

从表现主义到波普艺术  
维尔纳·贝格作品中国展







维尔纳·贝格作品中国展

WERNER BERG GOES CHINA

从表现主义到波普艺术

FROM EXPRESSIONISM TO POP - ART

艺术

舒茨

典藏

SCHÜTZ | FINE ART

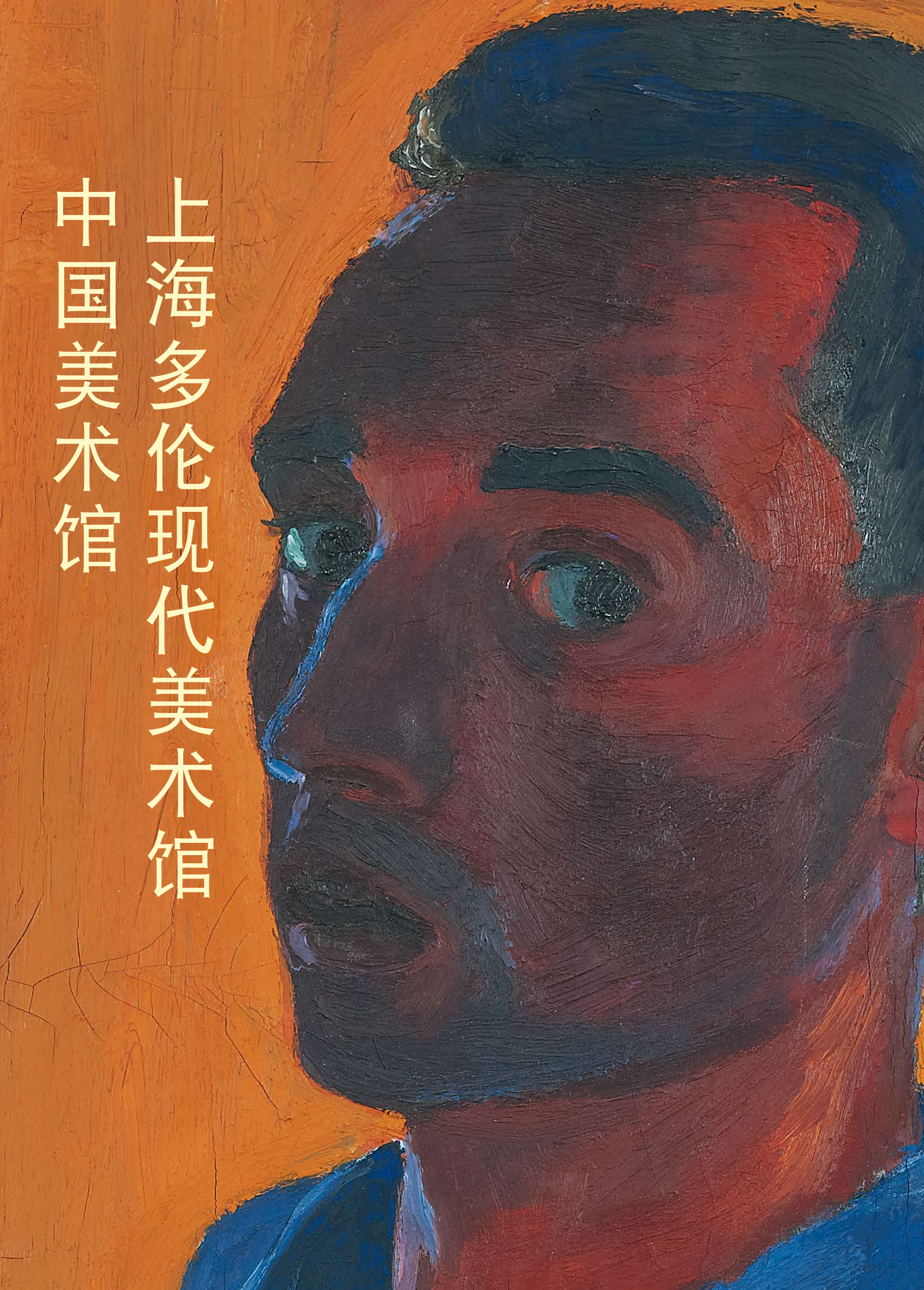
从表现主义到波普艺术

维尔纳·贝格作品中国展

WERNER BERG GOES CHINA  
FROM EXPRESSIONISM TO POP - ART



上海多伦现代美术馆  
中国美术馆





WERNER BERG

维尔纳·贝格

1904年生于爱伯菲尔德·  
1981年卒于鲁塔农庄

中国美术馆

2013年1月5日 - 1月14日于中国美术馆展出

上海多伦现代美术馆

2013年1月19日 - 1月31日于上海多伦现代美术馆展出

WERNER BERG | Elberfeld 1904 - 1981 Rutarhof

EXHIBITION AT THE NATIONAL ART MUSEUM OF CHINA  
January 5<sup>th</sup> to January 14<sup>th</sup> 2013

EXHIBITION AT THE SHANGHAI DUOLUN MUSEUM OF MODERN ART  
January 19<sup>th</sup> to January 31<sup>st</sup> 2013







维尔纳·贝格作品中国展  
从表现主义到波普艺术

前言	中文传记	英文传记	图片索引	早年	冲突	强烈的色彩	阴暗的色调	木刻	附录	版本说明
10	20	36	56	64	104	132	178	214	238	248

WERNER BERG GOES CHINA | FROM EXPRESSIONISM TO POP-ART

PREFACE 10 | BIOGRAPHY IN CHINESE 20 | BIOGRAPHY IN ENGLISH 36  
PICTORIAL INDEX 56 | THE EARLY YEARS 64 | CONFLICTS 104 | STRONG COLOURS 132  
BLEAKENING PERSPECTIVES 178 | WOODCUTS 214 | ANNEX 238 | IMPRINT 248









M.L.



# 前言

前言

PREFACE

2026



## 前言

文化交流是维持国际友谊重要途径。音乐和舞蹈,文学和艺术一直拥有巨大的潜力让个人勇于跨越空间和时间的界限。艺术家看待世界的眼光和表达世界的方式有时可以为我们打开一扇新的大门,让我们超越时空的隔阂面对今天需要面对的一切。

维尔纳·贝格的关注始终属于坎顿州南部的那块土地和那里的人民。在那里,他与夫人定居在鲁塔农庄。从农庄的最高点可以俯瞰斯洛维尼亚的边境。在那里,他遭遇过纳粹说他作品“不符合人民群众健康欣赏-力”的诋毁。他渐渐感受到自己深受表现主义影响的独特风格无法被大家所接受,因此选择开始描绘身边最司空见惯的田园风光。简洁往往并不代表着简单。法国诗人保罗·瓦莱里曾说过:“没有什么比清晰更神秘。”,这也是贝格一生的座右铭。

出生于德国爱伯菲尔德,在维也纳接受艺术教育,维尔纳·贝格于1947年获得奥地利国籍,1981年9月7日逝于鲁塔农庄。

我衷心地感谢艾琳和约瑟夫·舒茨夫妇,感谢他们竭尽全力与中国朋友分享奥地利的丰富文化遗产。同时也感谢维尔纳·贝格的后代为此次展览提供大量珍贵作品并且出席此次画展的开幕仪式。去年成功举办的维利·艾森施茨画展所获得的认可和关注,证明了他们用努力换来的回报。在此我也希望奥地利驻华使馆与维也纳舒茨艺术典藏的愉快合作更进一步。

祝愿此次展览圆满成功!

艾琳娜

奥地利驻中华人民共和国大使

2013年1月,北京



## PREFACE

Cultural exchange is an important dimension of international relations. Music and dance, literature and the arts have always had the potential to awe individuals across the boundaries of space and time. How artists look at their world and how they render what they see, sometimes also unlocks a better understanding, across nations and time periods, of what confronts us today.

Werner Berg's gaze was unremittingly focused onto the landscape and the people of Southern Carinthia where he had settled with his wife on a farm, named "Rutarhof". From the vantage point of this farm near the Slovenian border, he endured the Nazi regime that debased his art as not in line with the "healthy taste of the people". There he experienced the slow recognition of his unique artistic language rooted in expressionism and given to intentionally simple renderings of every day rural scenes. Simplicity, however, may not be what it seems. The French poet Paul Valery once asked the question as to what could be more mysterious than clarity. Berg chose this question as his motto.

Born in Wuppertal, Germany, and artistically educated in Vienna, Werner Berg received Austrian citizenship in 1947. He died on the Rutarhof on 7<sup>th</sup> September 1981.

My sincere thanks go to Irene and Josef Schütz for sharing a part of Austria's rich cultural heritage with the Chinese public, and for sharing it so generously. Thanks are also due to the children and grandchildren of Werner Berg for providing numerous paintings as well as for gracing the opening ceremony with their presence. The tremendous success of last year's Willy Eisenschitz exhibition demonstrated the interest for Austrian 20th century art in China. I hope therefore that the collaboration between Schütz Kunst & Antiquitäten Wien and the Austrian Embassy to China will see many renewals in the years to come.

My best wishes for a very successful exhibition!

Irene Giner-Reichl  
Austrian Ambassador to the PR China  
January 2013, Beijing



## 致辞

对维尔纳·贝格的画展中国之行,我谨代表中国美术馆表示热烈的欢迎!

20世纪的世界艺术史呈现出丰富多彩的发展趋势,不同国家的艺术有自己发展的特征,特别是现代的历程。对于中国公众来说,经过改革开放以来日益宽阔的国际艺术交流,对20世纪西方许多艺术流派和艺术名家已有相当的了解,但我们还需要引进和介绍那些少为人知的艺术现象与艺术家,以丰富文化视野中的景观。维尔纳·贝格的艺术很有代表性地反映了20世纪奥地利艺术的文化境遇与艺术特征。在20世纪前半叶欧洲战争与动荡岁月,他的艺术烙下了时代的印记,在他的作品中,沉郁的色泽和极富表现力的造型都透露出艺术家真挚的感怀和艰辛的人生,但他的艺术关注是多方面的,既敏感于都市生活,也表达乡村田园,既反映生产劳动,也描绘日常生活,作品中充满了人性关切,也传达出自己内心世界丰富的情感。他在兼油画家和版画家的创作上,笔风劲健,造型雄强,在艺术语言上显示出鲜明的个性。因此,把他的艺术介绍给中国美术界和广大公众,能够让人欣赏他独特的艺术创造,也增加对奥地利文化的理解。

我要感谢舒茨先生为维尔纳·贝格的中国之行所付出的努力,他不遗余力地传播奥地利的现代艺术,体现了对中奥两国艺术交流的热情。也要感谢曾在中国驻奥地利大使卢永华先生的积极促成,感谢许多为展览付出努力的朋友们。

祝展览圆满成功!

中国美术馆

范迪安

2012年12月于北京

## Welcome Speech

On behalf of the National Art Museum of China, I would like to extend a warm welcome to the China tour of Werner Berg's exhibition.

In the 20th century, especially in modern times, art history all over the world has appeared to be diverse and rich, whilst art in different countries has featured its own characteristics. Chinese people, who have experienced international art exchanges since the reform and opening policy of the late 1970s, have acquired a certain understanding of Western art schools and artists. However, to further broaden people's cultural horizons, we still need to introduce art phenomena and artists that are lesser-known to Chinese people.

Werner Berg's art representatively reflects the cultural circumstances and art styles of Austria in the 20th century. During the wars in Europe of the first half of the 20th century, his art clearly reflects the times. Through his works of art, the deep and depressed colour, as well as the objects full of expressive force, both tell of the artist's genuine emotion and tough life.

All the same, his art concern is extensive. It concerns urban life, expresses the country landscape, reflects labour and worker, and also depicts daily life. The works are full of a human touch and show the artist's strong and subtle feelings.

The oil painter and woodcut artist made his strokes and shapes full of strength, and hence with distinctiveness. Therefore, introducing his art to China will enable Chinese people to appreciate Berg's unique art and also enhance their understanding of Austrian culture.

I appreciate the effort Mr. Josef Schütz has made to the exhibition. He does his utmost to spread the modern art of Austria, and promote art exchanges between China and Austria. I also thank Mr. Lu Yonghua, China's Ambassador to Austria, as well as many friends who have helped to make this exhibition possible.

May the exhibition be a great success!

National Art Museum of China  
Fan Di'an (Director)  
December 2012, Beijing



奥地利艺术家维尔纳·贝格上海巡展

中国和奥地利一向有着深厚的文化交流传统，为庆祝中国和奥地利建交40周年，两国在去年曾举办了多项文化交流活动：中国艺术通过“感知中国——奥地利行”活动在维也纳等城市上演；奥地利的音乐和绘画也通过这些交流活动更广泛地为中国观众所了解。而继去年在中国美术馆成功推出奥地利画家维利·艾森施茨的画展后；今年，又一位奥地利画家——维尔纳·贝格即将开启他的北京和上海巡展之旅。

在任何一部西方艺术史中，具有鲜明奥地利文化特征的“维也纳分离派”都具有无法取代的独特地位，尤其以克利姆特、席勒等为代表，对当时以及后来的艺术产生了深远影响。20世纪上半叶维尔纳·贝格开始步入奥地利画坛，除了几次短暂的外出和服兵役外，他的一生几乎都在鲁塔农庄度过。维尔纳·贝格的绘画曾接受过后印象主义色彩的启迪，从明显受到表现主义的影响到后来逐渐形成鲜明的个人风格。纵观维尔纳的艺术历程，他的绘画风格大概经历了几个阶段——从当初色彩斑斓，洋溢着原始、古朴的异域风情，探索色彩图层的平面画法；到贴近自然地对农庄的日常生活、风景的客观描绘；再到对人物心理入木三分的刻画和把握。受二战的影响，维尔纳的绘画手法也从厚重画法转为薄薄的油画图层，手法上更加简练，人物、静物和风景蒙上了一层无以言说的神秘面纱。到了六七十年代后期，在维尔纳作品的色彩系谱中，冷色调出现的越来越频繁，昏暗的色调越来越受到画家青睐，清冷的色调、严格的构图赋予了作品一种少见的静谧和严肃。

以“从表现主义到波普”为题，此次上海巡展将呈现画家维尔纳·贝格近80幅绘画和木刻作品。除了绘画作品外，木刻显然也是维尔纳·贝格创作的重要艺术媒介，在去世前一年，他曾一下创作了百余件木刻作品。在维尔纳·贝格的木刻作品中，画家似乎有种将一切事物简化至只剩黑色和白色的内在冲动，例如在1932年创作的木刻，运用了纯粹的黑色画面，对主题的处理简化到了如同象形文字的地步，界限清晰的画面与漫不经心、跳跃的木刻形成了鲜明对比。而维尔纳·贝格巡展的上海多伦现代美术馆所在地——多伦路，曾是20世纪初一大批中国文化名宿的文艺创新之地，尤其以鲁迅为主导，启蒙和推动了中国版画的发展，这位先驱曾于1932年秋在上海主办了“德苏原版木刻画展”，而八十年后的今天，传统的黑白木刻再次以展览的方式在这条街上与观众们面对、交流！

上海多伦现代美术馆自开馆以来，就非常重视推动国际当代艺术交流。希望通过这样的交流和对话能给中国现当代艺术带来创新的启迪，同时也使国外专业艺术人士对于中国艺术有新的发现。因此，上海多伦现代美术馆很荣幸举办《维尔纳·贝格：从表现主义到波普》展览，通过维尔纳·贝格的个案展示，把这位我们原不熟悉的奥地利艺术家介绍给上海的艺术界人士和广大观众，并通过此次巡展的契机，来带动中奥两国之间未来更频密的文化对话与项目合作！在这里，我们要感谢舒茨先生将维尔纳·贝格的精彩艺术作品带到上海，对奥地利驻中国领事馆为此次展览提供的支持和帮助表示诚挚的谢意！

马艳 上海多伦现代美术馆副馆长

## AUSTRIAN ARTIST WERNER BERG'S SHANGHAI TOURING EXHIBITION

China and Austria have a long tradition of cultural exchange, and last year the two countries held many cultural activities to celebrate the 40th Anniversary of diplomatic relations between the two countries. Chinese art was shown at Austrian cities including Vienna during "Experience China – the Austria Tour", while the music and painting of Austria became more widely known to Chinese audiences due to exchange activities. Thus, after the National Art Museum of China successfully held the exhibition of Austrian artist Willy Eisenschitz, the touring exhibition of another Austrian artist, Werner Berg, is to visit Beijing and Shanghai this year.

In any history of western art, the status of the "Vienna Secession", which is distinctly Austrian, is irreplaceable. In particular, representatives such as Gustav Klimt and Egon Schiele have influenced art ever since. In the first half of the 20th century, Werner Berg entered Austria's art circle, and his life, apart from several short departures from his home town and serving in the army, was mostly spent at the Rutarhof. Werner Berg's work was illuminated by post-impressionism, and moreover his paintings, which at the beginning were obviously influenced by expressionism, later on formed a distinct personal style. People find that Berg's painting style went through several stages: at the beginning his paintings were colourful and full of original, primitive and exotic touches, exploring many techniques of painting in layers of colour. Later on he laid more emphasis on nature and presented his objective description of village daily life and landscape. Furthermore his works demonstrated a penetrating understanding of people's psychology and minds. Due to the impact of World War II, Berg moved his painting style away from heavy, thick oil paintings to light, thin oil paintings. Meanwhile he adopted more succinct techniques, adding myth to the figures, objects and landscapes of his works. By the 1960s and 1970s, cold colours appeared increasingly in Berg's work, while dark colours were also favoured. A refined hue and strict composition endow Berg's work with a serenity and seriousness.

Themed "From Expressionism to Pop-Art", the touring exhibition will showcase around 80 paintings as well as woodcuts of Werner Berg. Beside his paintings, woodcuts are also a vital art form of Berg. One year before he passed away, Berg created around 100 woodcuts, from which it can be seen that the artist appeared to have an urge to simplify everything into two colours – black and white. For example, his works created in 1932 are of purely black colour and simplified compositions which look like ideographs, leading to a sharp contrast between the well-defined picture and the casual and vivid woodcut. The location of Shanghai Duolun Museum of Modern Art that is hosting the exhibition is at Duolun Road. That used to be the rendezvous place for Chinese cultural celebrities, amongst whom Lu Xun was a pioneer who initiated and promoted China's woodcut development at that time, and who held an exhibition of original woodcuts from Germany and the Soviet Union in Shanghai in 1932. Thus, eighty years later, the traditional black-and-white woodcuts, will once again be displayed in the exhibition, facing the public on the road in Shanghai!

Since opening, Shanghai Duolun Museum of Modern Art has focused on improving communication in international modern art. We hope that such communication and dialogue will enlighten Chinese modern art, whilst also enabling foreign professionals to have a new understanding of Chinese art. Shanghai Duolun Museum of Modern Art is therefore honoured to host the exhibition "Werner Berg: From Expressionism to Pop-Art". Through Werner Berg, we will have Austrian artists, with whom we were previously not familiar, introduced to art professionals and audiences in Shanghai. In addition, through this opportunity, it is expected that China and Austria will have a more frequent cultural dialogue and programme cooperation! Hereby we would like to express our appreciation to Josef Schütz who brings the wonderful works of Werner Berg to Shanghai. Also, many thanks to the Austrian Consulate in China that has offered great support and help in hosting this exhibition!

Ma Yan, Vice Director of Shanghai Duolun Museum of Modern Art



现实的原始、古朴——维尔纳·贝格的人生和作品

现实的原始、古朴,贫瘠的日常生活,存在的神秘感,都给维尔纳·贝格的生活和作品打上了深深的烙印。从他的作品里我们可以看到一个古怪、内向,不断追问自己和环境的身影。他刻意选择了一种离群索居的生活方式,与世隔绝和毫不妥协就是这种生活的最大特色。他尝试着将生活中那些脆弱的场景捕捉下来,还要保存下它们原本的贫穷、纯粹、自然的风貌。他放弃了传统的艺术惯例,期望远离大都市,摆脱各种人为的影响,在原汁原味、自然而然的世界里过着自给自足的生活。

维尔纳·贝格(1904-1981)是家中幼子,出生成长在莱茵山区爱伯菲尔德的一个富裕的资产阶级家庭,高中毕业后旋即离开德国前往维也纳学习宏观经济学。读完博士后维尔纳分别在维也纳和慕尼黑艺术学院学习绘画,不过两位绘画老师卡尔·斯特雷、卡尔·卡斯帕尔对他的影响都非常有限。倒是新交的一群朋友对他和他的大学同学、后来的妻子阿玛丽·库斯特产生了重大影响。这群朋友对文明持批判态度,拒绝资产阶级的生活,追求简单、真实、意义丰富的生活。这样的思想促使维尔纳于1931年搬进了鲁塔农庄。鲁塔农庄位于偏僻的坎顿,总共不过二十二公顷,坐落在德劳河谷上方光秃秃的砾岩、碎石梯地上,每年收获甚为微薄,农庄的房舍铺之以木板,到二十世纪六十年代尚未通上自来水和电。在这里维尔纳和家人过上了更贴近自然的生活。

围绕着原始、古朴的农民生活维尔纳创作了一些单调但却令人过目难忘的作品。在自己的油画和木刻作品中,维尔纳连续采取明确的构图和近景手法。这些作品的主题无一例外是斯洛文尼亚-奥地利边境的风景和人物,让观众不得不直面最真实的生活。木刻这一最古老的雕版技术也频频为他所用。

“没有什么比清清楚楚更神秘”——在这个思想的指导下,醉心于寻找一种简洁、清晰的绘画语言的维尔纳开创了比同时代其他画家更内敛、低调,更脆弱的画风。虽然受到了周围环境的直接影响,但他采用的普通色调以及严格的界面让人乍一看去还以为是后来的波普艺术。二十世纪六十年代,瓦罗尔和列支敦士登等艺术家将放大数倍而后异化的普通人日常生活发掘为自己的绘画主题。与他们不同,维尔纳用平面、醒目的方式再现了自己周遭的世俗农民文化,并且借此寻觅自己独特的绘画语言。漫步乡村的过程中,维尔纳用素描记录下了自己的所见所闻所管所感。画室里的艺术创作最后都归于油画和木刻的清晰平面。正是凭借木刻这项出色的技术,维尔纳精确化,或者更确切的说把自己笔下对象的清晰推向了极致,达到了如同象形文字一般明晰的地步。

时代的动荡与冲突也给维尔纳的作品打下了印记。1937年他被诋毁为颓废艺术家。战争里发生的暴行与罪恶都被他用素描或者油画的形式记录下来。1947年维尔纳成为奥地利公民,其后的很多年他都拒绝举办展览。不过作为一种式微的农业生活的见证人与记录者,维尔纳的作品知道今天仍然保留在大量艺术馆里,频频出现在各种艺术展上。为维尔纳建立的布莱堡博物馆便长期展览他的作品。

固执己见、毫不妥协不仅主导着他的艺术创作和生活风格,也决定了他和其他艺术家的交往。特立独行、离经叛道的维尔纳常常在很短的时间内和老朋友恩断义绝。比如他与库尔特·萨克斯、埃米尔·诺德、维尔纳·舒尔茨、奥托·迪克斯、赫伯特·波克尔等人的友谊就是这样画上了句号。埃米尔·诺德是德国表现主义的代表画家,介绍维尔纳进入了柏林商业艺术圈子。维尔纳与妻子和孩子也时常产生矛盾,比如二十世纪五十年代初他爱上比自己年轻十一岁的女诗人克里斯蒂娜·拉万特后竟要求妻子容忍自己的婚外情。

维尔纳晚期的作品主题越来越凝练,手法越来越简洁,与早年清新、天真的风格形成了鲜明对比。这些作品呈现的是一个日薄西山、渐行渐远的乡村世界,透露的是悲悼、死亡、时光转瞬即逝的信息。油画和木刻作品的共同点是他对典型、对样本的寻找。他认为把一切简化至最核心的精髓就是理想的表达方式。在他上下求索、不断追问的过程中一直恪守着这个目标。他的座右铭是:“追求安全感的人永远理解不了激情澎湃的惊涛骇浪。”这句话不仅揭示了真理,而且在探讨存在的典型、初始、本质上直到今天也有其合理性。

伊蕾娜·舒茨、约瑟夫·舒茨 维也纳 2012年10月

## "ARCHAIC REALITY" - LIFE AND WORK OF WERNER BERG

Archaic reality, the frugality of everyday life and the mystery of being are the essence of the life and oeuvre of the artist Werner Berg. In his work the eccentric and at the same time introvert perspective of someone, who is constantly questioning his surroundings, becomes visible. Isolation and unwillingness to compromise are what determined his consciously secluded lifestyle. He tried to capture the fragile scenes of life in all their simple and natural clarity. Against the usual customs of artistic lifestyle and work, he wanted to live, far from cities and all artificial influences, self-sufficiently in an original, natural world.

Werner Berg (1904-1981), born as the youngest of four children in the Bergisch-Rheinisch village of Elberfeld, grew up in a middle class family and left Germany after his graduation from high school to study Political Science in Vienna. After his graduation from university he studied at the Academies of Munich and Vienna. However, the influence that his art teachers Karl Sterrer and Karl Casper had on him, is fairly minimal. More important, however, was his and his fellow student and later wife Amalie Kuster's friendship with a group of socially critical students, who believed in a search for a fulfilled, true and simple life as a rejection of all bourgeois ways of life. In 1931 this led Berg to move to a remote farmhouse, the Rutarhof, which was only 22 hectares in size and situated above the valley of the river Drau. The fields were on conglomerate and gravel terraces and the harvest was poor. The farmhouse, which was covered with wooden shingles, was without electricity and running water until the 1960s. There he led a life, together with his family that was "near to things..."

