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Findings on the tempera painting of the individual artists Artists motivation In the course of the 1890s, tempera painting in Munich gradually developed from a marginal phenomenon to a trend that more and more artists joined. Arnold Böcklin was certainly an important initiator of the trend of tempera painting through his innovative use of tempera and his emphatically individual painting technique, which can be observed in Munich painting in the last quarter of the 19th century. However, unlike Ernst Berger and Max Doerner, he was certainly not the one who rediscovered painting with aqueous binder systems (Doerner 1984, Berger, E., Böcklin, A., 1906, Beltinger, Nadolny 2016).

Böcklin's painting technique developed in the copies and portraits probably had an effect on the surrounding, historical artist circle such as the symbolist and Art Nouveau artist Franz von Stuck and the historicist painter Franz von Lenbach. However, his idea of the technique of painting of the Old Masters, which he had developed in the context of his copies, may have had an effect on the contemporary conceptions of the painting technique of the Old Masters: A striking similarity exists, for example, between Lenbach's painting technique of the copies in the 1860s and the ideas of the painting technique of the Old Masters formulated by Max Doerner and Ernst Berger towards the end of the 19th and at the beginning of the 20th century: Both Doerner and Berger advocated a layered painting in which tempera and oil paint layers alternated, so that a multi-layered image structure could be the result (Kinseher 2012). Berger has emphasized the practical reasons for using tempera paints. Artists counted on tempera to have better colour stability over oil paints, streamline the work process with shorter drying times and

luminous colours (Berger, E., Bocklin, A., 1906 cited in, Kinseher 2012). In addition to these well-known reasons, artistic reasons were likely to vary depending on artists' aims: For example, tempera paints appeared to Böcklin and Franz von Stuck particularly suitable for the representation of a "spirit world", while oil paints in their typical, contemporary application in the sense of naturalistic modelling remained a means of depicting reality (Kinseher 2012, Beltinger 2016, Beltinger, Nadolny 2016).

Franz von Lenbach used tempera paints with the aim of getting as close as possible to the image effects he admired and the technique of painting of the Old Masters, which he copied between 1863 and 1868 in Rome and Florence. He also sought with their help a rational execution of the copies and later his portraits, the relatively short drying times of the tempera colours in the background were of great advantage. Igor Grabar, Ernst Friedlein and Wassily Kandinsky's use of tempera paints promised vivid colour effects and colour-fast paint in comparison to oil painting. It could be shown that this also remained important to Kandinsky in the transition to abstract painting: because colours are an important means of expression for them, durable colours were of central importance for the preservation of the image effect and thus of the image content.

Another motivation for the use of tempera paints was probably also the enrichment of the painting-technical means of expression (Beltinger 2016, Kinseher 2012, Reinkowski-Häfner 2016a, Friedlein 1906).