeian wall painting using

Workshops of the tempera conference 2018, Munich (Status 13 September 2017)

an aqueous suspension of finely grated resins (sandarac, frankincense) in combination with transparent layers of beeswax. Participants will be able to compare the visual appearance of this technique with the second version of the motif hanging opposite, which was executed in egg tempera and oil paints ('Villa am Meer II', ('Villa by the Sea II', 1865)). In the practical part of the workshop, they will read the sources and produce these paints on the basis of recent technological examinations and analyses of binding media. Further experiments and another guided tour will explore the monumental triptych 'Karfreitag' ('Good Friday', 1895) by Julius Exter, another example combining tempera paints and wax, at the Neue Pinakothek.

Workshop leader: Luise Sand, Research associate at the Technische Universität Munich, Department of Restoration, Art Technology and Conservation Science

Guided tours at the Sammlung Schack:

Dr Herbert W. Rott, chief curator, Bayerische Staatsgemäldesammlungen Munich

Dr Wibke Neugebauer, freelance painting conservator, Munich: case studies of Arnold Böcklin's tempera paintings at the Sammlung Schack

Guided tour at the Neue Pinakothek:

Luise Sand: Julius Exter's monumental triptych 'Good Friday' (1895)

Workshop 7: Exploring the paint and working methods of Henry Ossawa Tanner and other selected early-twentieth-century emulsion recipes

The workshop will describe and reconstruct selected paint recipes and layering systems used by the African-American painter Henry Ossawa Tanner and other emulsion recipes used by painters at the beginning of the twentieth century. The workshop leader will demonstrate the production of these paints and provide the participants with examples for experimentation. The workshop will then contrast the application of these media on a variety of substrates to illustrate how the artist could manipulate effects using different underlayers. Each participant will leave with a full description of the recipes/techniques and their paint-outs of the reconstructions.

Workshop leader: Brian Baade, Assistant Professor, Painting Conservator, and Researcher of Historical Painting Materials and Techniques, University of Delaware

Workshop 8: Tempera Theory. Practice-Based Research & Teaching for Art History

Slowly, practice is becoming an accepted part of academic life: conferences host workshops in which art historians physically engage with the stuff of art and experience new and unexpected ways of learning. But how can art historians incorporate a practice-based approach into their research and teaching at, for instance, the university, where one might not always have space, equipment, or expertise at hand? And how does practice-based research impact more traditional ways of art historical work?

Taking the making of tempera paint and some preparatory readings (ca. 50 pages) as a starting point, we explore state-of-the-art practice-based methods. Thus equipped, the participants will then carry out fieldwork in the Art Academy and the Neue Pinakothek, and develop/refine practice-based research & teaching skills.

Workshop leader: Prof Ann-Sophie Lehmann holds the chair of modern and contemporary art at the University of Groningen, The Netherlands. Her work focuses on materials, tools, and processes of art making.

Workshop 9: Ernst Berger #temperaemulsions

Egg and oil? The use of tempera emulsions was discussed and intensely studied in Munich at the turn of the twentieth century. As a leading author and teacher on painting techniques Ernst Berger had a great influence in this discussion. In practice the participants will explore and compare recipes of modern oil tempera emulsions first published by Berger in 1897 with recipes by the Munich pharmacist Ernst Friedlein (1906) and recipes from a notebook of the same period from the estate of W. Kandinsky. On a walk through the Munich district of Schwabing, they will visit the places near the Munich Academy where Ernst Berger, Franz Marc, Paul Klee, Wassily Kandinsky and A. Jawlensky lived. Afterwards they will have a look at paintings of the Blauer Reiter collection at the Lenbachhaus.

Workshop leader: Dr Kathrin Kinseher, Studio for Painting Technique, Academy of Fine Arts Munich

Guided tour at the Lenbachhaus: Iris Winkelmeier, Head of conservation department at the Städtische Galerie im Lenbachhaus, Munich

Workshop 10: Max Doerner's tempera painting techniques

'The Materials of the Artist and Their Use in Painting' by Max Doerner has been one of the most influential books on painting techniques since its first edition in 1921. Guided by Doerner's original recipes, the participants will produce and apply different tempera binding media. Special focus will be put on Doerner's so-called 'Mischtechnik' (mixed technique). The participants will be able to compare their own experiments with historical paint samples, from the archive of the Doerner Institut, that were prepared by Doerner himself and his students. This programme will be complemented by a short visit to the Pinakothek der Moderne to have a closer look at selected paintings of the 'Neue Sachlichkeit', particularly by Otto Dix, who started to apply Doerner's mixed technique in 1926.

Workshop leaders: Elisabeth Fugmann, Iris Masson and Valerie Müller, Conservation Fellows at the Doerner Institut, Munich

Workshop 11: Kurt Wehlte's tempera recipes on different ground layers

'The Materials and Techniques of Painting' by Kurt Wehlte was first published in 1967 and comprises the collection of his practical experiences and the lectures on painting techniques that he had given at the Art Academies in Dresden, Berlin and Stuttgart since 1925. As a teacher of painting techniques, he shared his knowledge with many artists of his time, including Otto Dix, Max Slevogt and Max Feldbauer.

A talk on Kurt Wehlte's painting-technique workshop at the 'Vereinigte Staatsschulen für freie und angewandte Kunst' in Berlin will provide an introduction to the topic. Afterwards the participants will produce tempera paints to selected recipes of Kurt Wehlte, for instance gum tempera, glue tempera and casein tempera, and apply them on different grounds. This will enable them to learn more about the interaction between ground layer and tempera paints.

Workshop leaders: Prof. Ivo Mohrmann, Professor at the Dresden Academy of Fine Arts, Head of the Department Art Technology, Photography and Radiological Investigations, Degree Programme in Art Technology and the Conservation and Restoration of Works of Art

Monika Kammer, Academic Assistant at the Dresden Academy of Fine Arts, Degree Programme in Art Technology and the Conservation and Restoration of Works of Art