Following the archaism of farm life, barren but impressive works were produced. The compositional clarity of Berg's oil paintings and woodcuts is characterized by consistent close-ups. His motifs, almost exclusively the landscape and the people of the region around the Austrian and Slovenian border, confront the viewer with an immediate authenticity of life. The woodcut, being the oldest form of printed graphics, helps Berg immensely in this sense.

"Is there anything more mysterious than clarity?" Following this thesis, Berg developed an original characteristic, obsessed by his search for a simple and clear imagery, which seemed more brittle and fragile than that of contemporary artists. Even though he was strongly influenced by the experiences of his immediate surroundings, the often monochromatic and sharply framed areas seem like a predecessor to the bold directness of Pop-Art. Artists like Warhol and Liechtenstein discovered around 1960 the most trivial representations of everyday life as being nothing more than motifs alienated through their extreme amplification. For Werner Berg, however, the two-dimensional and bold representation of peasant trivial culture served as a means of finding an incomparable imagery. In quickly drawn sketches Berg notes down his immediate experiences when wandering through the villages. The artistic formulation in his studio produced the clear dimensions of his paintings and woodcuts. Especially in woodcut, the expressionist technique par excellence, Berg made the directness of his representations more precise, even perfect, like a pictogram.

The turmoil and adversities of his time left a deep mark also in Berg's opus. In 1937 he was defamed as being a degenerate artist. Experiences of war, atrocities and crime, he captured as a painter and illustrator. In 1947 he became an Austrian citizen. For long periods of his life, Berg refused to participate in any exhibitions or galleries. Nevertheless, he is represented in many museums and important collections today, also as a chronicler and keeper of a peasant form of life, which has long since disappeared. The museum in Bleiburg, which is dedicated to him, has his work on permanent display.

The unwillingness to compromise, not only influenced his work and his unconventional way of life, but also his contact with other artists. Defiant, headstrong and unconventional, Berg ended his friendships mostly within a short period of time. Despite initial empathy and closeness, his relationships with Kurt Sachsse, Werner Scholz, Otto Dix, Herbert Boeckl and also Ada and Emil Nolde, all broke up. This most important German expressionist had opened the doors to the commercial art scene of Berlin for Berg. Also in his family serious conflicts surfaced from time to time, not only with his children, but also with his wife, whom he asked to tolerate his love affair with the 11 years younger poet Christine Lavant at the beginning of the 1950s.

Contrary to the refreshing naivety of experiences in his early years, the last period of Werner Berg's work is characterized by the increasing tightening and density of his motifs. Sorrow, impermanence and death form his representations of a disappearing peasant world. The important trade mark in Berg's woodcuts and oil paintings is the search for the exemplary, the original type. In concentrating on the essence, he found his ideal way of expression. Always questioning and searching he stayed true to this aim. "The prodigious will never capture the certain" his erratic maxim has proved to be true and valid until today, in his engagement with the exemplary, the elementary and the existential of being.

Irene and Josef Schütz, Vienna, October 2012

# 中文传记



画家维尔纳·贝格的生平

WERNER BERG | BIOGRAPHY

2026





父亲约瑟夫·贝格和母亲克拉拉·贝格约1890年

汉斯·维尔纳·贝格，1904年4月11日出生在爱伯菲尔德，也就是今天的乌珀塔尔，在家中四个孩子中排行最小。父亲一家在工业化时期从威斯特法伦的乡下搬到了城里，祖父特奥多·贝格当过商人和白铁匠，在市中心开过一家装配工厂，后来生产仪器和灯具也很成功，却错过了转轨工业化生产的步伐。

当时的爱伯菲尔德是东莱茵地区的一座山地都市。1850年之前这里的居民大多是本地人。由于来自山区腹地和威斯特法伦的移民大量涌入，这里的人口从十九世纪中叶开始迅速增长。1861年时爱伯菲尔德还只有22000人口，到1890年就增加到了126000。这座城市成为一座欣欣向荣的纺织工业中心，除了铸铁和金属加工外，化工也在这里占据举足轻重的地位。

维尔纳·贝格的父亲约瑟夫·贝格是一名技术员。约瑟夫一生都对人文科学保持广泛的兴趣。他很想当高中教师，并且还接受教师培训，不久却不得不违心地从自己的父亲手中接管过了家族企业。

维尔纳·贝格的父母相当富有。出生在海德（石勒苏益格——荷尔斯泰因）的母亲玛蒂尔德·克拉拉·贝格在家中扮演着挑大梁的角色。十九世纪九十年代，新婚的克拉拉独自开了一家玩具店，生意还越做越好。由于克拉拉的才干，玩具店与纽伦堡的玩具生产商直接建立了联系，再加上地处市中心的优越位置，这间玩具店成为维尔纳一家发财致富的根基。维尔纳家的商店兼住宅位于施瓦伦大街52-54号，与著名的冯·海特博物馆比邻而居，他们很快把它翻修成了漂亮的两层建筑。

维尔纳·贝格在爱伯菲尔德上了高中。闲暇的时候他喜欢待在附近农村的农家院落，并且在这些郊游过程中画出了自己最早的素描和水彩。

第一次世界大战打破了贝格家的平静生活。维尔纳的哥哥阿尔弗雷德与姐姐的未婚夫都在马恩河战役中不幸丧生，另一个哥哥瓦尔特受了伤而且好几个月的时间下落不明。父亲承受不了这样的打击在1917年撒手人寰。从小梦想着当画家的维尔纳面临着现实的压力也不得不放弃自己的理想。1922年，18岁的维尔纳·贝格以优异的成绩高中毕业，又完成了在爱伯菲尔德索恩邦斯托克金属厂的学徒期。因为他掌握多门外语，公司便将外国的业务交给他打理，还打算委任他去管理南美分公司。维尔纳不愿完全投身商界，于是在1923年11月2日注册进入科隆大学的经济与社会科学系。

在波恩大学度过一个学期后，维尔纳·贝格前往维也纳追随奥特玛·斯潘学习宏观经济学。导师斯潘一开始就给他留下了深刻印象，而他也很快就获得了导师的信任。所以还未毕业维尔纳·贝格就当上了斯潘的助手并兼任大学的图书管理员。1927年，维尔纳以优异的成绩博士毕业被选为大学讲师。可是他从未放弃过当画家的梦想，于是放弃了触手可及的大学生涯，转而追寻自己最初的理想。

1924年维尔纳在大学结识了当时的同学，后来的女朋友阿玛丽·毛奇·库斯特。毛奇与他同年博士毕业，对他的所有想法都全力以赴地支持。这对年轻的恋人决定以后一起定居在乡下当农民。

1927年秋天维尔纳·贝格成为卡尔·斯特雷的学生，进入斯特雷在维也纳学院开设的普通绘画班学习。斯特雷从1921年起就在这儿任教。维尔纳一直向往自由艺术家的生活，所以当斯特雷要求学生做出严格的造型，避免任何肤浅、草率的态度时，他很快就对老师单调刻板的风格产生了反感。斯特雷教学生清晰的绘画，这种培训让维尔纳终生受益，但是刻板、单调的学院生活却让这位年轻的艺术家用非常失望。

在维也纳的几年间，维尔纳·贝格与大学同学鲁道夫、利奥波德、阿尔宾结下了深厚友谊。他们同为天主教青年联盟“新领地”的成员，又不约而同地把自己对文明的批判，对真实、简单、意义丰富的生活的追寻集中体现在对市民生活的反对上。1928年的夏天维尔纳和朋友们一起去伦高和陶恩漫游了好几周，产生了可观的艺术成果——一大批以陶恩的风景为主题的水彩画。这些作品算是维尔纳创作生涯的第一个高潮。大量描绘山峰和阿尔卑斯山谷的光线流动的画作体现了这位年轻画家的创造能力。

早在1928年维尔纳就想带着怀孕的女友毛奇·库斯特搬进伦高的一处农舍。毛奇毕业后在维也纳的商会找到了一份工作，对一名年轻女性来说在当时经济困难的时期找这么一个职位实属不易。靠着女友的收入，还有女友家在林泽大街上的房产（虽然租出去了一部分，但是毕竟还是她家的财产），维尔纳总算能够以艺术家的身份在维也纳这座艺术之都站稳脚跟。他和女友的生活计划屡遭反对，好不容易才得以实现。

1928年10月12日，女儿乌苏拉在萨尔茨堡的耶稣会医院出生。尚未结婚的两人做了一份秘密约定，然后各自依靠自己。

The parents Josef and Klara Berg | 1890  
Werner Berg | 1927

维尔纳·贝格  
1927年







毛奇  
1925  
年前后

1929年夏天维尔纳去坎顿待了几周时间看望上学期间的朋友库尔特·萨克斯。其时正值库尔特刚刚结束在科金的农业实习期。萨克斯出身于一个在经济危机中贫困化的银行家家庭。维尔纳·贝格非常喜欢克洛朋因湖一带，于是决定改变原计划不再定居伦高，而是前往坎顿，而且与女朋友和库尔特一起打理农庄。

1929年秋天维尔纳·贝格转学至慕尼黑学院师从艺术大师卡尔·卡斯帕尔。这里的氛围与维也纳截然不同，维尔纳很满意的说：“在维也纳我只学会了刻板地画画，在慕尼黑我学会了纵情挥笔……”。卡尔·卡斯帕尔从1922年起在慕尼黑学院任教，他最看重有力、抒情的笔触。维尔纳一直称老师为“老人家”，这位老师对他的影响似乎很有限，因为我们从维尔纳的作品中几乎看不出他曾受过老师的启发。要说在慕尼黑两年的最大收获，那就是他对德国艺术圈有了全面的了解，而之前在维也纳时他只有零零星星的认识。

维尔纳与女友在坎顿的克洛朋因湖附近的施泰因贝格度过了1929年的夏天。1930年4月23日，阿玛丽·毛奇·库斯特生日这天，维尔纳·贝格与她在圣·乌苏拉教堂举行了婚礼。婚后夫妇俩带着已经一岁半的女儿搬进了位于艾因米勒大街的住宅。

跟前些年一样，1930年期间维尔纳在学术活动之余画出了最令人信服的作品。这段时期的油画虽然运用的是有力、宽、粗的线条，但是凭借清晰的造型还是给人以深刻印象。现在维尔纳也开始采取近处取景的手法，这个既是老师卡斯帕尔教他的方法，也是他全部作品的特色。风景画、人物画、静物画……维尔纳所有类型的作品主题都直逼画布边沿，甚至有跳出了画框的视觉效果，同时他还能利用圆形的布局让画作达到安静、稳定的效果。无论是一堵墙，还是一片从上面看下去一望无际的草原，都将空间置于主题之后，让主题无处逃遁，让观画者必须正视绘画作品的主题。后来的几十年时间，不管是造型还是变型维尔纳都很钟爱这种布局手法。

年轻的维尔纳夫妇一直想求购农庄，最后终于在维拉汇入德劳河的河口处找到了。22公顷大的鲁塔农庄面积不大，坐落于山谷上光秃秃的砾岩、碎石梯地上。农庄的房顶上盖的是木板，而且到二十世纪六十年代还没有通上电和自来水，农业生产条件也和过去几个世纪没有什么差别。

维尔纳努力追求在要求付出的生活里与自然一起，在自然之中直面最真切现实。他的目标是一种直观、有意义的生活。他计划用经营农庄的收益摆脱所有从事艺术的人都难以避免的束缚。

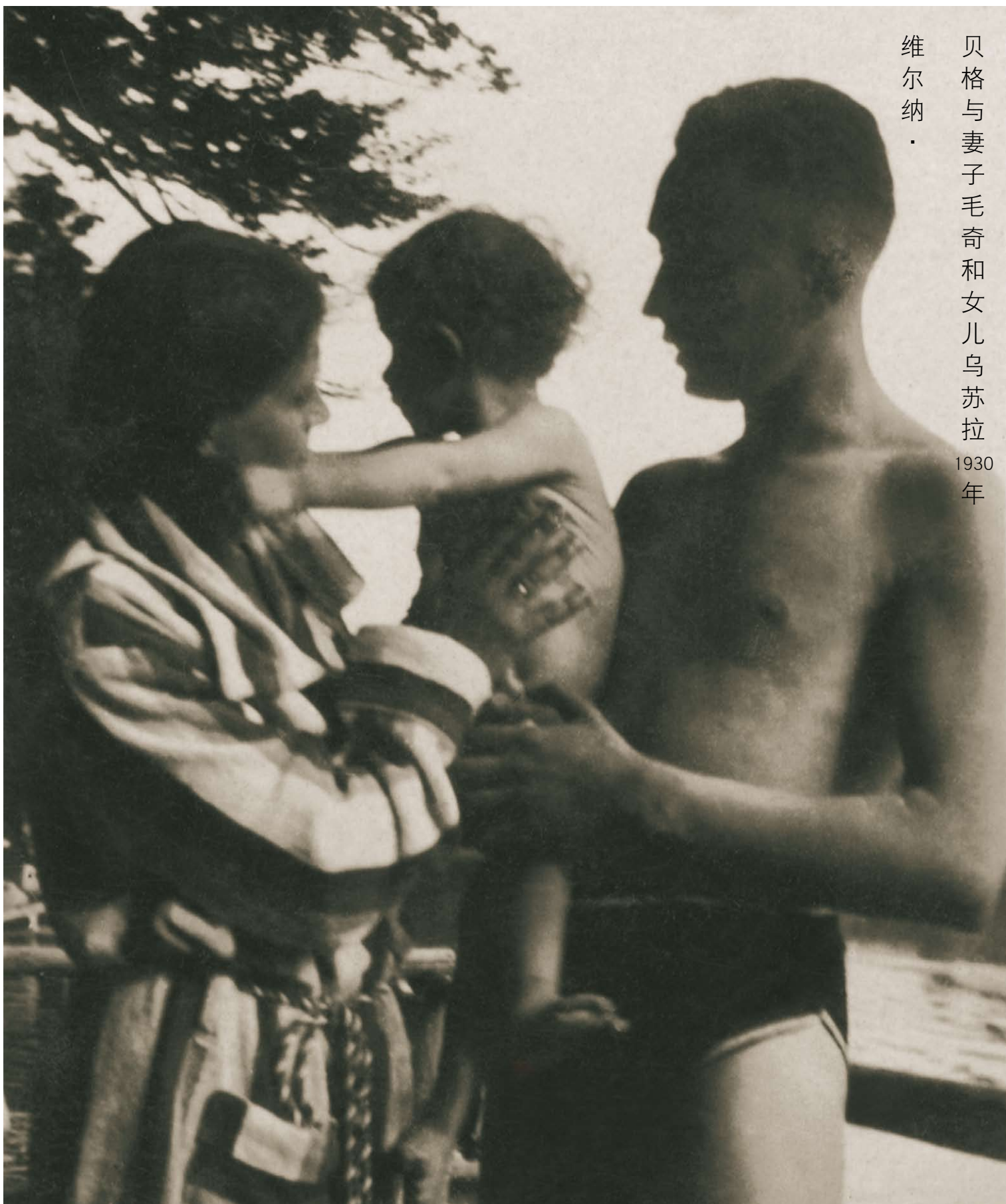
1931年3月维尔纳带着家人与朋友库尔特·萨克斯一起搬进了鲁塔农庄。尽管每天都面临着当农民的各种压力，但他在这儿的的首要目标当然还是作画家，这也正是他选择这种生活方式的唯一原因。他在一个旧羊圈上建起了自己的画室，朝北开了一扇大窗户。这时候夫妇俩有了第二个女儿克拉拉。在鲁塔农庄维尔纳彻底与在慕尼黑所学到的东西画上了句号。他意识到慕尼黑学院对自己的进一步发展不会再有帮助。虽然他与卡斯帕尔礼貌相处，对他的评价也很高，但是他们之中却产生了难以弥合的生疏。于是维尔纳下定决心提前离开慕尼黑学院。

1932年1月维尔纳应埃米尔·诺德，德国表现主义画派代表人物之一，之邀来到柏林。埃米尔·诺德与艾达·诺德将他介绍给了有影响的收藏家和博物馆馆长，就这样维尔纳认识了维尔纳·绍尔茨。绍尔茨对比他小六岁的贝格非常友好，热心地把他引进了一个当时正处于最后辉煌期的艺术圈子。

柏林之行让维尔纳的创作热情如井喷一般一发不可收拾，也让他的个人风格越来越突出。在埃米尔的影响下贝格探索到了突出色彩图层的平面画法。诺德和受部落艺术影响的“桥梁艺术家”在个别作品中采用的近乎原始、平庸的画风都跟这种手法类似。维尔纳·贝格在1932年创作的木刻运用了纯粹的黑色画面，对主题的处理简化到了如同象形文字的地步。

尽管跟埃米尔的相遇对维尔纳·贝格迈出这一步的确产生了重大影响。但是维尔纳非常强调自己的作品区别于埃米尔的独立性。维尔纳运用的色彩更清冷，更有弹性。虽然在新环境的新体验对他有不小的影响，但是他采用普通的色调，严格限制画面，使得作品异常醒目、异常清晰，让人乍一看去还以为这是后来的波普艺术。二十世纪六十年代瓦罗尔和列支敦士登的艺术家发掘出了各种各样表现日常生活的手段，比如报纸广告、画册、漫画，这些东西放大以后可以用来呈现异化的主题。在新的环境里，维尔纳也为农民的日常生活作画，这些作品帮他找到了自己独一无二的绘画语言。

维尔纳最初的作品几乎无一例外是小幅速写。在这些速写上他恪守自己的主题，不用它们来捕捉细节，而是帮他在瞬间内表达出自己的核心立意。在这个基础上产生了他



贝格与妻子毛奇和女儿乌苏拉  
维尔纳·  
1930年





冬天的鲁塔农庄  
1937年

后来的油画。如果说他早期的画面主要采用单色调的话，那么他现在则确定了自己在彩色油画速写上自发、多变的风格。他经常骑自行车去乡下采风，特别是在圣诞节、复活节、圣体节等宗教节日里。具有语言才能的维尔纳一辈子都没有学会斯洛文尼亚的方言，好像学会了就不能更好的把握这些事件所以不敢学一样。

刚搬进鲁塔农庄的头几年维尔纳几乎只使用木刻一种雕版技术，因为这种最原始，最古老的技术与他现在的生活方式最契合。他每天用折纸刀制作手工印刷纸，这样他能够给每一张都做出独一无二的设计：根据色彩图层与印刷工序的不同，画面的颜色或者呈现普通的黑色，或者被透明的木质纹理衬托得更生动。

木刻是一项高端的表现主义艺术。凭借清晰的黑色画面，维尔纳能赋予所表现的内容以清晰的信号。界限清晰、安静的画面与漫不经心、跳跃的木刻形成了鲜明对比。在这个过程中，维尔纳开辟出了一个焕然一新、独一无二的艺术天地。他笔下的人物个性鲜明，象征意义强烈，而且个个别出心裁，从不墨守成规。虽然经过了高度简化的处理，还是能直接传达出各种体验。这是维尔纳的创举。

1933年1月维尔纳取道布拉格和德累斯顿前往柏林再次拜访埃米尔·诺德，并顺道探望了奥托·迪克斯。这次与埃米尔的会面完全没有一年前那样融洽。看了维尔纳用相机拍下的新作，埃米尔虽然表示留下了深刻印象，略微批评了几句就给予了高度评价，但是看的出来埃米尔不想给他施加太多影响。这时的维尔纳已经不是当初那个迫切需要别人肯定的画家。嘴上不说，但他心里清楚自己在过去一年的成就，所以他听到别人的评论时心情交织着满不在乎和惴惴不安。考虑到过去几个月的时间他都在鲁塔农庄过着与世隔绝的生活，因而没有机会把自己的新作交给专业人士评估，我们便能理解他为什么对一丁点批评都非常敏感。

1933年的复活节伍尔泽和维尔纳·绍尔茨来到鲁塔农庄登门拜访。维尔纳·贝格很欢迎这样的来访，因为他可以借机带他们细细游览农庄，要知道农庄地理位置偏僻，平时要坐着马车艰苦跋涉才能到达。他带着两位朋友一起出门写生，一起游逛人民市场的每周集会。

回到柏林后维尔纳·绍尔茨不断地努力寻找著名的画廊为维尔纳·贝格举办展览。1934年1月柏林舍恩堡河畔的冯·海德画廊为维尔纳·贝格举办了个人画展，然后还由多家艺术馆接手继续举行。艾达·诺德、伍尔泽、维尔纳·绍尔茨还亲手把他的作品挂进了展厅。

后来维尔纳·贝格带着妻子也来柏林参观自己的画展。在精神高度紧张的状态下，他与埃米尔·诺德的关系突然中断。他究竟为什么这么做，我们不清楚，但是有一点是确定的，那就是当时有报纸评论他的风格和埃米尔很接近，这件事是他与埃米尔断绝往来的导火索。当时报纸上的评论绝大多数都是正面的积极评价，完全承认维尔纳·贝格的鲜明风格和独立地位。但是他只看的到区区几句说他是埃米尔模仿者的评论，就这么几句话让他耿耿于怀，以至于要忍痛割爱地与埃米尔断绝关系，完全不顾埃米尔对他的友谊和恩情。要知道埃米尔·诺德和艾达·诺德个性保守非常难以接近，却对他另眼相看，不但热情得接待他，还为他打开了一扇又一扇通往德国艺术圈子的大门。他与维尔纳·绍尔茨的友谊也画上了句号。

就这样维尔纳·贝格与自己曾经尊敬、热爱的人一一断绝了来往，但是他从来没有明确批评过他们，也许他自己都不清楚为什么要跟他们决裂。库尔特·萨克斯在柏林展览画册中对他的评价是：倔强、固执，毫不妥协。

切断与柏林的所有联系后维尔纳又回去过上了离群索居的生活。他打算通过卖画来解决鲁塔农庄的财政问题，但是事实证明这个想法行不通。虽然偶尔有收藏家购买他的作品，但是当时德国的政治局势使得他出售作品越来越困难。小农庄的收益少的可怜，而1934年儿子维特的降生让五口之家的生活更加捉襟见肘。维尔纳原本计划不去依赖或者尽量少依赖母亲，到头来全家的生活还得仰仗母亲的接济。更糟的是，伴随着纳粹对新建立的奥地利等级制国家的镇压，维尔纳的母亲还被禁止给他汇款。

1934年在汉堡艺术协会，1935年在波鸿艺术博物馆，1935年5月在科隆艺术协会，维尔纳·贝格还能分别举行个人艺术展，但是在最后一站科隆却遭到了警察的查封。查封他的理由是他的作品“不适合人民群众健康的欣赏力”。这件事情算是他后来被扣上“颓废艺术家”帽子的先兆。不过就在同年维尔纳还获得了令人艳羡的纽伦堡市阿尔布莱希特·丢勒艺术奖。

为了走进奥地利的艺术圈子，1934年秋天维尔纳开始于赫尔伯特·波克尔交往。1935年的夏天波克尔就在下克莱茵与维尔纳比邻而居，波克尔的女儿埃莉诺就在这儿



鲁塔农庄在十一月的雾中  
1935年







市场上的农妇  
1933年

出生，而维尔纳也有了第三个女儿希尔德加。这年秋天，波克尔回维也纳学院当教授之前，两人之间产生了矛盾。为什么两人从前很看重这段友情，现在却分道扬镳，我们依然不得而知。

维尔纳·贝格发现自己越来越孤立，最后几次在大范围内携带作品亮相的机会接二连三成为泡影。此外帝国议会剥夺了他从事绘画的资格，这意味着他不能再当画家也不能办画展。为了重新加入帝国艺术协会，也为了防止受到更大的敌视，维尔纳加入了纳粹的外国组织。对他来说，与魔鬼签订这份协议完全是不得已的自保措施，因为只有这样他才能获准收到母亲寄过来的钱，而一家人就指望着这笔钱维持生计。在内心深处维尔纳从未认同过纳粹党。

库尔特·萨克斯与维尔纳一家的关系也越来越紧张，结果库尔特于1936年初离开了鲁塔农庄。在德国漫无目的地游荡了几个月后，库尔特来到了弗莱堡的布莱斯高，在海因里希·冯·克莱斯特的忌日这天举枪自尽。想当初建立起农庄时是何等兴致高昂，现在一切都蒙上了厚厚的阴影。妻子毛奇承担着经营农庄和照顾四个孩子的重负，常常觉得力不从心。她也上过大学，现在却沦为农村妇女，深陷于农民生活的泥沼里不能自拔。维尔纳的艺术道路同样充满了不确定性。1935年波克尔在时他就告别了从前强调的原始主义画风，从1936年起转而采用更贴近自然的画法。以后一段时期，农庄的村妇，特别是他的孩子成为他一再重复的主题。他不再粗略地进行简化，而是客观地描绘客体。原本色彩斑斓、洋溢着异域风情的风格逐渐让位于对农庄附近人物、风景冷静、客观的描绘。

1937年维尔纳来到巴黎参观世界博览会。随着“变质艺术行动”的推进，维尔纳的作品也被没收——两幅在乌珀塔尔市立博物馆，一幅在纽伦堡州立日耳曼博物馆。奥地利刚被吞并不久，维也纳艺术之家从1938年5月7日到1938年6月18日举行了“颓废艺术展览”，维尔纳被没收进爱伯菲尔德博物馆的《夜晚的谷仓》赫然在列。后来还举行了带有示众羞辱性质的巡回展览，维尔纳的作品出现在了汉堡站。

