

Registration form for the conference on  
**Tempera painting between 1800 and 1950**  
**Experiments and innovations from the Nazarene movement to abstract art**  
**Munich, 15–17 March 2018**

\*= required fields.

PARTICIPANT

Title\*

First Name\*

Surname\*

Organization/Institution\*

Position\*

Address\*

ZIP (Postcode)\*

City\*

Country\*

E-Mail Address\*:

I agree that my details (first name and surname, organisation, e-mail address) may be used for drawing up lists of participants to be included among the conference materials.\*

WORKSHOPS\*

You have the possibility on the second day of the conference of attending a whole-day workshop. You will find brief descriptions of all the workshops at the end of this document.

**Please choose three workshops in order of preference by adding 1, 2 and 3 to the boxes.**

Allocation of places will be on the basis of 'first come first served'. Should there be no place available in any of your chosen workshops, the organization team will choose a place for you in another workshop.

IMPORTANT: If you do not wish to take part in a workshop, please place a cross in the box 'none'. This will NOT however entitle you to a partial refund of the registration fee.

workshop 1

workshop 2

workshop 3

workshop 4

workshop 5

workshop 6

workshop 7

workshop 8

workshop 9

workshop 10

workshop 11

none

Comments:

ICOM MEMBERSHIP\*

I am an ICOM-Member

I am not an ICOM Member

REGISTRATION FEE

Please note: To qualify for EARLY BIRD registration, registration fees must be RECEIVED by 30 November 2017.

To qualify for the student rate, you need to attach a scan of a valid student card to the registration form.

EARLY BIRD rates only available until 30 November 2017!

€180

€ 90 student rate (please attach a scan of a valid student card)

Regular fees from 1 December 2017 to 28 February 2018

€ 220

€ 120 student rate (please attach a scan of a valid student card)

No fee (members of scientific committee and organising committee, workshop leaders)

The registration fee covers attendance during the two days of lectures and participation in one whole-day workshop, refreshments during the coffee breaks on 15 and 17 March 2018 and a welcome reception on 15 March 2018. The additional programme point 'Conference Dinner' on the evening of 16 March 2018 requires separate registration and additional payment.

## CONFERENCE DINNER

I will attend the Conference Dinner on 16 March 2018 and choose the following menu:

Traditional Bavarian dinner (including 1 aperitif, no other drinks) € 50 (incl. 19% VAT)

Vegetarian dinner (including 1 aperitif, no other drinks) € 45 (incl. 19% VAT)

### **Dietary needs**

If you require an alternative meal, please note here your exact dietary needs:

As the number attending the dinner is limited, places will be allocated on a 'first come first served' basis.

I have read the following notes regarding the event.\*

## NOTES ON THE EVENT

### **Payment Policy**

Payment is due in full at the time of registration and includes refreshments and detailed conference materials. Your registration will not be confirmed until payment is received and may be subject to cancellation. Admission to the conference will be refused if payment has not been received.

### **Nomination of a replacement**

You may nominate a replacement at any time. As soon as his/her registration is complete, your attendance fee will be refunded. You will not incur any additional costs.

### **Cancellation**

You can cancel your registration at any time, but only in writing (email to [tempera@doernerinstitut.de](mailto:tempera@doernerinstitut.de)). Please note that we shall make the following administrative charges:

For cancellation on or before 28 February 2018: 50 percent of the registration fee.

Cancellation after 28 February 2018: no refund of the registration fee and no refund of the conference dinner. This also applies if the registered participant does not in fact attend. If you cancel, please remember to cancel any hotel rooms, flights or rail journeys you may have booked.

### **Cancellation of the event**

We reserve the right to cancel the event for any significant reason beyond our control (e.g. act of God) or if, by 13 days at the latest before the scheduled start, the demand/number of registrations is insufficient. It goes without saying that any registration fees will be refunded in such a case.

### **Copyright**

Any working papers distributed to participants are protected by copyright and may not be reproduced in whole or in part without the consent of the author(s). Workshop materials produced by us are made available to participants for use by them alone.

### **Personal information**

By participating in the tempera conference you agree in principle that the Doerner Institut may use all visual/audio records (photo, film etc.) made at the conference and during the workshops for advertising this event and for use in the publication. If you do not wish photographs or videos which show you at the conference to be used in this way, please mail [tempera@doernerinstitut.de](mailto:tempera@doernerinstitut.de). We shall attempt to reach an acceptable accommodation.

### **LIST OF WORKSHOPS**

Please note that while workshop leaders, topics and tour guides were confirmed at the time of publishing, circumstances beyond the control of the organizers may necessitate substitutions, alterations or cancellations. Consequently the Doerner Institut reserves the right to alter or modify the advertised workshops and guided tours if necessary, and while regretting any inconvenience, cannot accept liability for any consequences. Any substitutions or alterations will be made known as soon as possible.

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. Brandlhuber, 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 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 Winkelmeyer, 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