第二次世界大战刚刚爆发不久维尔纳就自愿在克拉根福特接受了红十字会卫生员培训，他希望以此避免被征召入伍服兵役。1940年初维尔纳被派遣到蒂罗尔的圣约翰接受军队卫生员培训，几个月后却被革职回到了鲁塔农庄。在这期间小女儿安奈特出生。

回到自己最熟悉的环境后，维尔特将创作手法更加严格地限制在冷静、客观、贴近自然的框架内。从这些年的作品里不难看出他这些年来遭遇的挫折，受到的敌视，还有接二连三被掐断的希望。

如果说1938年还产生了几幅精美的风景画和人物画，那么在1939年到1940年间，维尔纳·贝格只有几幅还能显示出过去的那种表现主义风格。他描绘的下坎顿周围所不断产生的魅力，继续着他那种过于地图式的风景，如同他对斯洛文尼亚的描绘。只有在流畅的速写中，维尔纳·贝格的风格从未中断过。

1941年维尔纳·贝格以军队卫生员的身份被征召入伍，没过多久又作为战地画家被调往挪威，肩负用绘画记录北方风景的任务。这次调动维尔纳的人是一位被他的画所折服的军官，总参谋部中校瓦尔特·施密特。施密特隶属1941年11月8日成立的第三十六山地军团，从1943年到1945年负责统率该军团总参谋部。来自科隆的施密特很欣赏维尔纳的作品，由于他的地位高影响大，所以在打仗的几年间一直是维尔纳的保护人。他的许可使维尔纳获得了相对于当时的条件非常大的自由，比如维尔纳只需完成记录风景的任务，不用画宣传画。

正当维尔纳为下一次任务准备绘画材料时，他又一次被豁免去义务回到了鲁塔农庄。1942年2月维尔纳再次应征入伍，先去格拉芬沃特度过了四个月的培训期，同年6月又作为战地画家和军队卫生员被派往芬兰、俄罗斯前线。刚到前线他就发现了德国军队的滔天罪行。他为伤亡者画画，为俄国战俘（比如一名蒙古医生）创作出细腻逼真的肖像画。这些作品当然不受自己人的待见，所以他只好集中精力用冷静、写实的手法描绘卡累利阿的原始森林。他也为普通人，为战俘、拉普人、芬兰人，还有士兵同伴画画。控诉和抱怨从来不是他的艺术追求。他不会赞成暴行，更不会亲自施暴。他与军队里人品正直的同事关系非常好，与他们的友谊持续到了战后多年，足以证明当初的深情厚谊。不管怎么说，他坚决反对战争的任何手段。

1945年秋天维尔纳·贝格重新回到鲁塔农庄，11月向奥地利递交了入籍申请。

从1945年开始的好几年间维尔纳都很难弄到绘画材料，创作面临着重重困难。颜料和纸张都很难得，就算能拿到质量也都很差。所以这个时期的作品保存至今天状态都不





市场上的农妇们  
1933年





维尔纳·贝格和经管人帕赫尔 1934年

佳。一眼看去1946年的油画内容与战争前的作品无甚两样，但是他的绘画手法却发生了根本转变。为什么维尔纳现在不再使用以前喜欢的厚重画法？原因之一是在斯堪的纳维亚服役时不得不适应薄薄的油画图层。从他回家之后创作的画上可以明显看出运笔的痕迹。单色的画面不再出现，就连墙壁这样的单色背景也被他用光线和色彩逐层变化的颤笔处理得更生动。

在北欧见识过持续时间很长的曙光和黄昏后，光线在维尔纳作品中的地位也发生了改变。破晓的曙光，灯、月亮的光线都给他笔下的人物、静物、风景笼罩上了一层无法言说的神秘面纱。他给大女儿乌苏拉画的一幅肖像的题目可谓一语中的——《双重光》。他笔下的人物形象也发生了深刻变化。当初热衷的原始、古朴的异域风情也好，战争前几年远距离的客观写实也罢，通通在他的新作中销声匿迹，取而代之的是他对人物心理入木三分的把握，还有他们对他们发自内心的认同感。因为他过着与笔下人物一样的生活，所以能够真诚的去摹画他们。

1947年1月23日维尔纳·贝格与妻子儿女一起取得了奥地利国籍。

维尔纳在战后的每一件作品都是深思熟虑的产物。如果说1932年到1934年间他还像一名征服者一样畅通无阻地开辟艺术新领域，那么他现在则是小心翼翼地探索各种新途径。这几年的时间维尔纳仔细研究了安东·柯黎希和保罗·高更的彩色画派。保罗·高更的彩色画派在当时影响力很大，两者都给了维尔纳重要启发，高更尤甚。那时的绘画界普遍热衷于抽象画法，所以维尔纳的画法被嘲笑为不合时宜。小心翼翼的探索，最后确定自己有哪些潜能……这些做法说明维尔纳本质上就是一个后现代画家。维尔纳很难认同通过不断前进最后找到抽象离群之境的信念，也不赞成对社会主义千篇一律的批判。

1947年维尔纳创作了九幅以祈祷的妇女为主题的油画。画上的妇女都蒙着头巾，从侧面可以看到鼻子、一部分眼睛还有嘴巴，不少人双手合十放在面前。头巾是维尔纳的重要道具，如果没有了它很难想象还会有这些描绘下坎顿妇女的作品。三角形的头巾、清晰的脸部轮廓，倾斜角度不同的头部：这些都是维尔纳最喜欢的造型。头巾可以遮盖、隐藏，也可以让这些妇女的脸部若隐若现，因此对他来说有着非同寻常的意义。所以虽然他给妇女创作的画常常显得恳切、逼真，但是呈现的却并非是个性单独的命运，而是群体的典型特征。

木刻与绘画在维尔纳的全部作品中依然平分秋色。一旦重新着手木刻，他就马上能使它又像以前一样鲜明地传达他想传达的象征意义。他似乎有一种内在的冲动要将一切简化至只剩黑色和白色。看来他好像提前知道了几年之后才想出来的解决油画形式问题的方案。每画完一次油画他都要隔一段时间才创作木刻，严格遵循这个规律。

维尔纳·贝格加入了维也纳艺术俱乐部，在俱乐部的第一次展览上展出了自己的木刻作品。他与海默·库赫灵一起去参观了威尼斯双年艺术博览会，这次参观对他的进一步发展产生了决定性影响。1937年参观完巴黎世界博览会后，维尔纳终于可以再次近距离观摩现代艺术精品。熬过了纳粹的统治，战争，战后长达十年的困窘期，他终于看到了塞尚、高更、梵高、毕加索、布拉克、契里柯、夏卡尔、克利的作品，还可以拿自己的成长经历和他们的相比。现在的维尔纳早已不是1932年那个被新生活环境弄得神魂颠倒的年轻艺术家，多年的战争，迫害、恐惧使他不可能再用天真无邪的眼光打量农村。乡村环境赋予他作品的魅力也一去不复返了。这次的威尼斯之行让他在多年的孤立后终于可以用全新的眼光审视现代派先锋开拓出来的广阔艺术领域，了解他们创造的种种新途径。他的风景画和人物画在内容上更加浓缩，手法上更加简练。

1951年11月在格兰河畔圣维特举行的一次当代作家、作曲家会议上，维尔纳·贝格结识了女诗人克里斯蒂娜·拉万特，马上就被女诗人的作品和本人深深打动。克里斯蒂娜也对他一见倾心。他想立即为她画画，于是把她邀请到了家中，而她也很快成为鲁塔农庄的常客。

他明确告诉了妻子与克里斯蒂娜交往的必要性，给出的理由让周围的人都无法反驳。但是他向妻子隐瞒了自己与克里斯蒂娜的真实感情，因为它已经发展到足以拆散他家庭的地步。感情正炽热的维尔纳忽略了现实生活的方方面面，自以为可以家庭恋情两不误。因为他反对普通人的道德习俗，所以也看不到各种显而易见的阻碍。找到真爱的克里斯蒂安跟维尔纳一样沉浸在幸福中，但她却对眼前的种种困难有清醒的认识。情况似乎陷入了剪不断、理还乱的境地。

这段突如其来的感情对维尔纳在艺术上的进一步发展产生了深远影响。他曾经以为自己很有安全感。现在这种安全感的丧失一方面让他痛彻心扉，另一方面让他的感觉更加敏锐，从而避免了滑向平庸、琐屑的命运。他的座右铭是：“追求安全感的人永远





鲁塔农庄的犁约  
1950年





维尔纳·贝格在创作一幅木刻作品  
1972年

理解不了激情澎湃的惊涛骇浪。”这几年他越发相信这话就是颠扑不破的真理。正如二十年前与埃米尔·诺德以不幸告终的友情让他在艺术创作上一发不可收拾一样，与克里斯蒂娜的相逢也点燃了他持久、旺盛的创作力。我们今天看到的作品就有那个时期的成果。

这段棘手的三角关系对维尔纳和两位女主人公来说都是生命不可承受之重。拉万特在诗里浓墨重彩地强调，维尔纳承认自己无能为力有负于她。妻子在得知他们关系后的反应以及对孩子的责任让维尔纳觉得应接不暇心力交瘁。1925年1月24日这天维尔纳企图吞服大量安眠药自我了断，幸亏被发现后帮忙的人果断，才在千钧一发的时刻挽救了他的性命。送他去克拉根福特医院的路上输液时使他感染上了肺炎，不得不在重症监护室停留数周。

因为治疗期间感染上了肝炎，这年夏天维尔纳再次回到医院治病。屋漏偏逢连阴雨，由于身体极度虚弱秋天维尔纳又罹患上了背痛扩散必须做手术。总之，1955年这个不幸的年份维尔纳大多数时间都打发在了医院里。

维尔纳挺过了危机，还把这段经历作为素材加工进了一系列以病人为主题的作品中。这七幅画标志着他的又一个创作高潮。即使采取远距离的视角，他也依然生动、逼真、全方位地再现了疾病这一古老的人类苦难。从作品中同样不难看出他饱蘸心血，悲天悯人。

官方和私人的购买，尤其是政府部门的采购，大大缓解了鲁塔农庄迫在眉睫的财政问题。坎顿地方政府随后几年每月都给维尔纳一笔类似于退休金的自主奖金。经济负担的减轻使维尔纳如释重负，很快找回了艺术创作的动力，比以前更加全身心地投入了创作。

1956年11月奥地利贝尔德画廊为维尔纳·贝格举办了个人画展。1957年奥地利驻巴黎文化机构展出了他的木刻作品。经过馆长的奔走努力，柳布雅拉现代艺术馆也为他举办了大型画展。

1958年是维尔纳·贝格有史以来最高产的一年，一共创作了六十余幅油画。儿子维特，女儿安奈特为了父亲留在了农庄，有他们的帮助维尔纳的农活负担大大减轻。他还是时不时就去帮忙，而且只要是出于自愿而非被迫，他就能干劲十足。可以说1964年是维尔纳最幸福的一段创作时期。这些年的展览为他聚集了一批忠实的收藏朋友，他们的收购改善了农庄的经济条件，给了他放手创作的条件，而不必顾及外界的评价。这段顺利的创作期持续了好几年，直到他于1961年着手准备在慕尼黑伦巴赫豪斯城市画廊的新展览。画廊经理汉斯·康拉德·罗特尔之前为挑选画展作品去鲁塔农庄拜访过维尔纳·贝格。之后维尔纳·贝格放弃了任何举办展览的努力，因为这对他本来也没有多大用处；也谢绝了所有找上门的项目。

毛奇·贝格的健康状况每况愈下，在1964年得了心肌梗塞。作为鲁塔农庄的正式主人，她死后由儿子维特继承了农庄。1966年儿子维特和女儿安奈特分别结婚，他们的婚姻给农庄带来了深刻变化。维尔纳颇有大家长做派，很难爽快地接受一个老农民的角色。他赋予这些新变化神秘的意义，再加上一些不详的原因，他和儿女之间龃龉不断。

1967年10月27日布莱堡地方议会决定在一座集体所有的建筑里成立维尔纳·贝格艺术画廊。维尔纳答应把一小部分重要作品无偿转让给布莱堡城。双方约定先实行两年试验期，期满之后再行进行长期展览。为一名画家建立一个专题博物馆在奥地利历史上尚属首次。小城布莱堡此举引起了一场轰动，获得了跨地区的影响力。一位年轻的胡椒蜂蜜饼和甜点师傅戈特弗里德·施托克向布莱堡城市当局提议在布莱堡中央广场旁一座宏伟的房子里为维尔纳建立一座专题博物馆，按他的设想这座博物馆至少也不能比奥斯陆的Munch博物馆小。（Munch是挪威画家）

一年之前维尔纳的大批油画在联合国教科文组织举办的斯洛文尼亚画展上受到了高度评价。这件事情最终促使布莱堡城为他建立个人博物馆。这次展览后维尔纳·贝格与亨利·摩尔，奥西普一起被授予斯洛文尼亚荣誉公民称号。在嘉奖维尔纳这件事上与他关系更密切的家乡当然不能落后。

坎顿州政府从一开始就大力支持这个项目。州长汉斯·西玛认为这样的机构同样记录了坎顿斯洛文尼亚人的生活，既有助于融洽各族群的生活，也能够创造条件让大家克服障碍走近对方。这个1968年正式开放的画廊后来还成为邻国南斯拉夫高级代表的非正式会面地点。虽然维尔纳觉得称之为画廊更合适，但是它从一开始就是个博物馆，此外它全称的前缀“布莱堡城”强调了它的公益性，而非商业性。博物馆取得巨大成

Werner Berg working on a woodcut | 1972  
Werner Berg with a woodcut | 1967





维尔纳·贝格和他的木刻作品约1967年



功后，布莱堡城市议会于1969年4月9日正式授予了维尔纳荣誉市民的称号。经营画廊不可避免地为维尔纳增加了额外负担，他觉得没有足够的精力创作，于是进行了两个极为成功的展览季后这座博物馆被关闭了两年时间。

二十世纪六十年代末期，妻子毛奇的重病给维尔纳的创作蒙上了浓重阴影。前五年喜欢用的浓色调越来越受冷落，断裂、昏暗的色调越来越受青睐。1967年的“护冰”系列作品采用了非常清冷的色调，还有严格的构图，两个因素叠加在一起赋予了作品一种少见的严肃和静谧。描绘乘客的系列作品也采用了绿色——褐色作为主色调。在不少刻画冬景的作品中，雪就像毛毯一样覆盖着树木、房屋，似乎要窒息一切。维尔纳笔下缓步而行的人物看起来怅然若失，似乎冻僵在茫茫雪地中。不断推进的农业机械化也在悄然改变着坎顿。维尔纳画了四幅呈现布莱堡草地集市边缘的农业器械，把它们画得就像原始时代的庞然大物一样，而正是它们见证了一个曾经美好的世界走向覆灭的过程。

毛奇·贝格在1970年4月9日去世后，维尔纳·贝格的生活再也不复从前。整整一年的时间里他在创作上寸步难行，他甚至怀疑自己究竟还能不能在鲁塔农庄上继续工作下去。幸好还有儿子维特。维特对绘画有着细致入微的鉴赏力，这点对维尔纳很重要。他还负责管理父亲的艺术事务，为父亲提供着精神上的支持和实际上的帮助。可是维尔纳与儿媳玛莉亚的关系越来越疏远，让夹在中间的儿子很为难。虽然维尔纳很欣赏玛莉亚的不少优点，比如她对画的观察能力还有她的待客之道。但是妻子毛奇没人能够取代。现在的维尔纳觉得自己在至亲中间也越来越孤立。

1971年斯洛文尼亚的Likovnih Umetnosti 画廊举办了截至当时规模最大的维尔纳个人画展。受到女儿乌苏拉的鼓励维尔纳在这年夏天又拿起了画笔。他的新作普遍采用冷色调，比妻子去世前的作品更加低调。在维尔纳的色彩谱系中冷色调出现的越来越频繁。两幅描绘出殡队伍的作品真切地再现了悲悼的主题；折断的树木，光秃秃的房子则折射了维尔纳现实生活中的变化。他笔下祈祷的妇女穿着厚厚的大衣，就像冻僵了一样直直地站在教堂中。温暖的炉火熄灭了，所有的道路都擦肩而过，一切都显得那么孤苦伶仃——描绘冬天的画作中，农庄再也不是一处庇护人的处所。

维尔纳一直梦想着能与家人远离外界的纷纷扰扰在农庄过着世外桃源般的平静生活。自从妻子去世后他日益觉得自己被边缘化，越发感到茕茕孑立形影相吊。虽然大家表面上和和气气的，但他与儿媳之间有着深深的隔阂。家人之间常常为一些不值一提的琐屑事情不快，给家庭笼罩上了紧张的氛围。

经过大幅整修后布置一新的布莱堡维尔纳·贝格博物馆于1972年重新开放。克里斯蒂安在1973年发表了一本维尔纳木刻作品画册，同年还出版了一本特鲁德作序的维尔纳·贝格博物馆藏品画册。这两本是维尔纳授权发行的最后两本书。维尔纳的创作能力在人生最后几年异常旺盛。这些年的作品一方面有着自己坚定不移的主题，另一方面对别人交给他的主题的把握也很到位。他的风景画和人物画都用绘画的诗意和艺术的魅力为他业已非常丰富的作品加上了增光添彩的一笔，可以说是他创作生涯的又一次高潮。

从1978年产生的“乘客”系列作品可以看出维尔纳对这个世界是何等陌生。画中的人不是睡意正酣就是凝视着火车窗外灰蒙蒙的浓雾，色彩层次薄到了极致，灰色的亚麻底布上几乎一笔不着。这些真真假假的面孔就像盯着幽灵一样直视观众。他的风景画笼罩在拂晓或者黄昏的阳光中，令观画者如同置身仙境。这些作品是维尔纳为自己正在消失的世界寻找的心灵慰藉。

1980年是维尔纳最后一个还有绘画作品问世的年份。两幅以面具为主题的画既冷嘲热讽，又触目惊心再现了黑夜降临前的刹那。还有一幅画展现了一名被安放进灵柩的农妇，这幅画本身就是一座象征着毁灭的纪念碑。

从1980年秋天到1981年初夏维尔纳花大力气创作了一百余件木刻作品，占了五十多年所有木刻作品的将近五分之一。

1981年夏天维尔纳获得了奥地利科学与艺术勋章。虽然他的身体还很硬朗，但却时时担心自己会成为别人的负担。他认真地思考了几个月要不要自杀甚至还准备好了毒药，不过最后却放弃了这个想法。1981年9月7日维尔纳被发现逝世在自己的工作室。人们遵循他的意愿将他安葬在萨尔茨堡的社区公墓。遵照他的遗嘱，所有作品都被捐赠给布莱堡维尔纳·贝格博物馆作为公益基金会。



维尔纳·贝格在画室  
1979年



Werner Berg in his studio | 1979



# 英文传记

画家维尔纳·贝格的生平

WERNER BERG | BIOGRAPHY







父亲约瑟夫·贝格和母亲克拉拉·贝格  
1912年

Hans Werner Berg was born on 11<sup>th</sup> April 1904 in Elberfeld, today a part of the German city of Wuppertal. He was the youngest of four children. His father's family had moved from the countryside of Westfalia into the town during the period of industrialisation. Werner Berg's grandfather, Theodor Berg, was a merchant and plumber. He had founded a business in the town centre which was soon successful in producing appliances and lamps. They were, however, not produced on an industrial scale.

At that time, Elberfeld was a major city in the eastern Rhineland. Up until 1850 the population was stable and made up of local people. In the second half of the 19<sup>th</sup> century, however, the population increased rapidly, above all due to people moving in from the surrounding hills and Westfalia. The population of Elberfeld had been a mere 22,000 in 1861 but had increased to 126,000 by 1890. The town had become the centre of a developing textile industry. Besides iron foundries and the metal industry, the chemical industry was also very important.

His father, Josef Berg, was an engineer by trade. He would have liked to become a grammar school teacher to pursue his humanistic interests and had even commenced studies in this direction when he was forced to take over the family business.

The power behind the wealthy parental home was doubtless his wife, Mathilde Clara Berg, maiden name "an der Heiden". As early as in the 1890s, shortly after her marriage, she had founded a successful toy shop. She cleverly established direct contacts with the toy manufacturers in Nürnberg and, thanks also to its central location, the business soon formed the basis of the family's wealth. Soon, the family business and home in Schwanenstraße 52 – 54, in direct proximity to the famous "Von der Heydt Museum", could be developed into a comfortable house with two floors each for the business and for the home.

Werner Berg went to the Grammar School in Elberfeld. He liked to spend his free time on the farms of the countryside surrounding Elberfeld. It was during such excursions into the nearby "Bergisches Land" that he produced his first sketches and watercolours.

The First World War shattered the stable family life of the Bergs. Werner Berg's brother Alfred fell in one of the Battles of the Marne, as did the fiancé of his sister. His brother Walter was also wounded and listed as missing in action for several months. Broken by these losses, which affected the family badly, his father died in 1917. Under the pressure of these circumstances, the young Werner Berg was forced to give up his childhood dream of becoming a painter. After having successfully completed his secondary school education, Werner Berg began a merchant's apprenticeship at the "Stocko Metalworks" in Elberfeld-Sonnborn. On account of his skills in foreign languages, he was soon entrusted with maintaining business contacts abroad and the firm even had plans for him to take over the company's branch in South America. Aiming to fully immerse himself in a life of business, he enrolled on 2<sup>nd</sup> November 1923 at the Economic and Social Science Faculty of the University of Cologne.

In 1924, after a semester at the University of Bonn, Werner Berg moved to Vienna to continue his studies. He enrolled to study Political Science under Othmar Spann. Werner Berg was very impressed by his teacher from the start and was soon able to win his trust. Thus he was allowed to work as an assistant to Spann and in the library of the university, even before he had graduated. In 1927 he received his doctorate cum laude and was destined to take over a lectureship at the university. But Werner Berg turned his back on the possibility of an academic career to fulfil his ever present wish to become a painter.

As early as 1924 Werner Berg had met his fellow student and partner Amalie "Mauki" Kuster at the university. Mauki, who received her doctorate in the same year as Werner Berg, supported her partner in his plans. Together the young couple decided to later settle as farmers in the countryside.

In the autumn of 1927, Werner Berg entered the Vienna Academy as a pupil of Karl Sterrer and joined his general painting classes. Karl Sterrer had lectured there since 1921. Werner Berg, longing for freedom as an artist, was soon put off by the overstrict approach of his instructor. Karl Sterrer demanded a strict form and depth from his students. He taught clarity of sketching, an education which would benefit Werner Berg for the rest of his life. Nevertheless the young artist was disappointed at the strict approach of the Academy.

During these years in Vienna, Werner Berg was particularly befriended with fellow students Rudolf Szyszkowitz, Leopold Birstinger and Albin Stranig, all of whom were members of the Catholic youth organisation "Neuland". The friends were united in their critique of modern society and in their search for a true, simple

The parents Josef and Klara Berg | 1912  
Werner Berg as a pupil | 1914



学生时期的维尔纳·贝格约  
1914年



life which had more sense. Thus Werner Berg and his fellow students spent several weeks in the summer of 1928 wandering through the mountainous Lungau and Tauern regions. The artistic result of these hikes is remarkable. In particular there are a great number of watercolours with the mountains of the Tauern as their theme. These works of art can be considered as a first high point in his total artistic production. The total creative energy of the young artist was reflected in an overwhelming number of depictions of the mountain peaks and valleys, flooded with light.

In the course of 1928, Werner Berg and his pregnant partner Mauki planned to settle on a farm in the Lungau. Mauki had completed her studies and found a post at the Chamber of Commerce in Vienna – quite an achievement for a woman at the time of economic crisis. The income she earned and the large family home of the Kusters in Linzerstraße, Vienna could easily have enabled Werner Berg to pursue life as a painter in the art metropolis of Vienna. The young couple would now have to face considerable resistance in pursuing their future plans.

On 12<sup>th</sup> October 1928 their first daughter, Ursula, was born in Salzburg. The young couple had secretly arranged to meet. Still unmarried, the young parents were completely left to their own resources.

In the summer months of 1929 Werner Berg travelled to Carinthia for several weeks to visit his school friend Kurt Sachsse who was completing an agricultural training programme in Köcking near to Eberndorf. Sachsse came from a banking family of Elberfeld who had suffered financial losses in the economic crisis. Werner Berg was enchanted by the area around Lake Klopein and now planned to settle in Carinthia, and not as originally planned in Lungau, with his wife and Kurt Sachsse and to run a farm there.

In the autumn of 1929 Werner Berg switched to study at the Munich Academy and became a student of Karl Caspar. He benefited from the difference to the strict approach of Vienna: "In Vienna I learned to draw, stubbornly and strictly. In Munich we "carved and coloured". Karl Caspar had been a professor at the Munich Academy since 1922. Karl Caspar's preferred method of painting stressed the heavy, gestured stroke of the brush. The teacher, who Berg constantly referred to as "Der Alte", appeared however to have had little influence on Werner Berg's work. One can hardly find evidence of Caspar's influence in Berg's paintings. The benefit of the two years spent in Munich was rather more a now detailed knowledge of the German art scene, which Berg had previously only partly been able to experience in Vienna.

On 23<sup>rd</sup> April 1930, on her birthday, Werner Berg married Amalie Kuster in the Church of St Ursula in Munich. For the first time they lived together as a family in an apartment on Ainmillerstraße, daughter Ursula by now already one and a half years old. They spent the summer months of 1929 in Steinerberg near Lake Klopein.

In 1930, as in previous years, the most convincing works of art were produced far away from academic teaching. The oil paintings from this time impress with their clear forms, despite having a heavy and wide brush stroke. The now consequential use of close up was a result of Caspar's training in composition and a distinguishing feature of his oeuvre. Whether in landscapes, still life or figures, in all categories of painting, the motifs depicted reach to the outermost edge of the canvas or seem to go beyond it and seem thus to burst out of the frame of the painting. At the same time, with the help of compositional roundness, he is able to stabilise and calm the painting. A wall or a meadow without horizon limit the space immediately behind the subject and prevent it from "slipping behind". In this way the observer is directly confronted with the motif. In spite of the many variations in style over the years, Berg continued to compose in this way all his life.

The young Berg family looked for a farm to buy and soon found one, on a plateau above where the small river Vellach joins the river Drau. With 22 hectares of land, the Rutarhof was a small farm built on barren conglomerate and gravel terraces high above the river valley. The house with its wood shingled roof had no electricity or running water until the 1960s. The conditions of agricultural production were hardly any different to those of previous centuries.

In this demanding lifestyle, at one with nature, Werner Berg wanted to be confronted with reality. He was looking for a life of immediate experience, with a meaning in itself. He also planned to live from the production of the farm thus freeing himself from the constraints of the art business.

In March 1931 Werner Berg moved to the Rutarhof with his family and his friend Kurt Sachsse. Despite being daily exposed to the strains of life as a farmer, Werner Berg wanted above all to be a painter on



鲁塔农庄  
1931年









克拉拉和乌苏拉与

维尔纳奶奶

在画室前  
1932年

his farm. He had after all chosen the new way of life to this purpose. Above an old sheep stable he built a studio with a large window to the north. Klara, his second daughter, was born. When he settled on the Rutarhof, Werner Berg broke radically with everything that he had learned at the art academies. He had realised that the Munich Academy could not contribute anything more to his further development. Despite a personal respect, it was impossible not to become distant to Karl Caspar. The decision was made to leave the Academy prematurely.

In January 1932 he was invited by Emil Nolde, one of the leading painters of German Expressionism, to visit him in Berlin. Emil and Ada Nolde introduced him to important art collectors and museum directors. In this way he also met the painter Werner Scholz. A friendship developed to the colleague who had travelled from Carinthia, six years his junior, and he selflessly helped him to make contacts in the German art scene.

The visit to Emil Nolde in Berlin was the catalyst for a now rapidly developing individualism in Berg's work. Under the influence of Nolde, Berg developed a surface paint application, similar to the primitivist painting style of Nolde, but also to that of the Brücke artists. Also in his woodcuts of 1932, he used pure black areas that treat the subject depicted simplistically, as in a pictogram.

Even though the acquaintance with Nolde was important and influential for this development in Berg, his independence when compared to Nolde's work should be stressed. The colours used by Berg are considerably cooler and more brittle in their harmony when compared to those of Emil Nolde. Although fully influenced by his new surroundings, his colour application of consistent, well-demarcated areas seems, in its striking clarity, almost like an early anticipation of Pop Art. Around 1960, the artists around Warhol and Lichtenstein discovered various trivial representations of the everyday world, such as newspaper advertisements, colouring book templates or comic drawings which they often simply enlarged to create a new motif. Werner Berg turned to his newly found rural culture to find his incomparable visual language.

The starting point for Werner Berg's paintings was, almost always, small scale sketches in which he captured his motif. He used them not to record detail but to capture, within seconds, the essential ideas of the image. In his studio they then became the oil paintings. The colour tone typical of the large almost monochrome surfaces of the early years, was established in his spontaneous oil sketches. To make his sketches he would travel on his bicycle to the many small events in the surrounding countryside – especially on the religious holidays such as All Saints' Day, Easter and the Feast of Corpus Christi when the farming people would gather at church and at the celebrations. Despite being talented in languages, Berg was never able to master the Slovene dialect and it almost seems that he may have deliberately avoided learning it so that he could retain his distance to the images around him which he wanted to capture.

Even in the early years at the Rutarhof the woodcut was Berg's sole technique used to create prints – entirely due to programmatic considerations because the oldest and most primitive method of printing seemed to him to best represent his new way of life. Werner Berg only made manual prints with his press which meant that he was able to create each print individually; depending on how much pressure and paint he applied, the printed areas were either completely black or showed the grain of the wood.

It was especially in the woodcut, the Expressionist technique par excellence, that Werner Berg, in producing clear, black areas which gave his motifs a clear signal, developed a new and individual form of art. The calm of his clearly defined areas stands in stark contrast to the mostly nervously cut, often restless appearance of the Expressionist woodcut. Berg is exceptional in depicting figures, which remain so natural in their symbolism, and which never become just mere stencils in spite of all reduction.

In January 1933 Werner Berg visited Emil Nolde for a second time in Berlin, travelling via Prague and Dresden where he also visited Otto Dix. However this visit was not at all as harmonious as in the previous year although Emil Nolde, when shown photographs of paintings from the previous year, expressed his deep admiration and gave little criticism. Emil Nolde clearly intended not to influence the young artist too much. But Werner Berg was no longer the searching artist as in his previous visit. Without saying so openly, he knew himself what he had achieved in the past year and with a mixture of fear and defiance saw his paintings as facing their first critique. This over sensitivity to any imagined criticism can only be explained by his totally isolated life on the Rutarhof with months of having no possibility of a professional judgement of his work.

Klara and Ursula with "Vienna Oma"  
in front of the studio | 1932  
The artist and his family | 1937



艺术家一家  
1937年



Ursel and Werner Scholz visited the Rutarhof at Whitsun 1933. Such visits were a welcome opportunity for Werner Berg to show the full picture of life on the remote farm which could only be reached by horse and cart. Together the friends went out to make sketches and visited the weekly market in Völkermarkt.

In Berlin Werner Scholz endeavoured to find a suitable gallery to exhibit Werner Berg's paintings. In January 1934, the Berlin gallery "Von der Heyde" presented a solo exhibition of Werner Berg's work, that went on to be shown by several renowned German art houses. Ada Nolde, Ursel and Werner Scholz personally hung the paintings in the exhibition rooms.

In a state of extreme nervous tension Werner Berg, who had travelled with his wife to the exhibition in Berlin, broke off the contact to Emil Nolde. It remains unclear what caused him to do so. Not insignificant for the sudden break with Emil Nolde is the fact that Berg gave too much significance to the newspaper critiques which placed him too closely to Nolde. In so doing he failed to recognize that he had been credited with having great individuality. He could only see, fateful for him, a misinterpretation as the Epigone of Nolde and therefore felt the painful necessity to move away from him. He did not consider that Ada and Emil Nolde, who were otherwise less approachable, had only wanted the best for him and had opened many valuable doors for him in the world of art.

His friendship with Werner Scholz also broke up.

It is characteristic of all Werner Berg's breaks with people he loved and respected that these were the result of totally obscurely expressed allegations. Werner Berg himself may only have had the remotest idea of the reason for these painful breaks. In the catalogue for the Berlin exhibition, Curt Sachsse had described him as "defiant and uncompromising".

Having broken off contacts to the German capital, Werner Berg returned from Berlin back to his isolation on the Rutarhof. The original idea to finance the running of the farm from the sale of his paintings proved to have failed, despite the sale of some works to private collectors. This was in part due to the political situation in Germany which limited the possibility to sell. The small farm only provided an extremely modest living and with the birth of his son Veit in 1934, the family of five were in desperate financial need. Against his original plans, Werner Berg had to ask his mother for help. However, as a result of National Socialist reprisals against the Austrian state, transfers of money from Elberfeld were forbidden.

Werner Berg's solo exhibition was shown in the Hamburg Kunstverein in 1934, in the Bochum Kunstmuseum in early 1935 and in the Cologne Kunstverein in May 1935. However, this last exhibition was closed by the police. This closure by the police of his Cologne solo exhibition as "unbefitting of the people's well-being" was the first sign of the artist's later condemnation as a "degenerate artist." In the same year, however, Werner Berg received the coveted Nuremberg Albrecht Dürer Prize.

With the aim to build up contacts to the Austrian art scene, Werner Berg first contacted Herbert Boeckl in the autumn of 1935. Herbert Boeckl spent the summer of 1935 in the immediate vicinity of the Rutarhof in the village of Unterkrain. It was here that Boeckl's daughter Eleonore was born. Werner Berg's daughter Hildegard was also born on the Rutarhof. In early autumn, before Boeckl went to Vienna to become a professor at the Academy, the two artists parted ways. Again it remains unclear what led to the break-up of a friendship that both had so intensely nurtured.

Werner Berg found himself becoming increasingly more isolated and the remaining possibilities for him to exhibit his art at major venues were decimated in 1936. Werner Berg was excluded from the Reich Art Council which was in effect a ban from the profession and a prohibition to paint or exhibit in Germany. In order to rejoin the Reich Art Council and to be protected from continued hostility, Berg joined the National Socialist Party's organisation for foreigners, the NSDAP. This step was absolutely crucial also in order to be allowed bank transfers from Elberfeld and to survive as a family on the farm. The pact with the devil had been a means of self protection. Werner Berg, though, in his innermost thoughts, remained alien to the ideology of the Party.

At the start of 1936 his friend Kurt Sachsse had left the Rutarhof because of increasing tensions. Without aim he had then spent several months in Germany before shooting himself in Breisgau on the death day of Heinrich von Kleist. Dark shadows had crept over the once so enthusiastic Rutarhof project. Mauki Berg struggled at times to cope with the demands of farm life and raising four children. She, with her university education, was yoked down like a maid with the hardships of the farmer's existence. Werner Berg was

农庄里被屠杀的猪





Slaughtered pigs at the farm





田地里的画室

also artistically unsure of himself. He had abandoned his project of a definite primitivism in 1935 at the time of Boeckl's visit and, starting in 1936, had begun a search for a means of depiction that was closer to nature. In the time that followed, the themes of his work were the maids on the farm and in particular his own children. The result was no longer a raw simplicity, rather an increasingly sober and objective representation of the people and landscape in the vicinity of his farm.

In 1937 Werner Berg travelled to Paris for the World Exhibition. In the course of the action "Degenerate Art" some paintings of Berg's were now confiscated, two from the City Museum in Wuppertal and one from the German National Museum in Nuremberg. Soon after the "Anschluss" of Austria, the exhibition of degenerate art was shown from 7<sup>th</sup> May to 18<sup>th</sup> June in the Künstlerhaus in Vienna. Here also Berg was represented in a defamatory way with his painting "Barn at Night" which had been confiscated from the Elberfeld City Museum.

After the outbreak of war, Werner Berg voluntarily completed training in Klagenfurt to become a Red Cross medic. Thus he hoped to avoid placement in the armed forces if he were drafted. In early 1940 he was called up for an army medical corps training programme in St Johann in Tyrol, but was able to return after a few months to the Rutarhof. Here his daughter Annette was born.

In his retreat to his familiar environment and in adhering to an increasingly strict discipline to create factually sober and natural images in his paintings, one can see the consequences of the many setbacks, hostile reception and constricted opportunities of these years.

Even if some great landscape and human depictions were produced in 1938, the paintings of the years 1939 to 1940 show only little of the previously expressive style. The unbroken fascination with his Unterkrain surroundings is reflected in his now almost map-like landscapes, as also his representation of his Slovene neighbours. It is only in his sketches that the stylistic continuity of Berg's development remains unbroken.

In 1941 Berg was drafted into the war as a medic. Shortly afterwards he was dispatched to Norway as a battlefield painter. He was to capture the landscape of the "far north" in his paintings. Responsible for this posting was a Lieutenant Colonel in the General Staff who was impressed by Berg's paintings. Schmidt was one of the XXXVI. Mountain Corps which, on the 18th November 1941 was established in Norway, and which from 1943 to 1945 commanded the General Staff. Hailing from Cologne, he had learned to appreciate Berg's paintings and due to his position of influence, was Berg's constant protector in the subsequent war years. He made it possible for Berg to work with an astonishing freedom under the given circumstances. He was thus able to limit himself to documenting the landscape and was able to avoid any painting for propaganda purposes.

Whilst Werner Berg was still preparing for his placement – he was gathering together his painting materials – he was allowed to return to work on his farm again and the drafting to Norway was revoked. It was not until 1942 that he was finally called up and initially spent four months training in Grafenwöhr before being stationed in June 1942 as a battlefield painter and medic on the Finnish-Russian front. Immediately on his arrival he recognized the tremendous guilt that the German forces were loading on themselves. He sketched the fallen and injured and completed sensitive portraits of Russian prisoners of war, such as one of a Mongolian doctor. This probably was not exactly what was expected of him and he had to limit himself afterwards to a sober and factual depiction of the Karelian forest. But he also drew and painted depictions of the lives of ordinary people, the prisoners, the Laplanders, the Finns and his fellow-soldiers. In his art he never aimed to accuse. But at the same time it would never have been possible for him to condone the atrocities or even to be involved himself. He was drawn to the integrity of some of his comrades and this was reflected in friendships lasting many years after the end of the war. At the same time, however, he was resolutely against the means by which this war was fought.

In the autumn of 1945 Werner Berg returned to the Rutarhof. In November 1945 he applied for Austrian citizenship.

In this and the following years, Berg's work was hampered by the difficulty in obtaining painter's materials. Paints and paper were difficult to come by and even then, were of poor quality – this can be seen in the condition today of some of the paintings from this time. If one looks at the oil paintings from 1946, one initially sees the same themes as in the last years before the war. Berg's painting technique, however, had



收割庄稼的维尔纳·贝格  
1947年





正在洗画笔的维尔纳·贝格约1955年

changed fundamentally compared to his pre-war work. One reason that he no longer continued his earlier impasto painting technique after the war was that in Scandinavia, he had been forced to use a very thin application of oil paint on paper. In the paintings from the time after his return, a distinct brushstroke can be seen. Monochrome "painted" surfaces no longer occur. Even monochrome backgrounds such as wall surfaces or walls are enlivened by incident light and a tiered brush vibrato.

Also the significance of light in his paintings had changed, triggered by experiencing the persistent half-light of the North. The light of dusk, the light of a lamp or the moon often now give his depictions of humans, objects and landscapes something of an inexplicable mystery. The title of a portrait of his eldest daughter Ursula captures this in words: Twilight. Even Werner Berg's image of people had changed and deepened in the following years – neither the intended primitive exoticism of the early nor the distanced objectivity of the late pre-war years can be found in the newly created portraits. One can see an identification with the people around him, rather than a psychological or penetrating approach. Werner Berg lived the same existence as those depicted and could now paint them from first hand experience.

On 23<sup>rd</sup> January 1947 Werner Berg and his family were granted Austrian citizenship.

Werner Berg's post-war work developed considerably. In the years from 1932 to 1934 he had, like a conqueror, entered and mastered artistically unknown territory, but now he was carefully evaluating his own potential. In these years he was considerably inspired by the Nötsch colourism of Anton Kolig and above all by his studies of Paul Gauguin's work, whose colouristic properties were to have a lasting influence. This approach was ridiculed as anachronistic at a time of a general move towards abstraction. His tentative steps in exploring the existing possibilities of capturing reality essentially prove Werner Berg to be a Post-modern artist. The belief in a steady progression to an abstract Arcadia he could no more share than the often typical rejection and criticism of existing conditions in socialist realism.

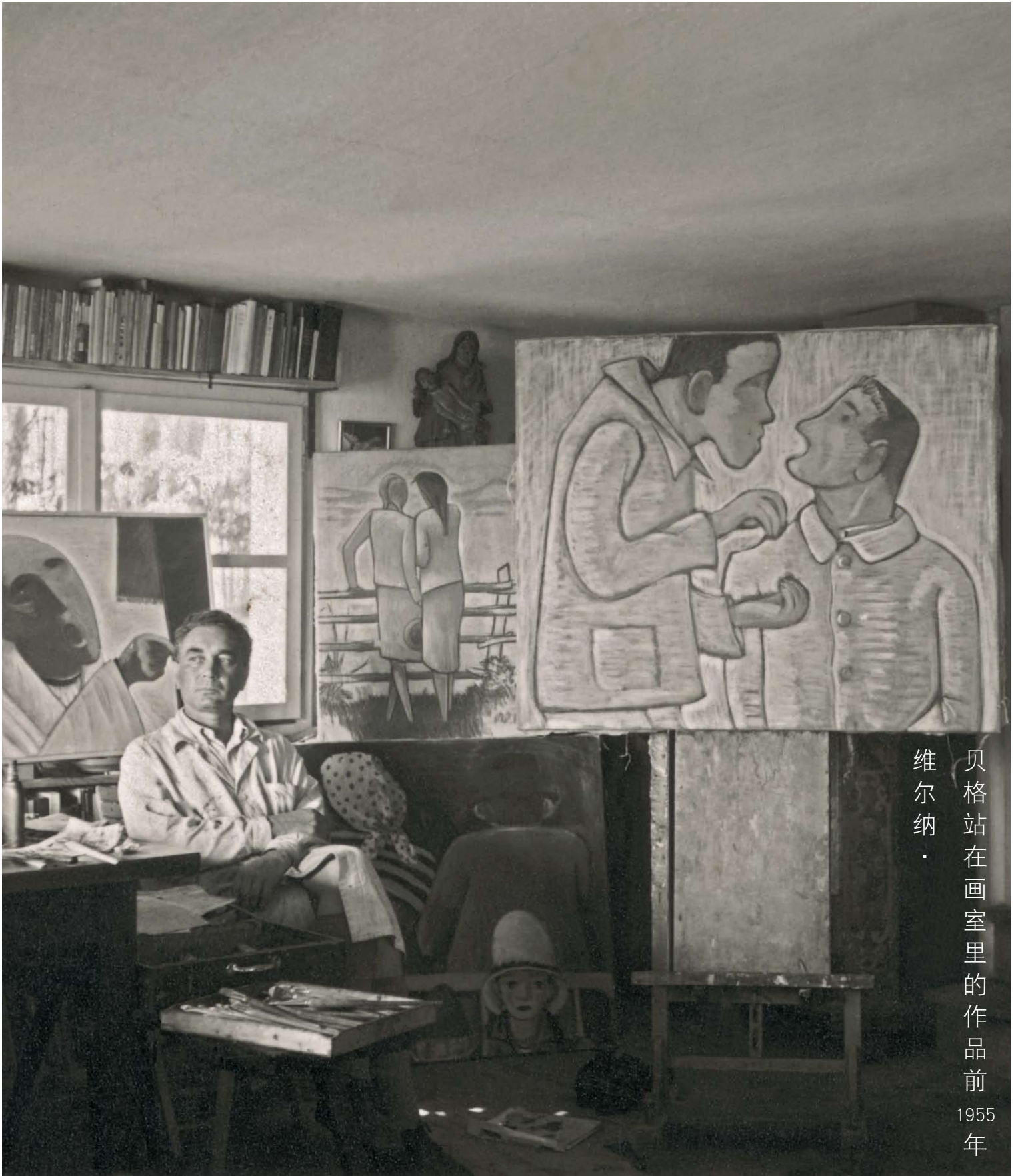
In 1947 he created nine oil paintings of women praying. The faces of the women are framed by headscarves and only a part of the severe profile can be seen, namely the nose, a part of the eyes and the mouth, in front of which are often folded hands. The so characteristic headscarves of Werner Berg's work of these years are inextricably linked to the appearance of the women of Lower Carinthia. Especially the triangular shape of the headscarf in conjunction with the sharp profile of the faces – above all when there were several different heads bowed - was a welcome motif to Berg. Also, the veiling, the concealing, and only showing the features of the women of the headscarves, was of particular importance to him. Thus Werner Berg's portrayal of women, although often haunting and evocative, shows less of an individual destiny rather more an example of typical characteristics.

The woodcut continued to be of equal importance as painting in Werner Berg's oeuvre.

In this medium he was again able to portray meaning in such a natural way. The compulsion to reduce everything to black and white came before the more formal solutions which he was not able to find in his oil painting until years later. His production of woodcuts was now strictly separated from his painting.

Werner Berg joined the Art Club of Vienna and was represented by his woodcuts in their first exhibition in the Neue Galerie. Together with Heimo Kuchling he visited the Biennale in Venice. This visit was of crucial significance to Berg's further development. For the first time since his visit to the World Exhibition in Paris of 1937, he was able to view the work of some of the greatest modern painters. After Nazi occupation, war and the difficult post-war years had prevented him for ten years from having direct contact to modern art. He saw again the paintings of Cézanne, Gauguin, Van Gogh, Picasso, Braque, de Chirico, Chagall and Klee and was able to compare his own development to theirs. For Werner Berg had also changed. He was no longer the young artist of 1932, enchanted by the exotic magic of his new surroundings. Matured by years of persecution and the experience of the horrors of war, he was no longer able to approach his rural world with the naïve complacency which had endowed his early work with a forever lost charm. After years of isolation, visiting the Biennale afforded him a new perspective on the wide field of design options, marked out by the pioneers of the modern. Strengthened by this experience, he could quickly put behind him the phase of tentative recovery of lost ground. In both his landscapes and in the representations of people, there was now an increased reduction and intensification.

At a conference of contemporary authors and composers in St Veit an der Glan in November 1950, Werner Berg met Christine Lavant and was immediately deeply impressed by the work and appearance



贝格站在画室里的作品前  
维尔纳·  
1955年



of the poet. The two were soon bound by a mutual affection. Werner Berg wanted to paint Christine Lavant and invited her to the Rutarhof. She became a frequent visitor to the farm. Even if Werner Berg openly declared to his wife Mauki the need for this devotion to the poet, he still only admitted that part of his love, which no one around could miss. The fatefully strong love relationship between the two artists, hidden even to Mauki, reached a dimension that was capable of destroying Berg's family and life on the Rutarhof. In his enthusiasm he disregarded real aspects, thought himself that both were possible – family and adoring love - and ignored in his rejection of all bourgeois conventions, all the obvious difficulties. Christine Lavant, like Werner Berg overjoyed to have found true love, saw more clearly what stood in their way. There was no solution to the situation.

The power of his experience was probably the decisive factor for his own artistic development. The painful withdrawal from all supposed security prevented Berg from falling into routine or triviality and was a constant demand for intensification of feeling. "Never realize the enormity of security", this slogan of Berg's was to become a hitherto unimagined reality in these years. Just as the unhappy end to the friendship with Nolde twenty years earlier had initiated a phase of astonishing productivity and pictorial invention, the encounter with Christine Lavant resulted in a prolonged period of artistic productivity for Berg, the result of which we can see today in his work.

The hopelessness of his love to Christine Lavant was not just for the two women involved, Christl and Mauki an unbearable burden. The poems of Christine Lavant also confirmed Werner's recognition of having failed before her. To daily witness the destructive consequences of the situation for his wife, and not least the responsibility to his children, pushed him to the limit. On 24<sup>th</sup> January 1955 he tried to end his life by taking a massive overdose of sleeping pills. A fatal outcome could only be averted by the very courageous actions of the summoned helpers. Werner Berg was saved in a dramatic rescue operation and taken to hospital in Klagenfurt. As a result of aspiration during transport to hospital, he contracted pneumonia on the intensive care unit, which kept him for weeks in the hospital.

In the early summer he was hospitalized again due to hepatitis which he had contracted during his stay. Making matters worse, in the autumn of the same year and still in a weakened condition, he suffered from a large carbuncle on his back which required surgery. So he spent the majority of the year of misfortune 1955 in Klagenfurt hospital.

Werner Berg was able to get through this crisis and dealt with it in a series of hospital images. In these seven paintings a further highpoint in his depiction of people can be seen. The hospital images depict the various dimensions of human suffering with a distanced clarity whilst at the same time sharing the same fate.

Public and private purchases soon helped to mitigate the most immediate financial needs on the farm. Above all, many purchases by the Ministry brought the much-needed financial relief. The Carinthian provincial government supported Berg in the following years with a pension-style monthly payment. Berg now felt inwardly liberated and soon found new strength for his art, to which he now more than ever devoted all his time and energy.

In November 1956, the Austrian Gallery in the Belvedere in Vienna showed Werner Berg in a solo exhibition. In 1957 he exhibited his woodcuts at the Austrian Cultural Institute in Paris. The Modern Gallery in Ljubljana, whose director Zoran Kržišnik supported Berg's work, also showed a large exhibition of his paintings.

1958 was Werner Berg's most intensive production year to date and he painted over 60 oil paintings. Thanks to the support of his son Veit and his daughter Annette, who had both remained on the farm to support their father, he was freed from agricultural work. He still helped on the farm whenever he wanted, and did so with even greater enthusiasm, the less he was obliged to do so. One can see the years up to 1964 as the happiest period of creativity for Werner Berg. The exhibitions held over the years also brought him a circle of loyal friends who accompanied him in his creative work. Their purchases helped the economic situation on the farm. This allowed Berg for once to be "at home with himself" and to pay less regard to external recognition. These years of, for the most part unencumbered artistic creation, were only interrupted by the preparations for an exhibition shown at the Städtische Galerie im Lenbachhaus in Munich in 1961. The director, Hans Konrad Röthel, had previously visited Werner Berg on the Rutarhof to select the paintings to exhibit. Thereafter Berg withdrew from the exhibition world, which was not exactly well disposed to his art. He was consistent in his rejection of any potential commissions.





维尔纳·贝格在市场上素描  
1967年





维尔纳·贝格在市场上素描  
1964年

The health of Mauki deteriorated rapidly and in November 1964 she suffered a heart attack. The Rutarhof, whose official owner was Mauki Berg, was passed to her son Veit. The marriages of his son Veit and his daughter Annette in 1966 brought further radical changes to the Rutarhof. He was too much of a patriarch to simply resign himself to the role of the old farmer. There were also less concrete reasons than the mythical-magical significance he attached to the changes, which constantly created tensions in the following years.

On 27<sup>th</sup> October 1967 the Town Council of Bleiburg decided to establish a Werner Berg Gallery in a building owned by the Town Council. Werner Berg pledged to give the town a representative selection of his work for this purpose. Initially, a two-year trial period was agreed upon, after which a permanent exhibition was planned. With the establishment of this monographic museum - one of the first in Austria - the small town enjoyed a cultural and political sensation of national importance. Gottfried Stoeckl, a young gingerbread maker and confectioner, had approached the Town Council with the idea of establishing a museum for the works Werner Berg, in a town house on Bleiburg's main square. He planned to model the new gallery on the Munch Museum in Oslo.

Also crucial to the establishment of a Werner-Berg presentation was that in the previous year, a large number of Berg's oil paintings had been shown at a UNESCO exhibition in Slovenj Gradec and had received great acclaim. Together with Henry Moore and Ossip Zadkine he had been made an honorary citizen of the neighbouring Slovene town. The town closer to home did not want to miss out.

The province of Carinthia supported the Town Council from the beginning. Especially Governor Hans Sima recognized that this institution, which documented the lives of the Carinthian Slovenes, could contribute to establishing a better climate between the ethnic groups in the province and could act as a meeting place across the border. The gallery was therefore soon to be used as a place of partnership-inofficial meetings with senior representatives of neighbouring Yugoslavia. In 1968, the small museum was opened. From the very beginning it was nothing but a museum, although Werner Berg himself preferred the term "Gallery", whereby the obligatory addition "of the town of Bleiburg" should clearly indicate the public, non-commercial nature of the exhibition. Overwhelmed by the success of it, the Town Council of Bleiburg made Werner Berg an honorary citizen on 9<sup>th</sup> April 1969. However, the great demands that the Gallery made upon his time gave Berg the feeling of having too little time for his creativity. For this reason, the gallery remained closed for two years after the first two highly successful exhibition seasons.

The serious illness of his wife lay like a shadow across his artistic production of the late 1960s. The strong colours of the first half of the decade now gave way to a subdued, broken colouration. In the series of curling paintings of 1967, Werner Berg used a very reduced colour accent, which gives the image, combined with a now stricter structure, a rare serious calm. Also in the many depictions of people travelling there is a dominance of green-brown tones. In many of his more recent winter pictures the snow appears like a veiling cloth which lays itself over trees and houses and seems to stifle everything. Berg's figures walking in the winter now appear to be frozen and lost in the vastness of the surrounding snow fields. The increased use of technology in agriculture also transformed Lower Carinthia. Four paintings of farm machinery on the edge of the Bleiburg Fair show these "primeval" monsters that monitor the demise of a once idyllic world.

When Mauki Berg died on 9<sup>th</sup> April 1970, "what had once been our Rutarhof life" had been altered forever for Werner Berg. He was constantly plagued by doubt whether he could ever work at the Rutarhof again. For a year he felt himself incapable of doing artistic work. It was in particular his son Veit, whose empathetic understanding of Berg's work meant a lot to him, who was the ideal and practical assistant in all organisational matters concerning his art. Veit, however, suffered under the increasing alienation of his father to his wife Maria. Werner Berg did, nevertheless, value Maria in many ways, especially her ability to examine a painting closely or to give guests a friendly reception. Despite this, no one was able to replace the conversation he had enjoyed with his wife and he felt increasingly alien even in his closest relationships.

In 1971 the Modern Gallery of Slovenj-Gradec showed the most extensive retrospective of Werner Berg's work. Motivated by his daughter Ursula, he began to paint again in the summer of 1971. The newly created pictures are in their cool colours more brittle than those painted before Mauki's death. Increasingly cold tones dominate the colour scale. Two versions of the mourners in the train take the mourning subject

Werner Berg sketching at the market | 1964  
Werner Berg painting the flowers  
in front of the Rutarhof | 1973



在鲁塔农庄里画花的维尔纳·贝格  
1973年



quite literally while broken trees and barren buildings reflect the changes which had taken place in his life. As if frozen solid, his women stand praying in their heavy coats in the church. The farmhouses in the winter pictures are no longer a place of refuge but appear abandoned – the warm fire in the hearth has gone out, the path leads past them.

Werner Berg, who had always aimed for an ideal of a pure family and community life on the Rutarhof, as on an island, far from the rigours of life, now found himself since the death of his wife increasingly alone and isolated. Despite all superficial friendliness, an increasing distance to Maria, his son's wife, developed, one which was hard to conquer. There were constant, small and in themselves insignificant conflicts, many of which were unarticulated by the parties involved which generated a tension-filled atmosphere.

The Werner Berg Gallery of the Town of Bleiburg" was finally reopened in 1972 after an extensive remodelling of the building and a new hanging of the work. In 1973 Kristian Sottriffer published a works catalogue of the woodcuts, and a comprehensive catalogue of the permanent collection of the Werner Berg Gallery also appeared, with an introduction by Trude Polley. These were the last books that Werner Berg consented to. In the following years he repeatedly gave his refusal to more publications or exhibitions so that he could fully concentrate on his work. The last years of his life were marked by an increased productivity. If the topics of Werner Berg's images, the repertoire to be dealt with, stood immovably fixed, the work of these years now shows the totally secure approach to each task set. Both in the figures, in the heads and in the landscape he succeeded in works of art, which in their artistic density and significance, set new trends in the already extensive work and which can be seen as a culmination of his production.

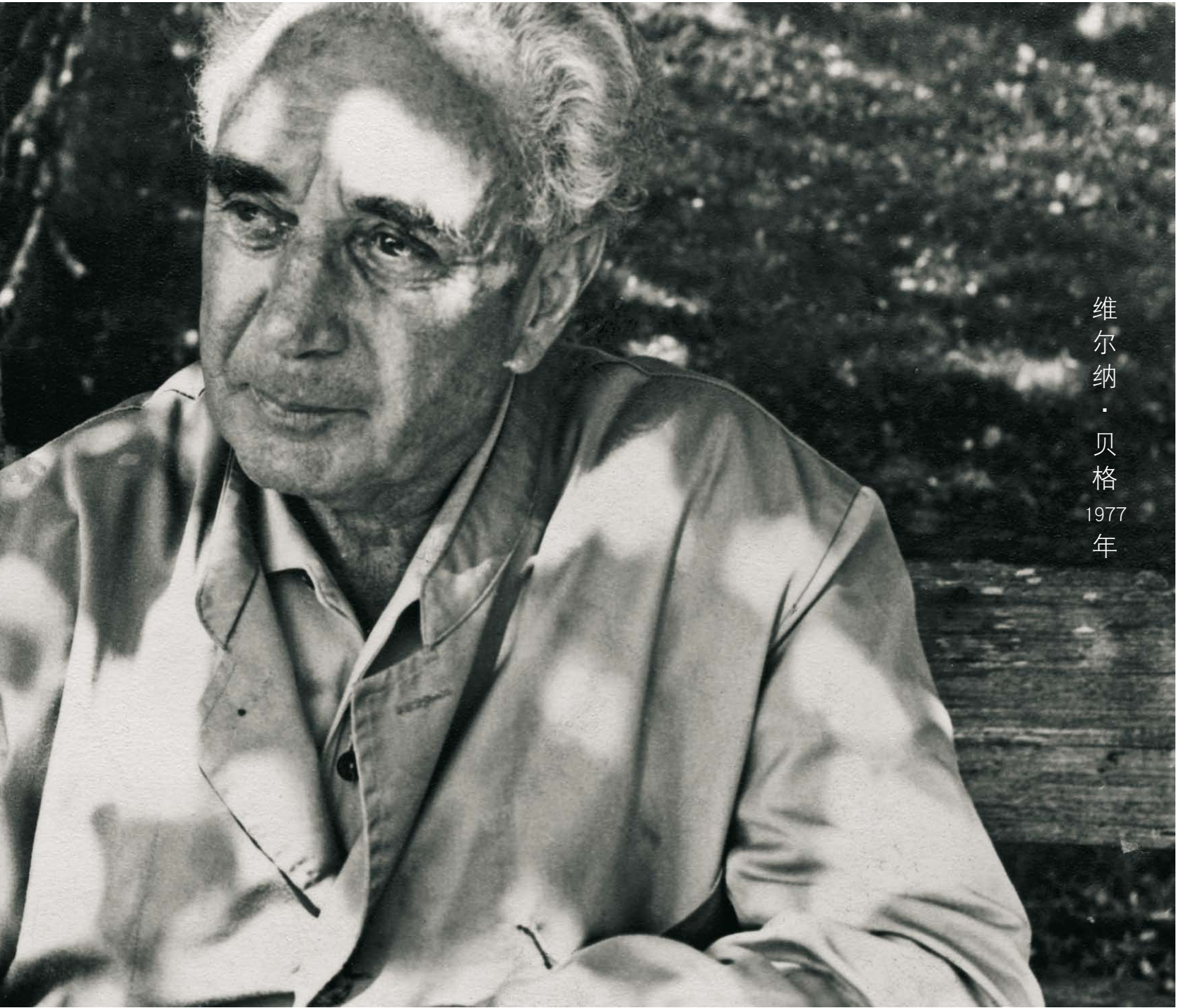
The series of paintings of travellers from 1978 shows how frightfully alien Berg had become to his world. The people are most sunken in a deep sleep or look out of the train window into the dense, grey winter fog. Here the application of colour is reduced to the extreme - the grey canvas base remains largely unpainted. Like schemes of a bleak ending, the larvae-like faces stare at the viewer. But especially in the landscapes that seem to belong to a darkening dream world, Werner Berg could once again find a visual reflection for his vanishing world.

Two images with masks from 1980, the last year of painting, show the final collapse into horror in a mocking, grinning, and frightening way. The image of an embalmed dead peasant woman acts as a memorial to a fallen world.

From the autumn of 1980 to early summer 1981, Werner Berg created over 100 woodcuts, produced under tremendous strain - almost a fifth of those he created in more than five decades of woodcut work.

In the summer of 1981 Werner Berg was awarded the Austrian Cross of Honour for Science and Art. Although he was still robust and in good health, small ailments had fuelled his fears of becoming dependent on others. In his last months he had considered suicide and had acquired the necessary poison, hesitating however up to the end. On 7<sup>th</sup> September Werner Berg was found dead in his studio at the Rutarhof. According to his wishes he was buried anonymously in the municipal cemetery in Salzburg. In his testament he made the extensive collection housed in the gallery in Bleiburg permanently available to the public in the form of an endowment.





维尔纳·贝格  
1977年



# 图片索引

图片索引

PICTORIAL INDEX

2026



木刻

WOODCUTS



歌者 | 1950  
SINGERS



雪中的小花园 | 1933  
LITTLE GARDEN IN THE SNOW



抬头吃树叶的马 | 1933  
HORSE FEEDING FROM A TREE



农民、牝马、小马驹 | 1934  
FARMER, MARE, FOAL



睡着的鸡 | 1954  
SLEEPING HENS



西蒙 | 1947  
SIMON



克里斯蒂娜·拉万特 | 1951  
CHRISTINE LAVANT



病人 | 1956  
ILL MAN

早年

EARLY YEARS



年轻的家庭 | 1931  
YOUNG FAMILY



离别 油画 | 1933  
PARTING



乞讨的孩子 | 1933  
BEGGING CHILDREN



奥朗奇的自画像 | 1936  
SELF-PORTRAIT BEFORE ORANGE



迪克斯的街道 | 1938  
DIEX-STREET



猪头 | 1937  
PIGS' HEADS



女仆 | 1939  
MAID



可怜的病友 | 1955  
THE POOR HOSPITAL NEIGHBOUR



肥胖的病友 | 1955  
THE FAT HOSPITAL NEIGHBOUR



精神病 | 1955  
THE MENTALLY ILL



夜游 | 1956  
TRAVELLING AT NIGHT



三个撑伞的漫步者 | 1968  
THREE WOMEN WALKING WITH UMBRELLAS



汽车里的乘客 | 1964  
PASSENGERS ON A BUS



花花公子 | 1964  
STRIZZI



前夕 | 1966  
EARLY EVENING



波斯人 | 1973  
PERSIAN COUPLE



两个女人 | 1974  
TWO WOMEN

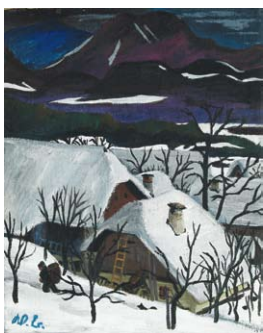


汽车里的情侣 | 1975  
COUPLE ON THE BUS



等待的人 | 1976  
PEOPLE WAITING - BUS





冬天的下坎顿 | 1934  
UNTERKRAIN IN WINTER



女商贩 | 1933  
WOMAN WAITING ON HER WAY TO MARKET



洪水 | 1933  
FLOODING



樱花树枝 | 1934  
CHERRY BLOSSOM



静谧的夜晚 | 1938  
STILL LIFE AT NIGHT



果园的篱笆 | 1938  
RAKERS IN ORCHARD

冲突

CONFLICTS

强烈的色彩

STRONG COLOURS



喝酒的人 | 1958  
THE DRINKER



射击游戏 | 1958  
SHOOTING BOOTH



孩子们 | 1966  
CHILDREN



护冰 | 1967  
CURLING



农机 | 1967  
FARM MACHINERY



圆锥形的小伙子 | 1967  
PINBOYS



冰冷的三月 | 1976  
ICY MARCH



冬夜里的村庄和灯火通明的房子 | 1977  
VILLAGE WINTER NIGHT WITH HOUSE LIT UP



挂着长绒毛动物玩具的射击游戏屋 | 1977  
SHOOTING BOOTH WITH STUFFED ANIMALS



严寒中行色匆匆的过客 | 1978  
TWO FIGURES WALKING IN THE FROST





致敬诺德 | 1934  
TRIBUTE TO NOLDE



夏天 | 1933  
SUMMER



乌尔西、克莱尔馨与圣徒 | 1934  
URSI AND LITTLE KLARA (WITH SAINTS)



万圣节 | 1934  
ALL SAINTS' DAY



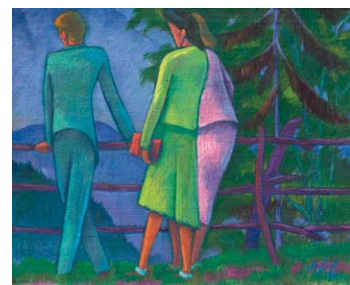
双重光 | 1946  
TWILIGHT



临时屠宰场 | 1949  
FORCED SLAUGHTER



三月的夜晚 | 1950  
MARCH NIGHT



栏杆旁 | 1950  
AT THE FENCE



裂开的猪头 | 1958  
CLOVEN BOAR'S HEAD



一月的傍晚 | 1960  
JANUARY EVENING (COURTYARD LIT UP)



路的尽头 | 1960  
THE TOP OF THE PATH



草地集市之后 | 1961  
AFTER THE FAIR



冬天里的村子边 | 1968  
VILLAGE OUTSKIRTS IN WINTER



摇动的小伙子 | 1968  
SWINGBOAT BOY



等待的人 | 1969  
PEOPLE WAITING



严寒的清晨 | 1969  
MORNING FROST



火车里 | 1978  
ON THE CROSS-BORDER TRAIN



落雪时 | 1979  
SNOWFALL

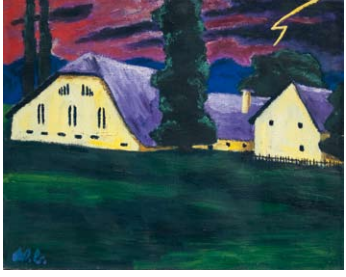


结束之前 | 1979  
BEFORE THE END



打保龄球的人,夏天的傍晚 | 1979  
BOWLERS, SUMMER EVENING





闪电 | 1934  
LIGHTNING



睡着了给孩子喂奶的母亲 | 1934  
MOTHER FALLEN ASLEEP WHILE NURSING



车上 | 1935  
ON THE WAGON



白公鸡 | 1935  
THE WHITE ROOSTER



雨 | 1951  
RAIN



饭馆 | 1951  
AT THE INN



睡觉的鸡 | 1954  
SLEEPING HENS AND ROOSTER



邻居 | 1954  
THE NEIGHBOUR



农民夫妇 | 1962  
COUNTRY COUPLE - WINTER SUN



两个演奏者 | 1962  
TWO GAMBLERS



在路上 | 1963  
OUT WALKING - LIESNA



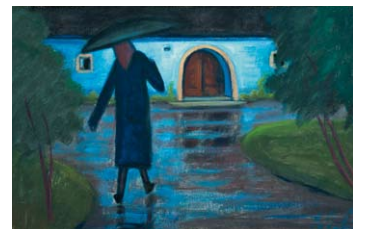
建设草地集市时 | 1963  
SETTING UP THE FAIR

阴暗的色调

BLEAKENING PERSPECTIVES



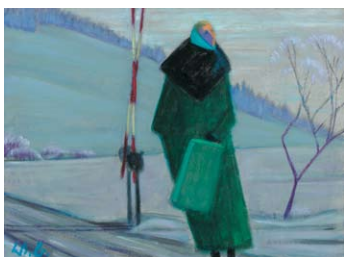
冬天的农庄 | 1973  
FARM IN WINTER



雨中归家 | 1974  
RETURNING HOME IN THE RAIN



夕阳下打保龄球的人 | 1979  
BOWLERS AT SUNSET



提着包裹行进的人 | 1980  
WOMAN WALKING WITH PARCEL



面具 | 1980  
MASKS



聋哑人 | 1935  
THE DEAF-MUTE



霍尔扎赫 (霍尔扎赫是奥地利地名) | 1954  
HORZACH



回家的路 | 1933  
ON THE WAY HOME



Jernej 是斯洛文尼亚人名 | 1947  
JERNEJ



独眼龙 | 1953  
ONE EYED WOMAN



光脖子和戴面具的 | 1956  
ROOSTER WITH MASKED CHILDREN



睡着的饮者 | 1959  
SLEEPING DRINKER



折断的树木 | 1981  
TREE WITH BROKEN BRANCHES



# 早年

早年

THE EARLY YEARS

2026







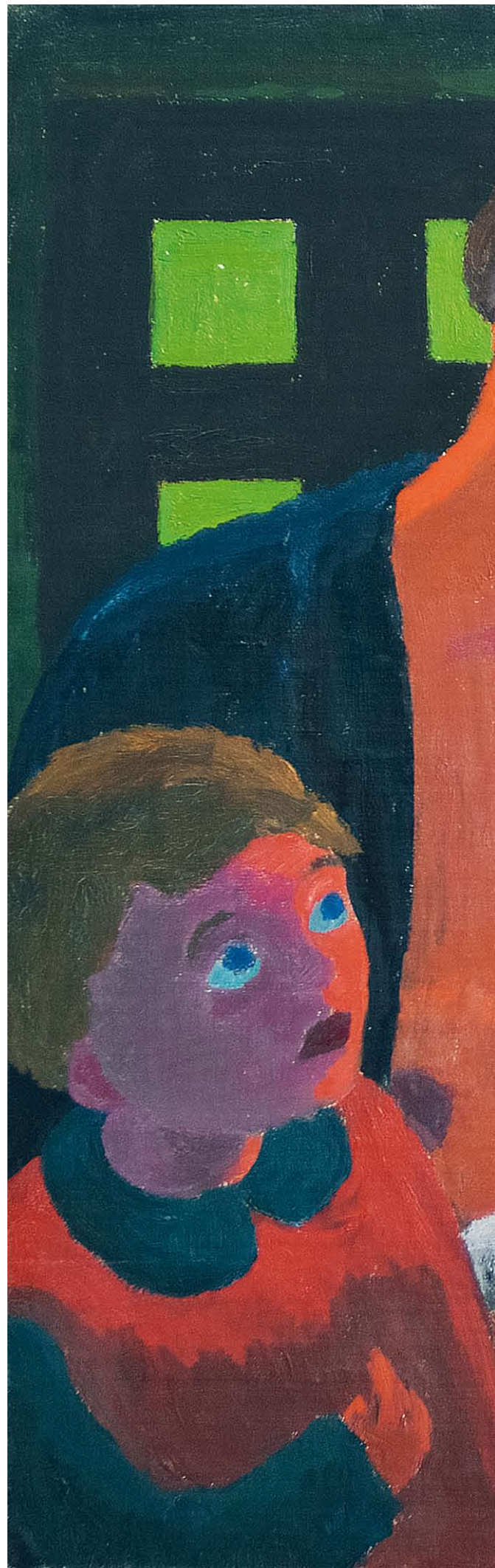




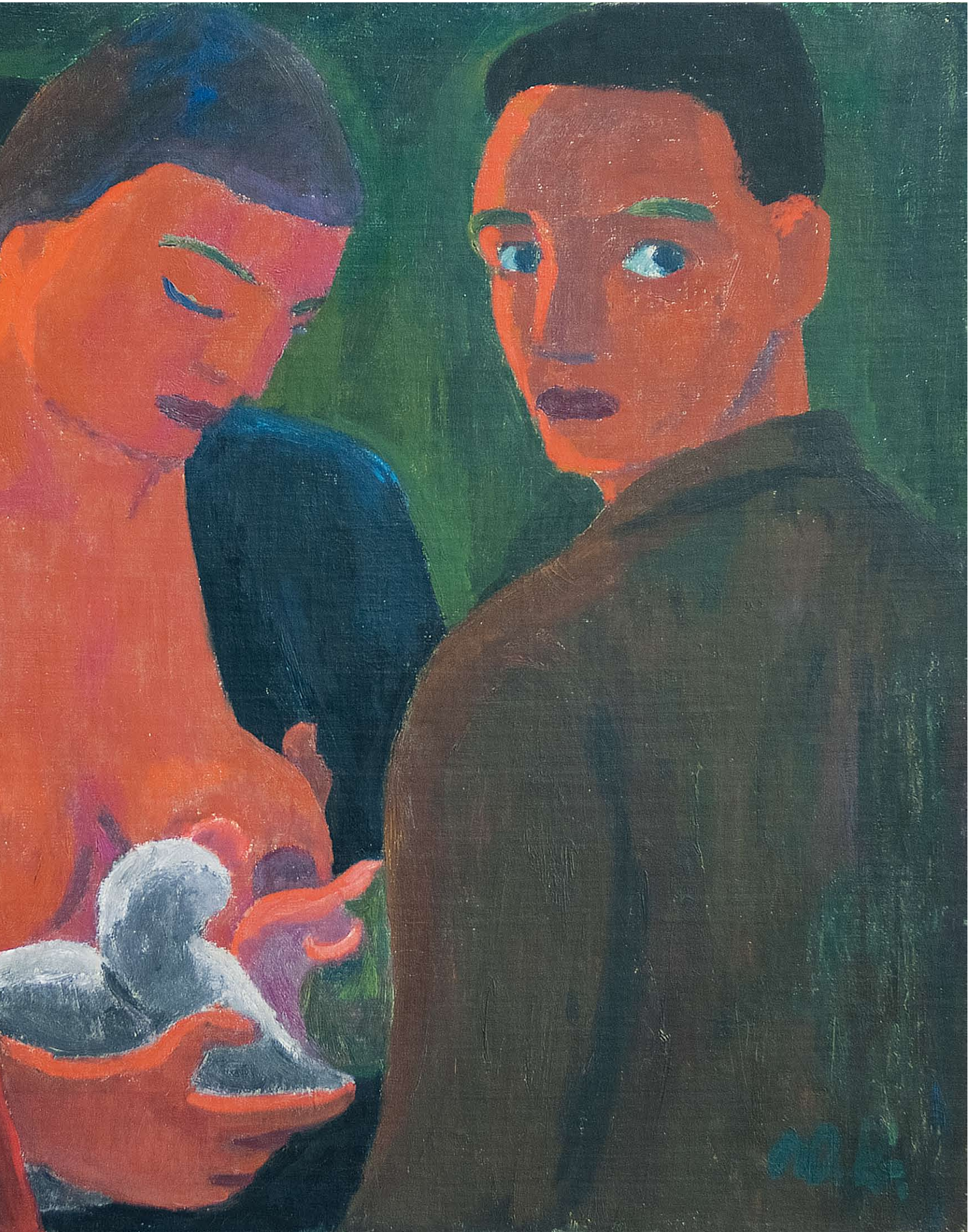
年轻的  
家庭

1931  
油画

90 x 100 cm





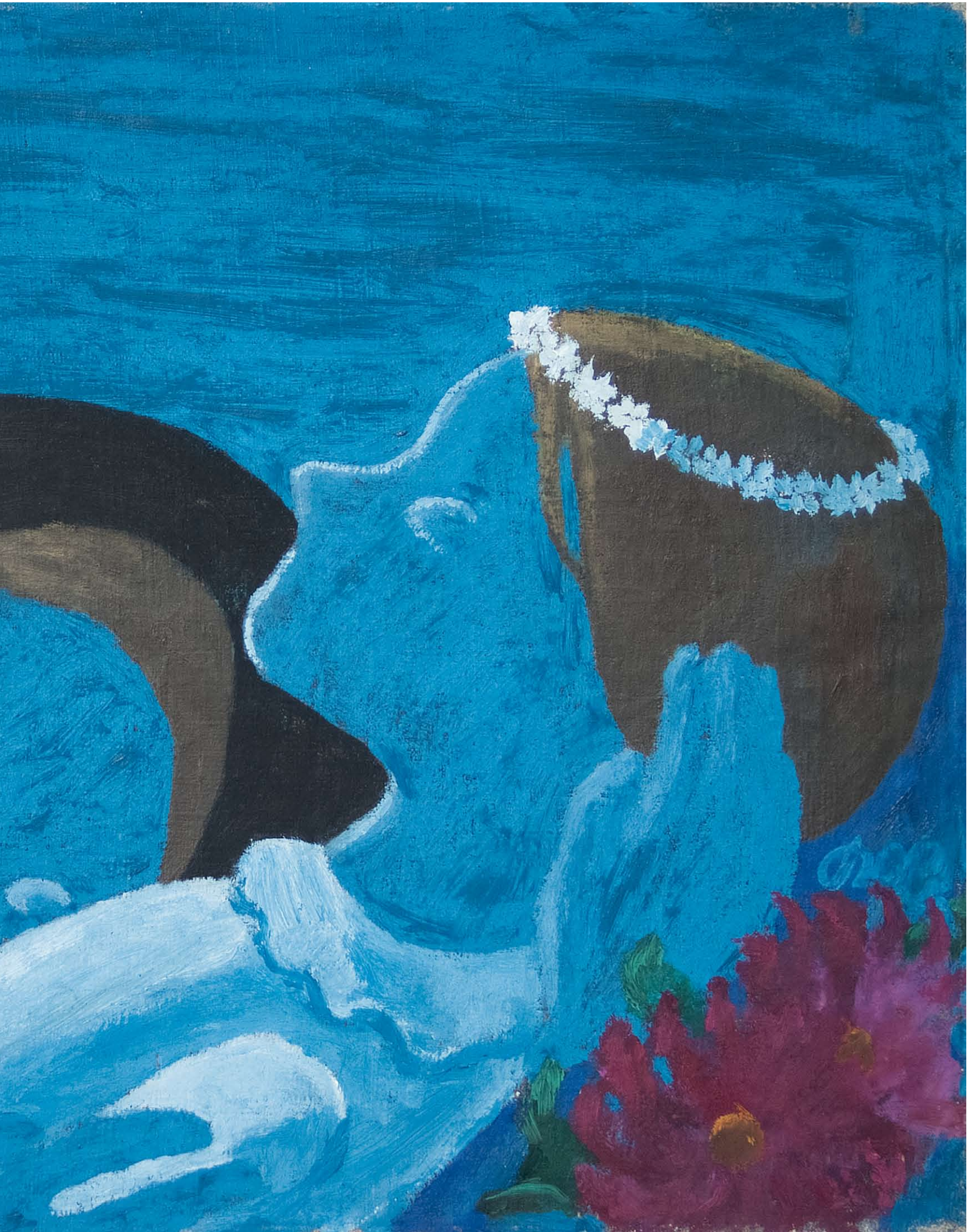




离别  
1933  
油画  
65x80 cm









维尔纳·贝格作品中国展·从表现主义到波普艺术·早年

乞讨的孩子

1933  
油画

75x65 cm

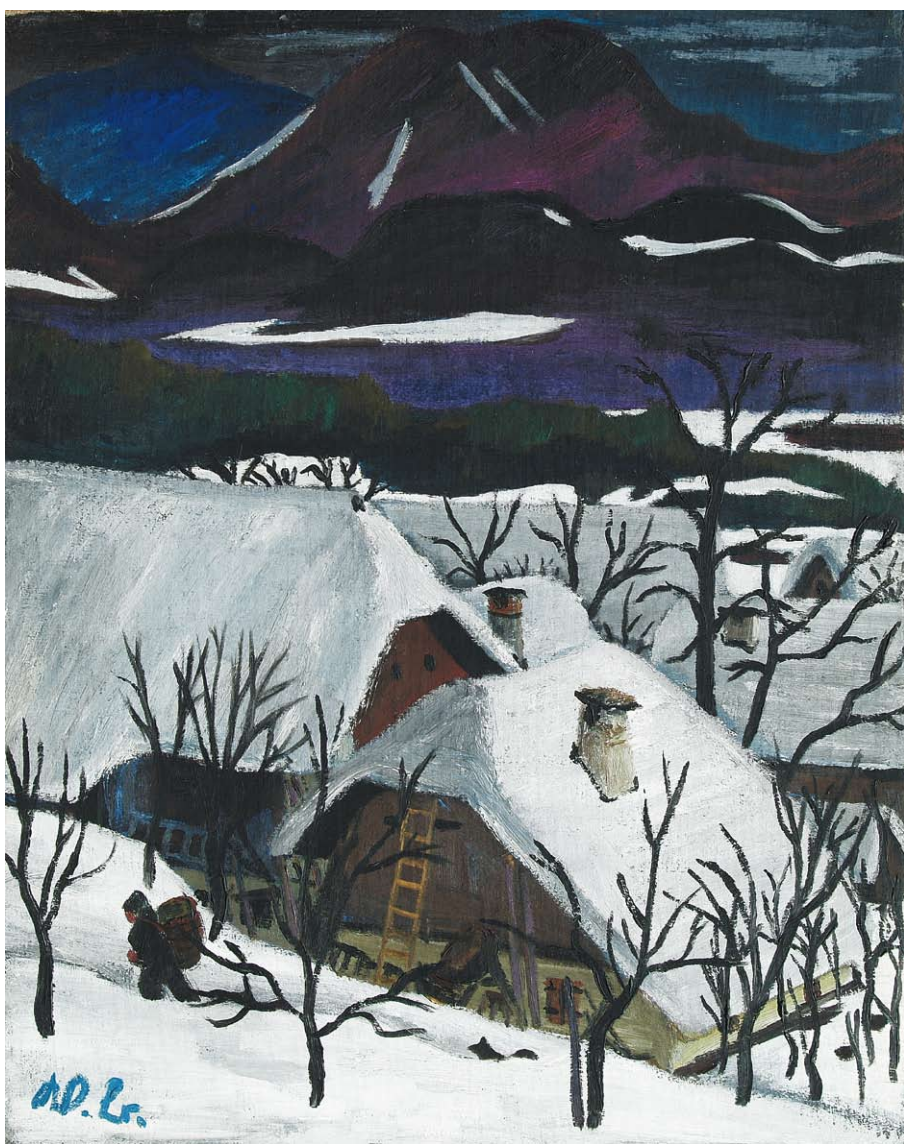


BEGGING CHILDREN | 1933 | oil on canvas | 75 x 65 cm









冬天的下坎顿

1934  
油画  
95x75 cm

女商贩

1933  
油画  
89x63 cm  
布莱堡维尔纳·贝格博物馆

UNTERKRAIN IN WINTER | 1934 | oil on canvas | 95 x 75 cm

WOMAN WAITING ON HER WAY TO MARKET | 1933 | oil on canvas | 89 x 63 cm | Werner Berg Museum | Bleiburg | Pliberk







洪水

1933  
油画

75x120 cm







FLOODING | 1934 | oil on canvas | 75 x 120 cm





樱花树枝

1934  
油画  
95x75 cm  
布莱堡维尔纳·贝格博物馆

致敬诺德

1934  
油画  
95x75 cm





TRIBUTE TO NOLDE | 1934 | oil on canvas | 95 x 75 cm



夏天

1933  
油画

100×90 cm

布莱堡维尔纳·贝格博物馆









乌尔西克萊尔馨与圣徒

1934  
油画  
100x90 cm



URSI AND LITTLE KLARA (WITH SAINTS) | 1934 | oil on canvas | 100 x 90 cm



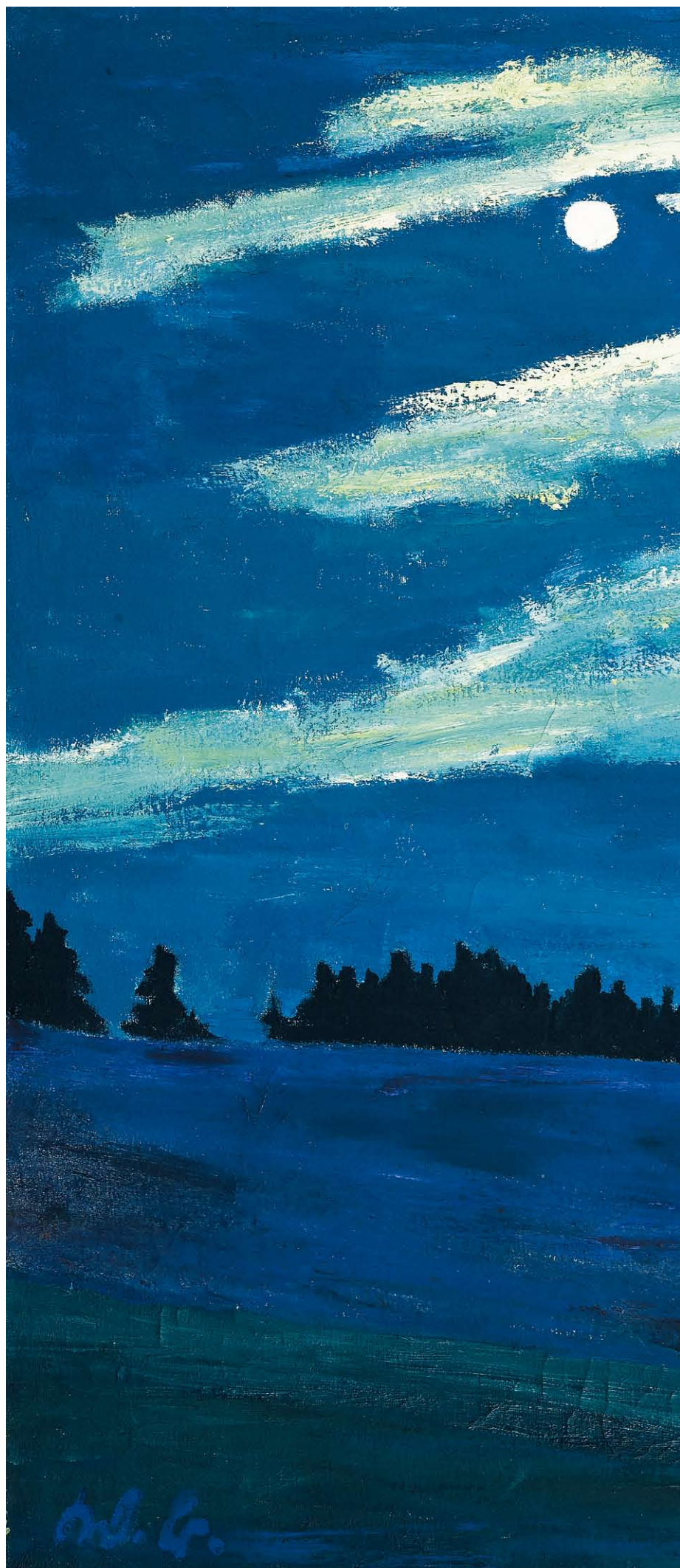




万圣节

1934  
油画

95x120 cm

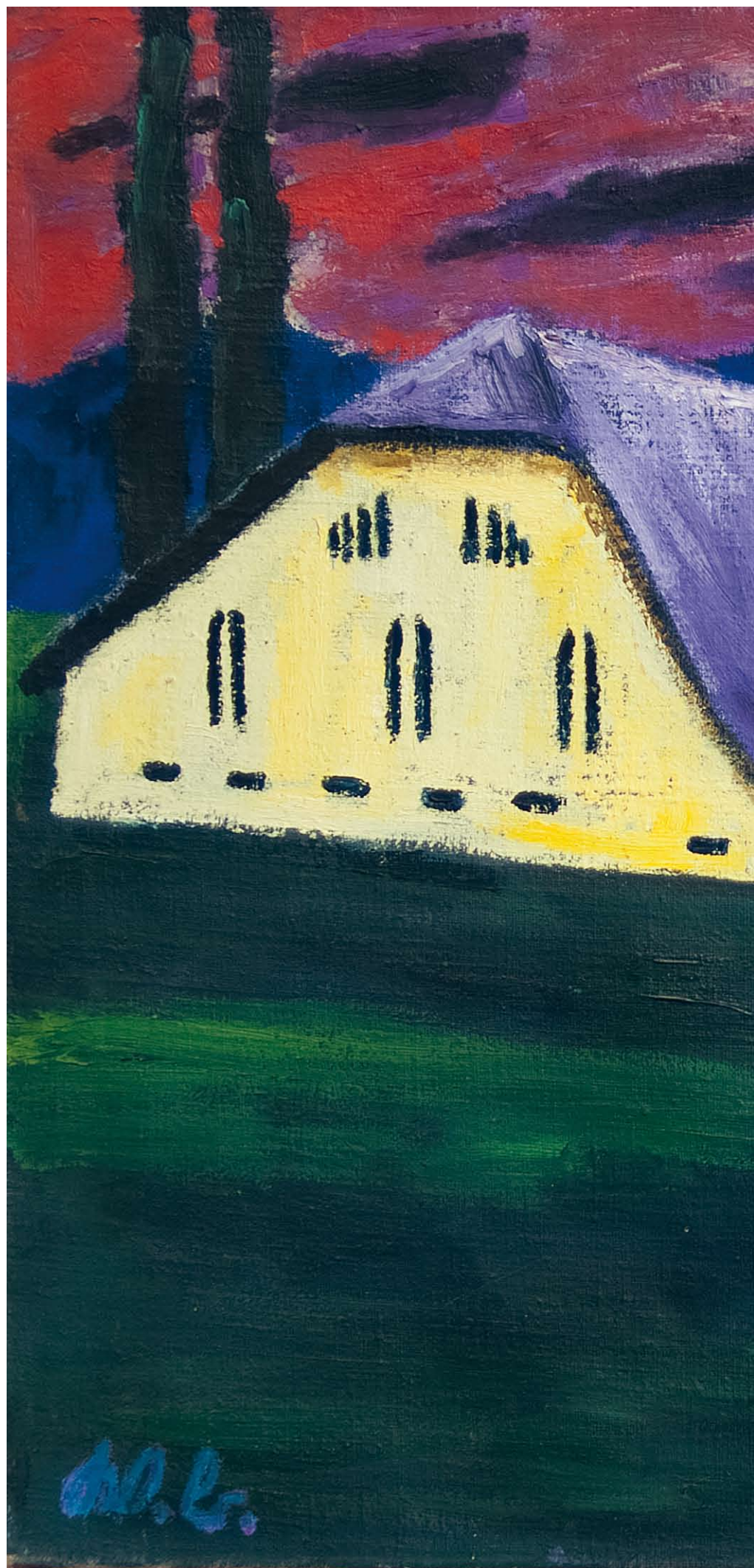








闪电  
1934  
油画  
75x95 cm









睡着了给孩子喂奶的母亲

1934

油画

75x95 cm

维也纳镇



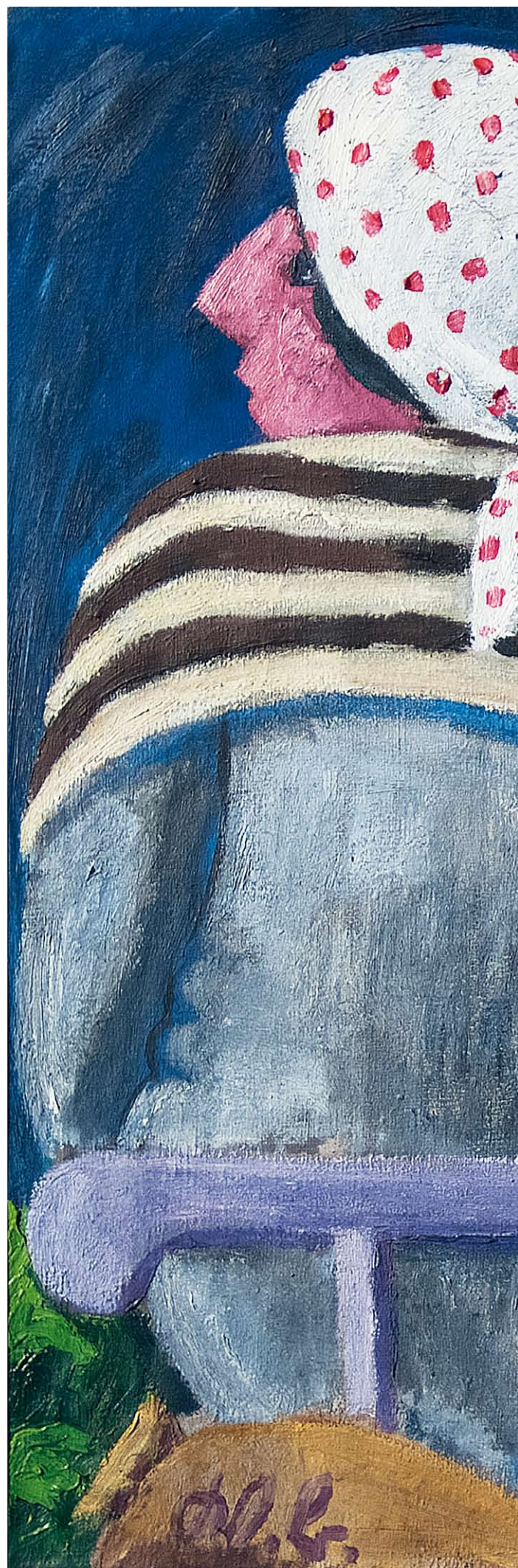






车上  
油画

1935  
90x100 cm



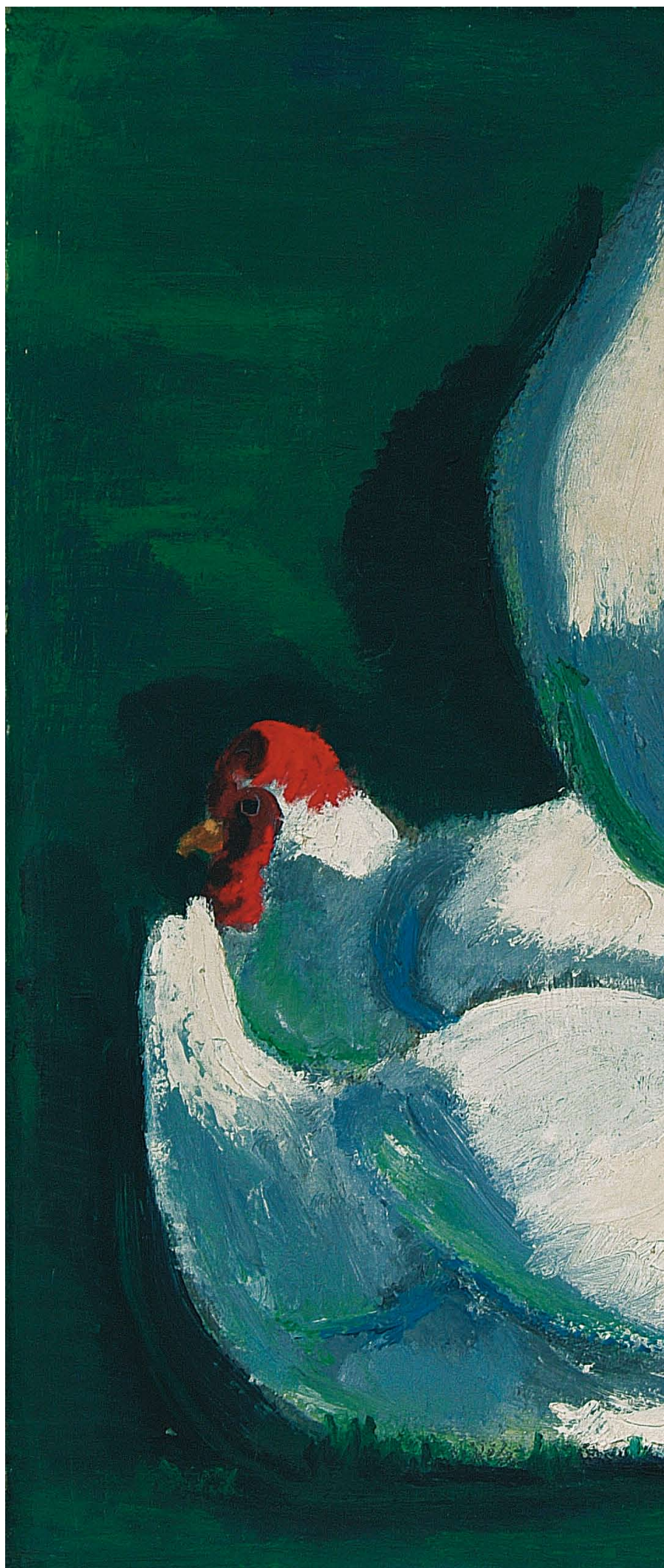






白  
公  
鸡

1935  
油  
画  
70x84 cm









维尔纳·贝格作品中国展·从表现主义到波普艺术·早年

奥朗奇的自画像

1936  
油画

89x63 cm

SELF-PORTRAIT BEFORE ORANGE | 1936 | oil on canvas | 89 x 63 cm







迪克斯的街道

1938  
油画

60x100 cm





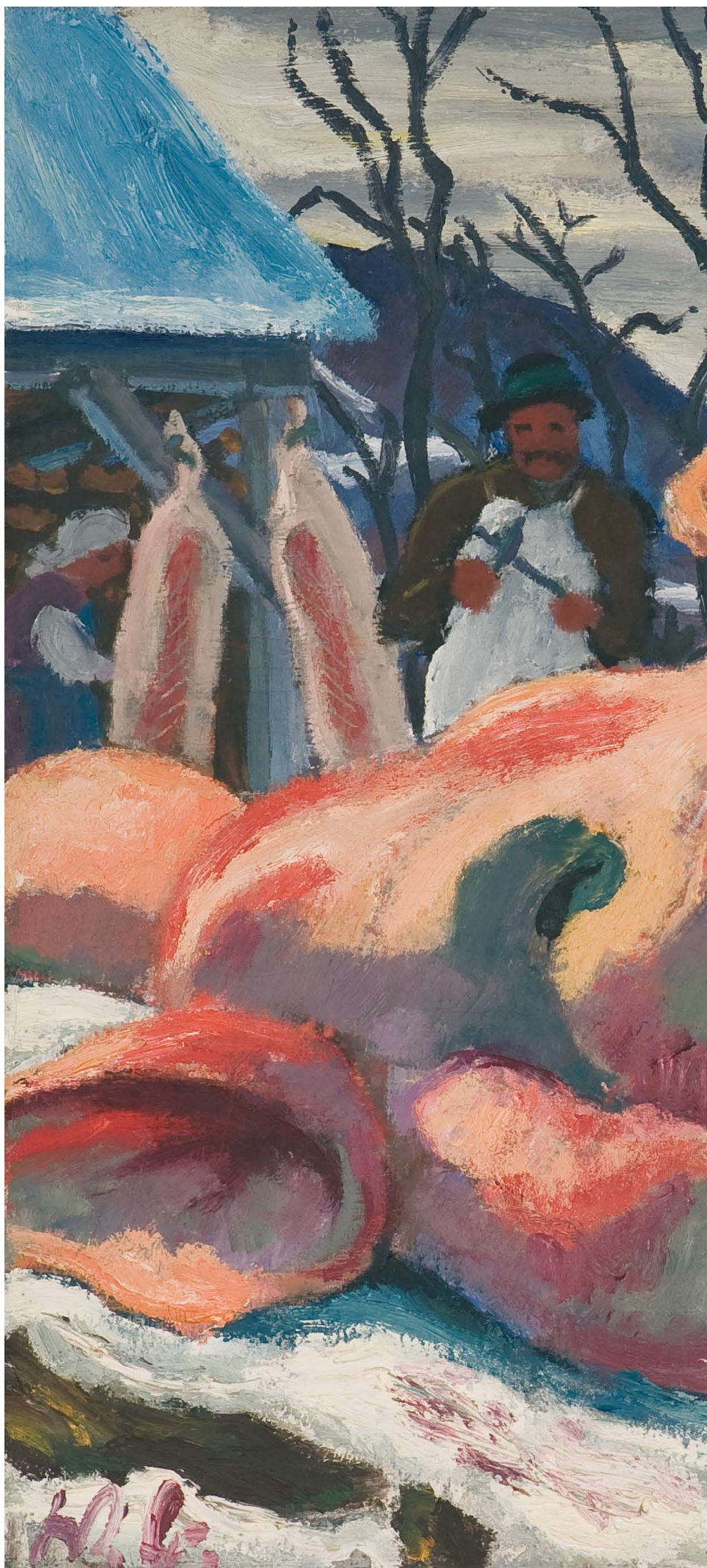


DIEX-STREET | 1938 | oil on canvas | 60 x 100 cm



# 猪头

1937  
油画  
65x80 cm  
布莱堡维尔纳·贝格博物馆



PIGS' HEADS | 1937 | oil on canvas | 65 x 80 cm  
Museum of Modern Art | Carinthia





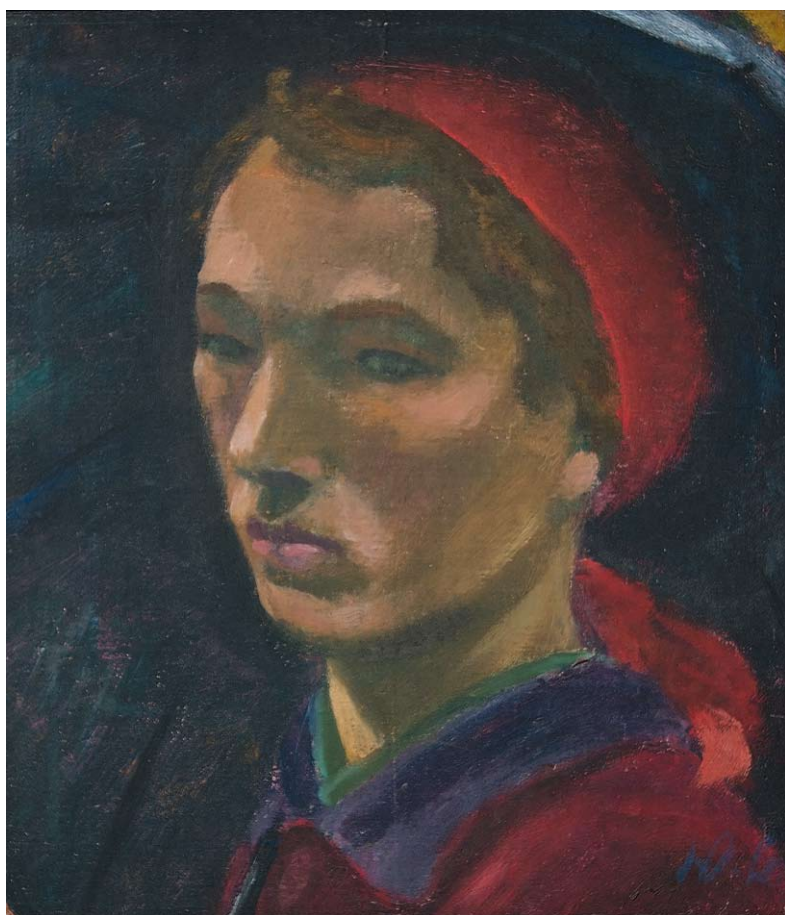


维尔纳·贝格作品中国展·从表现主义到波普艺术·早年

女仆

1939  
油画

45x35cm



静谧的  
夜晚

1938  
油画

95x75cm

MAID | 1939 | oil on canvas | 45 x 35 cm

100





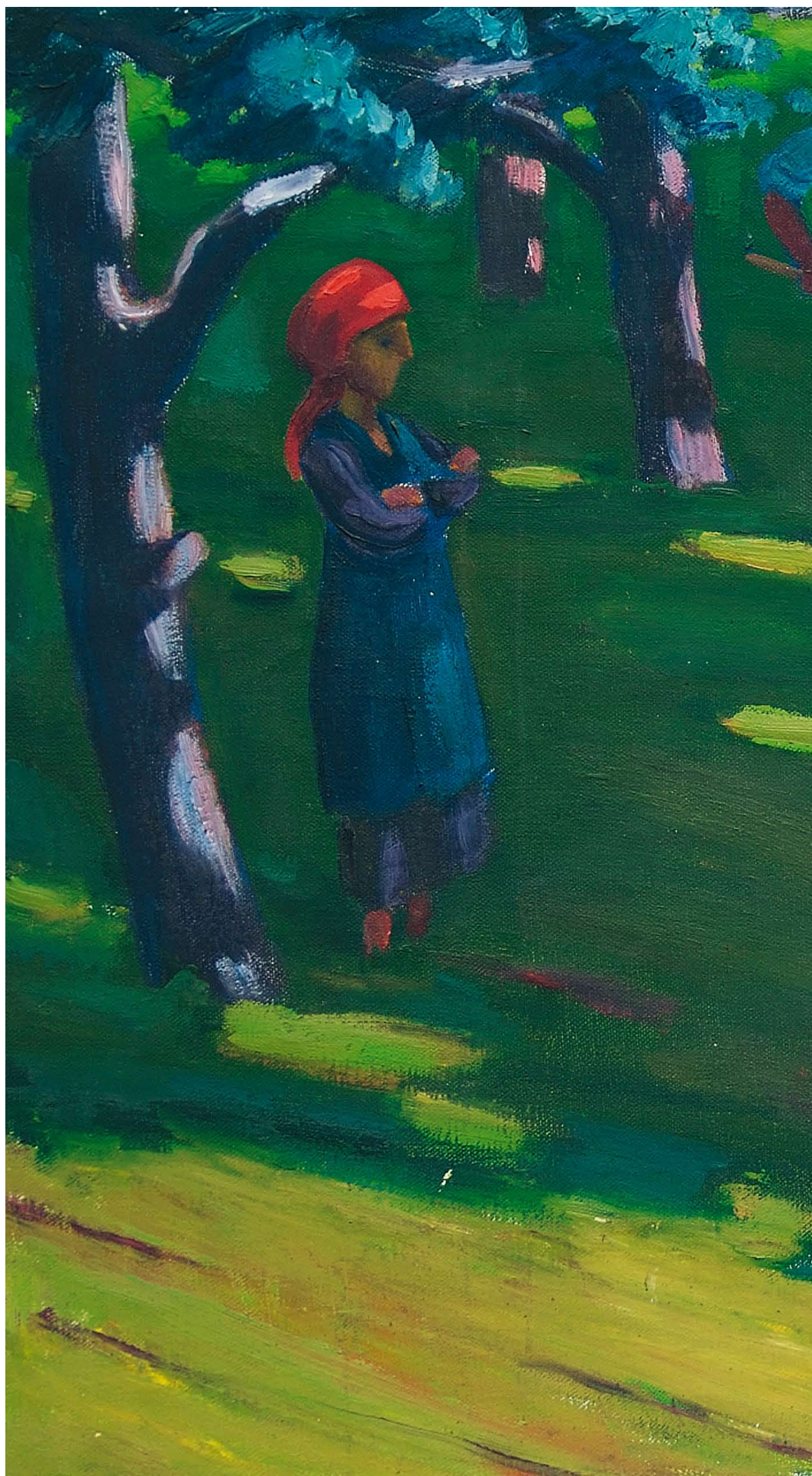
STILL LIFE AT NIGHT | 1938 | oil on canvas | 95 x 75 cm



果园的篱笆

1938  
油画

63x89 cm







RAKERS IN ORCHARD | 1938 | oil on canvas | 63 x 89 cm



# 冲突



冲突

CONFLICTS

2026











双重光

1946

油画

63x89 cm

现代艺术博物馆

克拉根福特







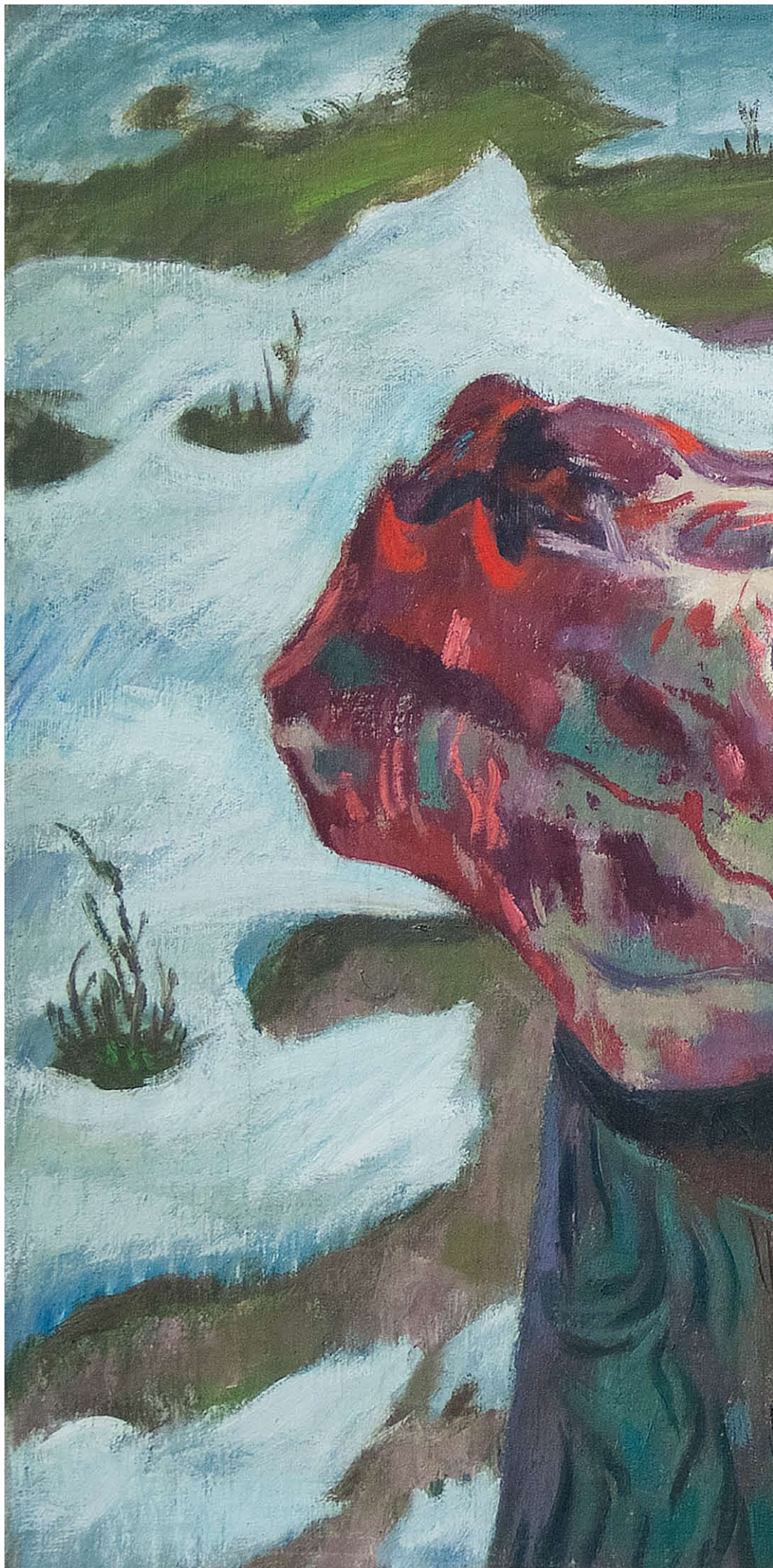
TWILIGHT | 1946 | oil on canvas | 63 x 89 cm | Museum of Modern Art | Carinthia



临时屠宰场

1949  
油画

75x95 cm









三月的夜晚

1950  
油画

63x89 cm

联邦艺术品出租行  
维也纳





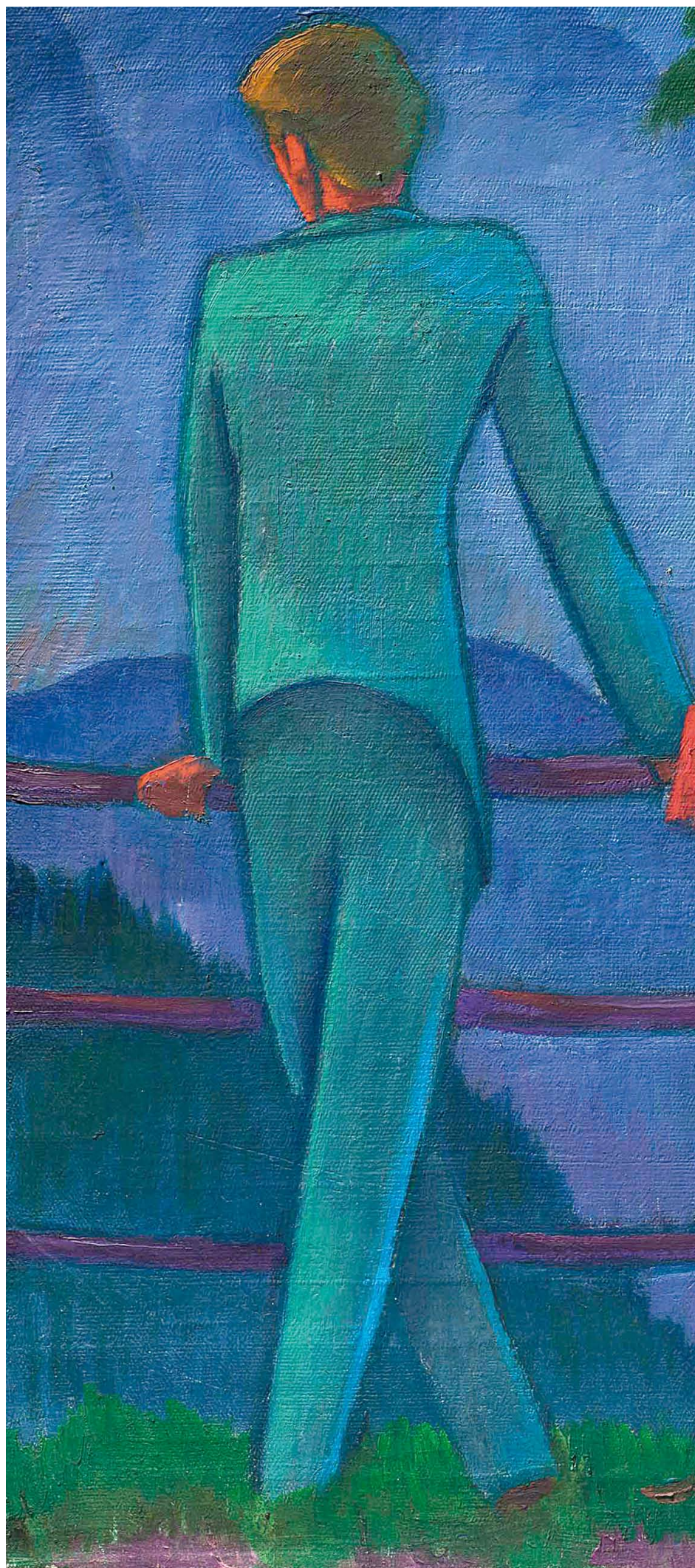


MARCH NIGHT | 1950 | oil on canvas | 63 x 89 cm | National Art Collection on permanent loan to the Belvedere | Vienna



栏杆旁

1950  
油画  
65x80 cm



AT THE FENCE | 1950 | oil on canvas | 65 x 80 cm







雨

1951  
油画

35x55 cm

布莱堡维尔纳·贝格博物馆





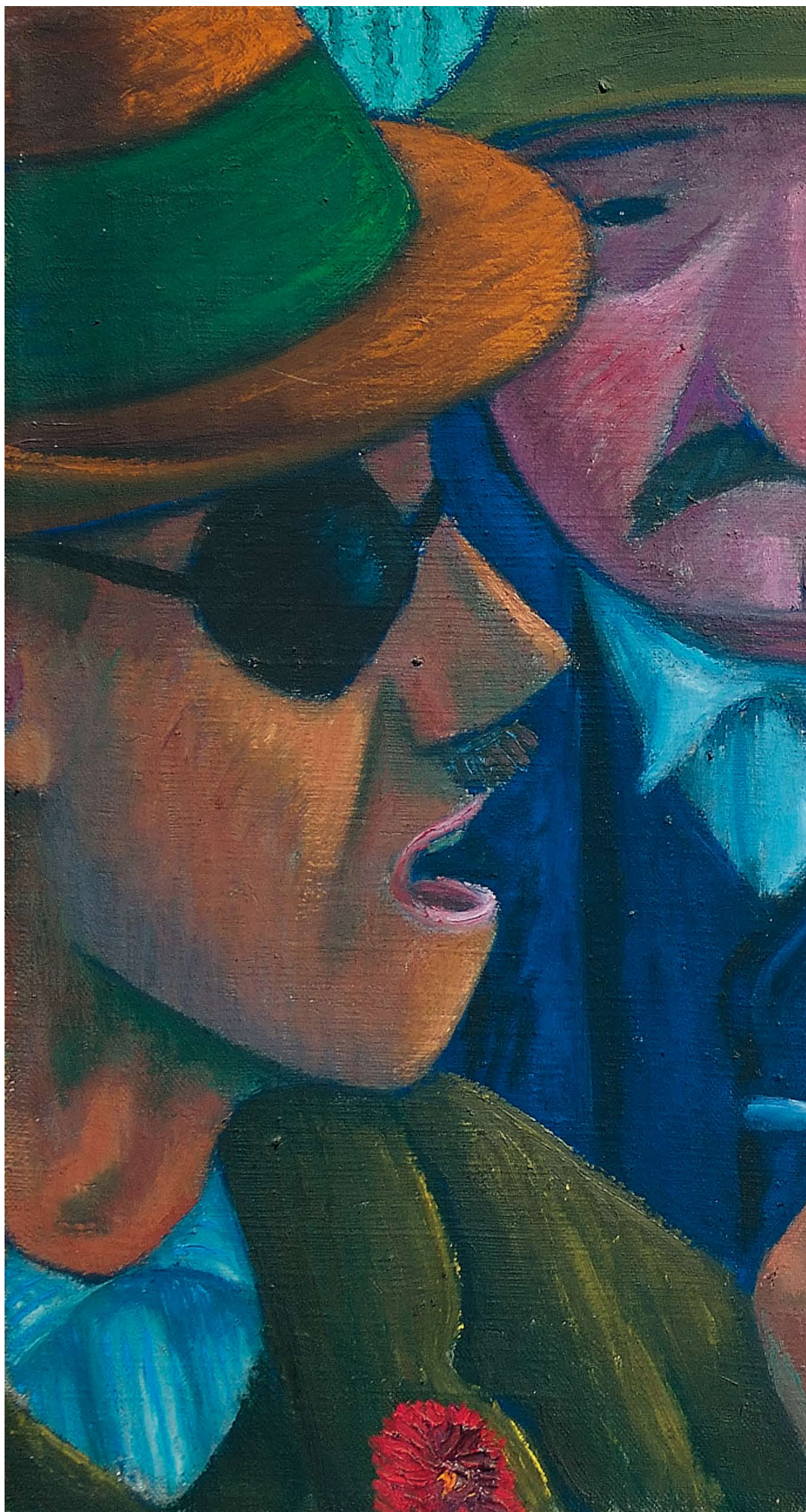


RAIN | 1951 | oil on canvas | 35 x 55 cm | Werner Berg Museum | Bleiburg | Pliberk



饭馆

1951  
油画  
55x75 cm







AT THE INN | 1951 | oil on canvas | 55 x 75 cm



睡觉的鸡

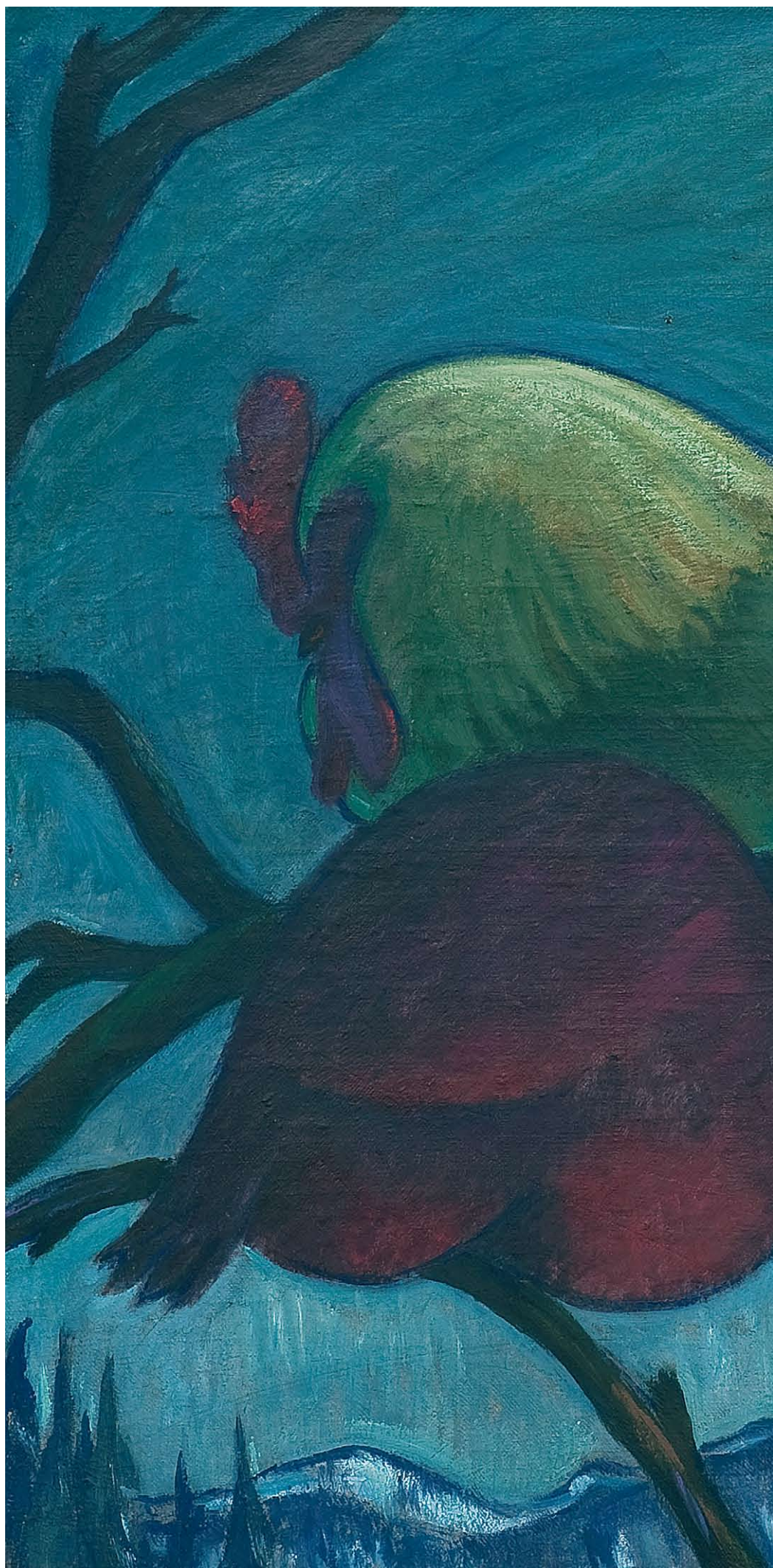
1954

油画

75x95 cm

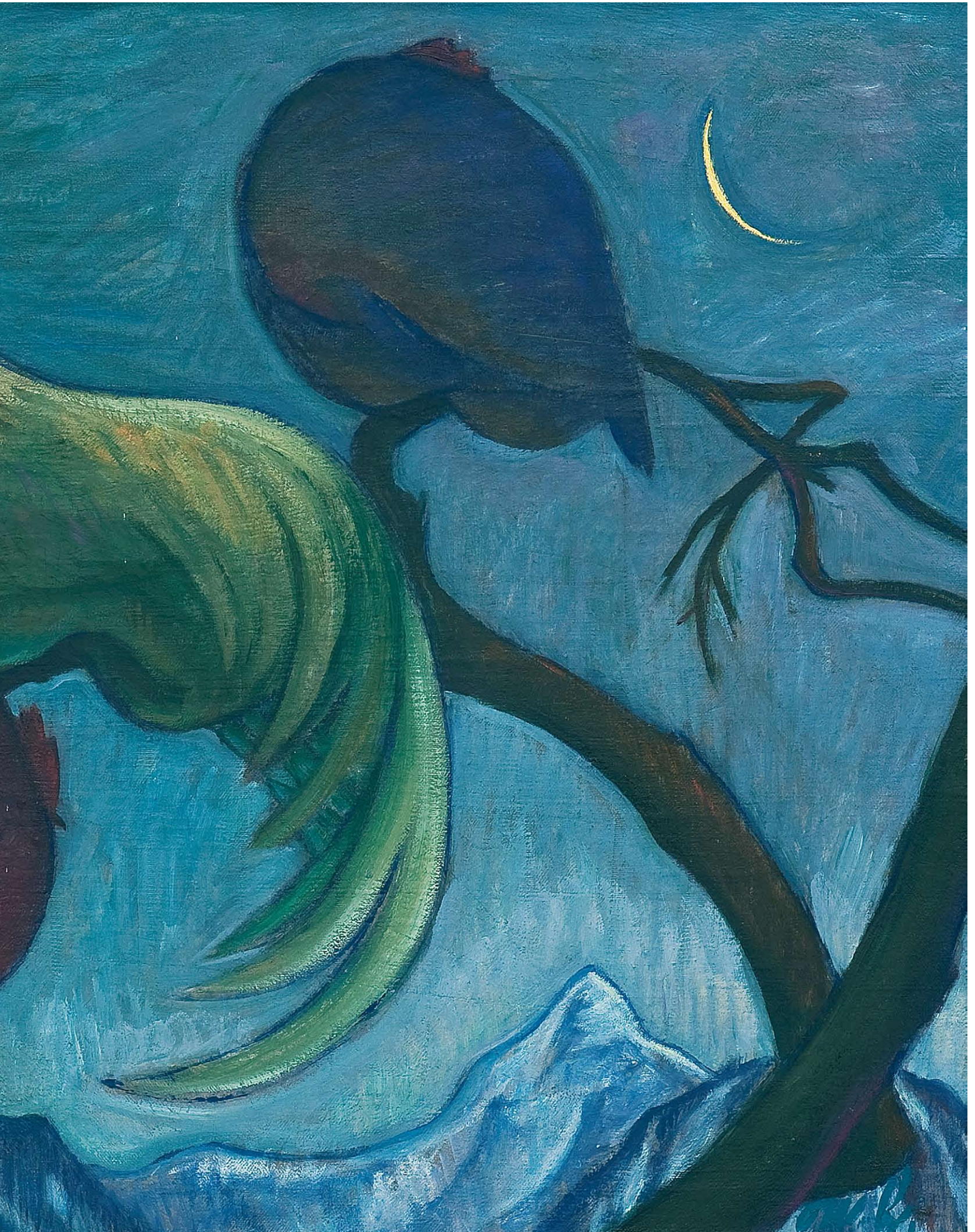
现代艺术博物馆

克拉根福特



SLEEPING HENS AND ROOSTER  
1954 | oil on canvas | 75 x 95 cm  
Museum of Modern Art | Carinthia







邻居

1954  
油画

89x63 cm

布莱堡维尔纳·贝格博物馆

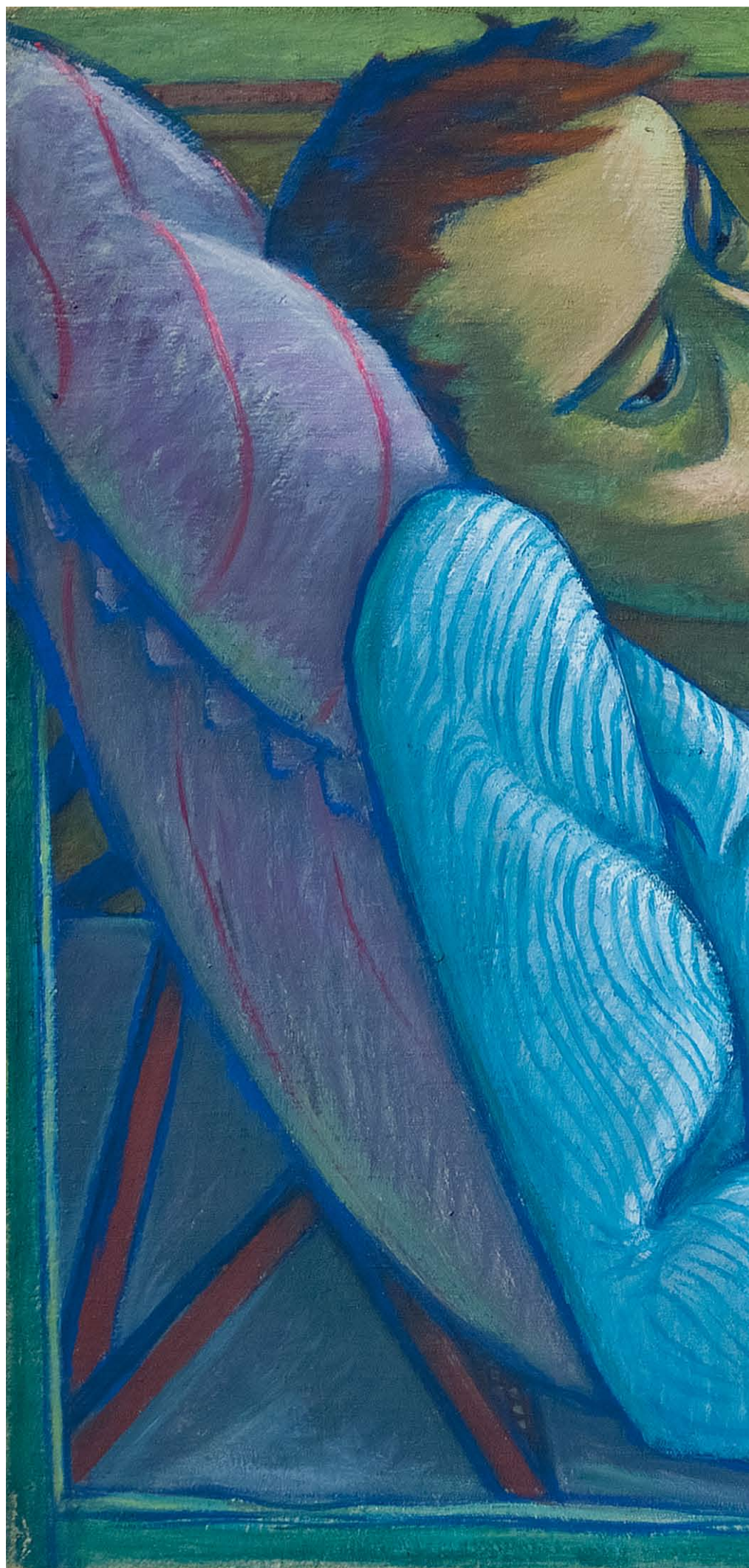






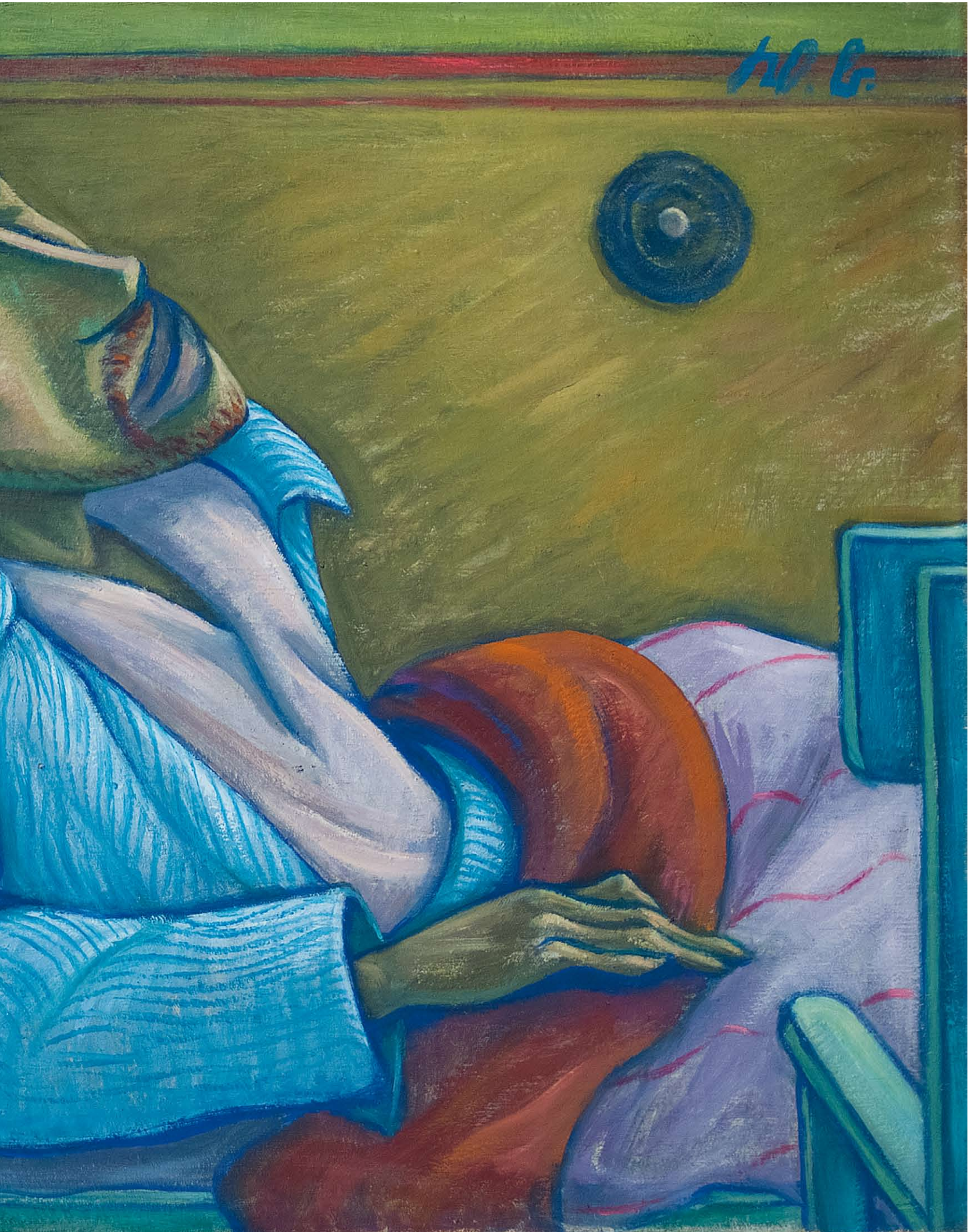
可怜的病友

1955  
油画  
75x95 cm



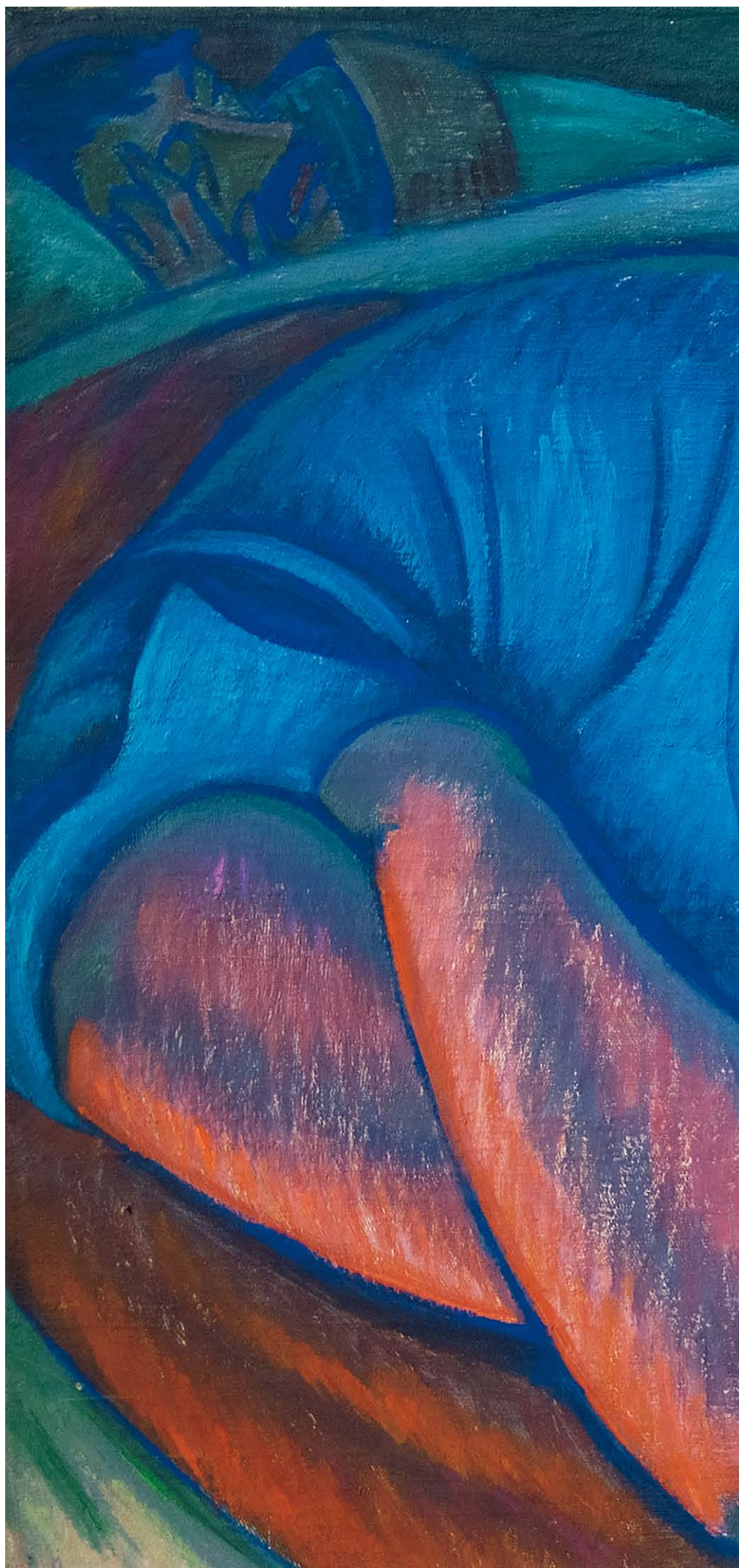
THE POOR HOSPITAL NEIGHBOUR  
1955 | oil on canvas | 75 x 95 cm



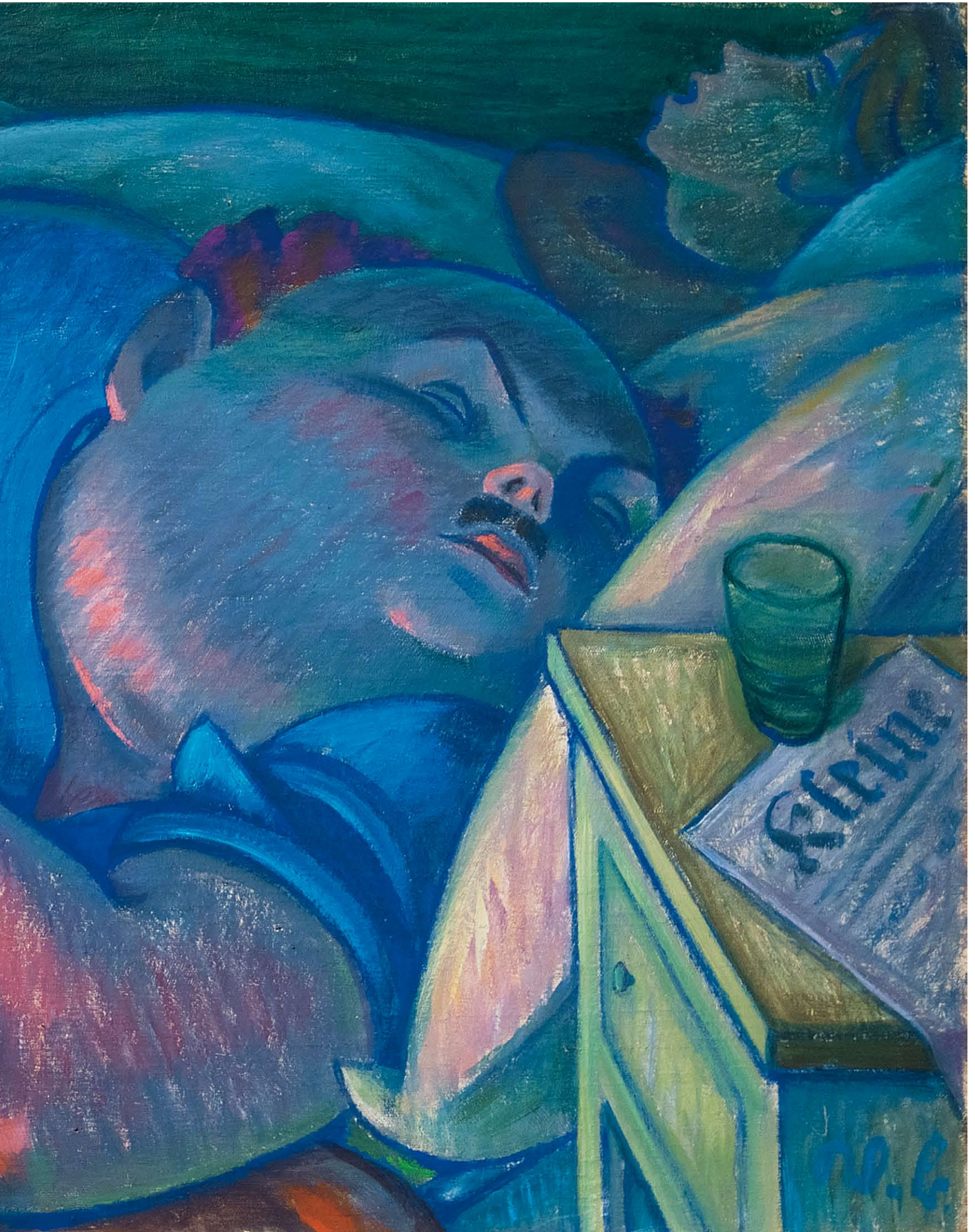




肥胖的病友  
1955  
油画  
75x95cm

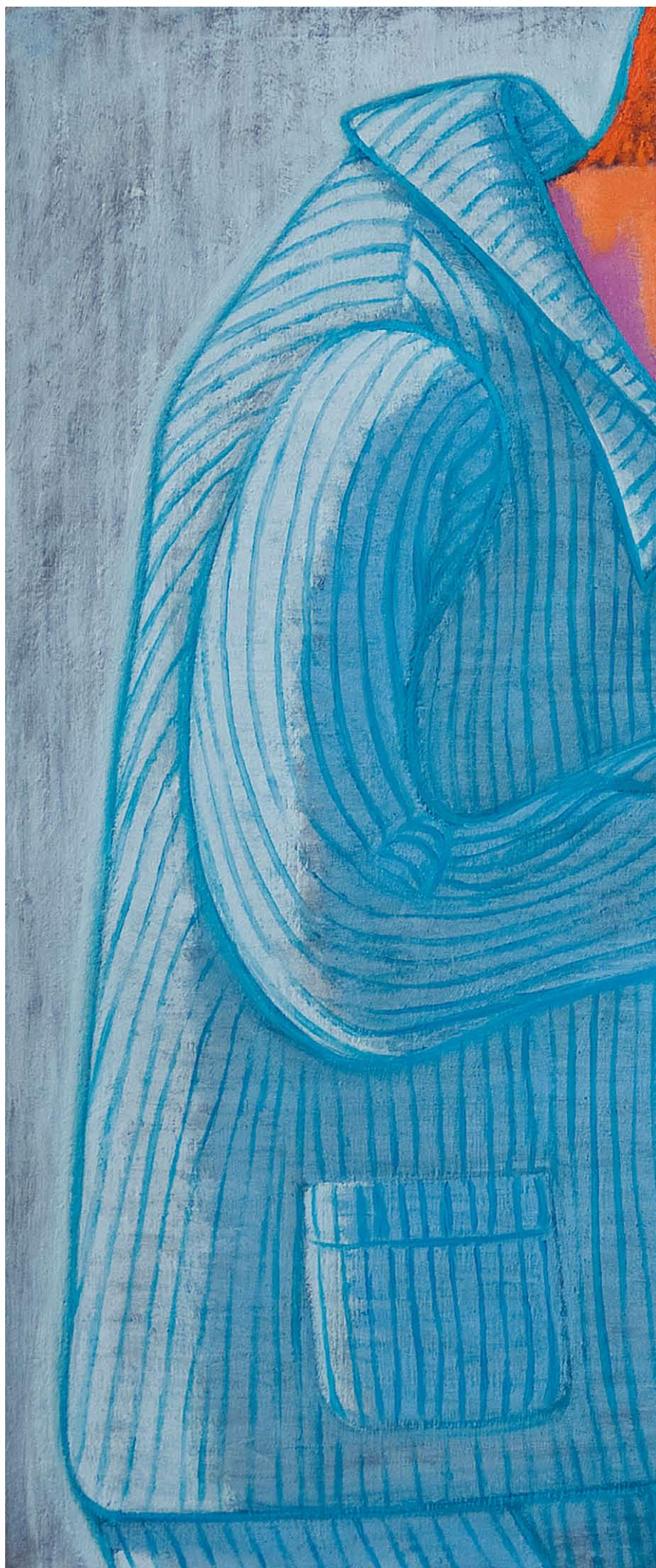








精神病  
1955  
油画  
95x120 cm

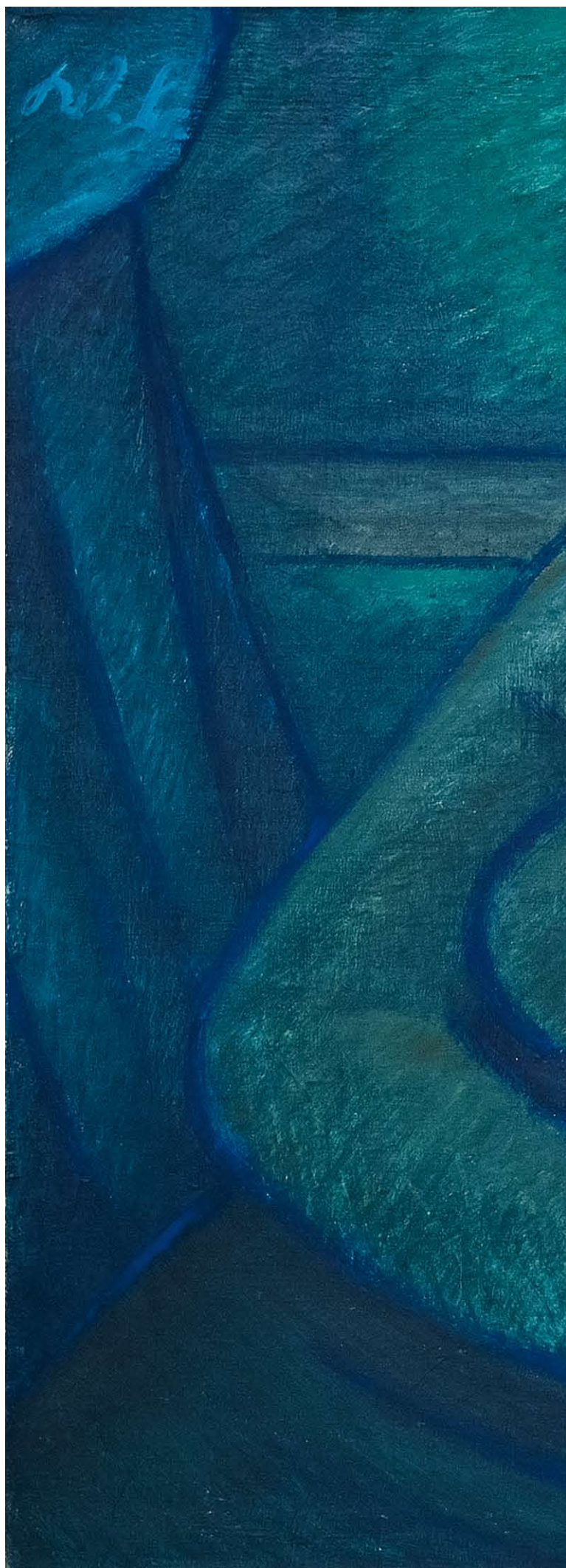








夜游  
1956  
油画  
90x100 cm









# 强烈的色彩



强烈的色彩

STRONG COLOURS

2026









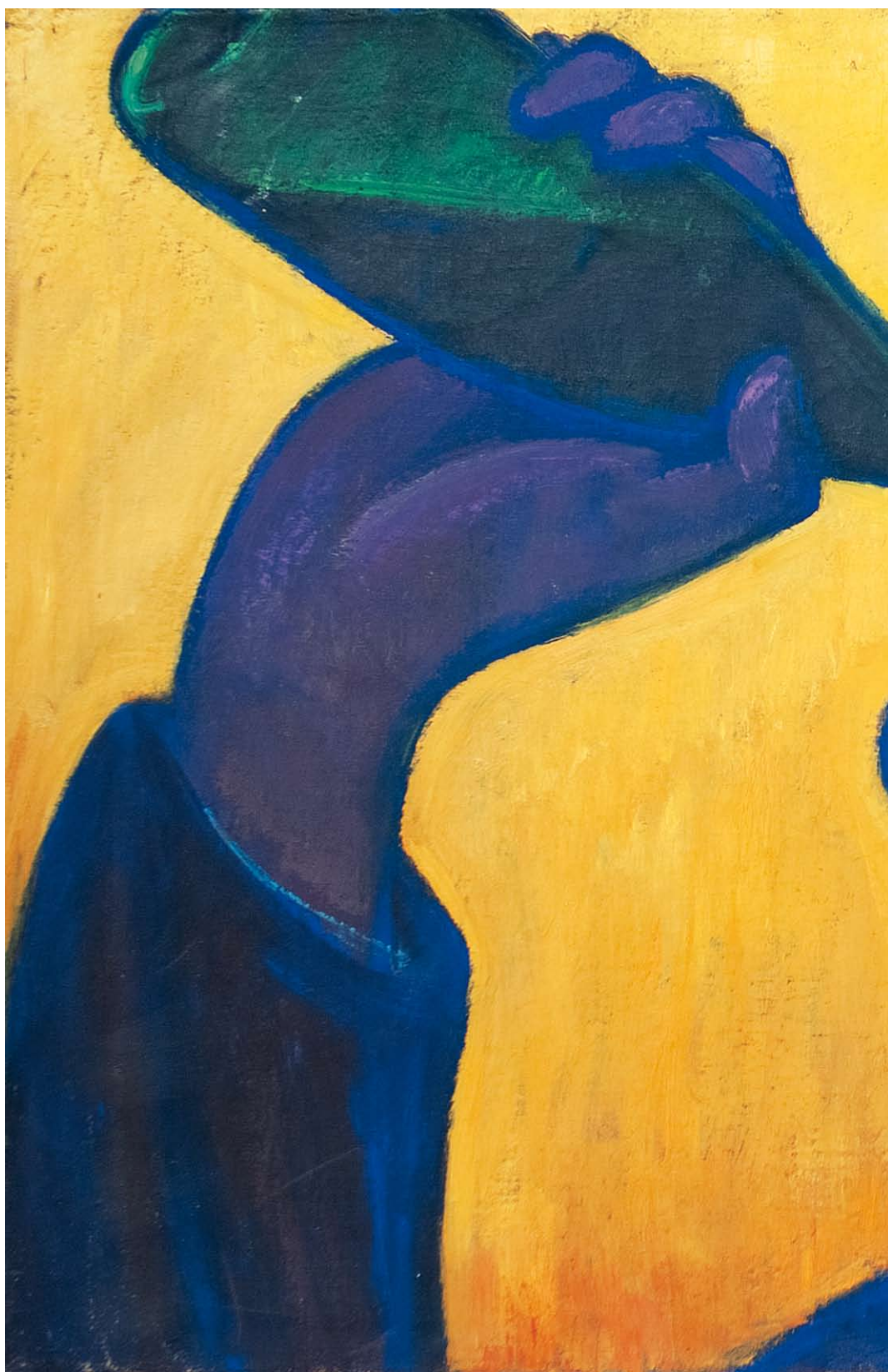


维尔纳·贝格作品中国展·从表现主义到波普艺术·强烈的色彩

喝酒的人

1958  
油画

45x75 cm







THE DRINKER | 1958 | oil on canvas | 45 x 75 cm



维尔纳·贝格作品中国展·从表现主义到波普艺术·强烈的色彩

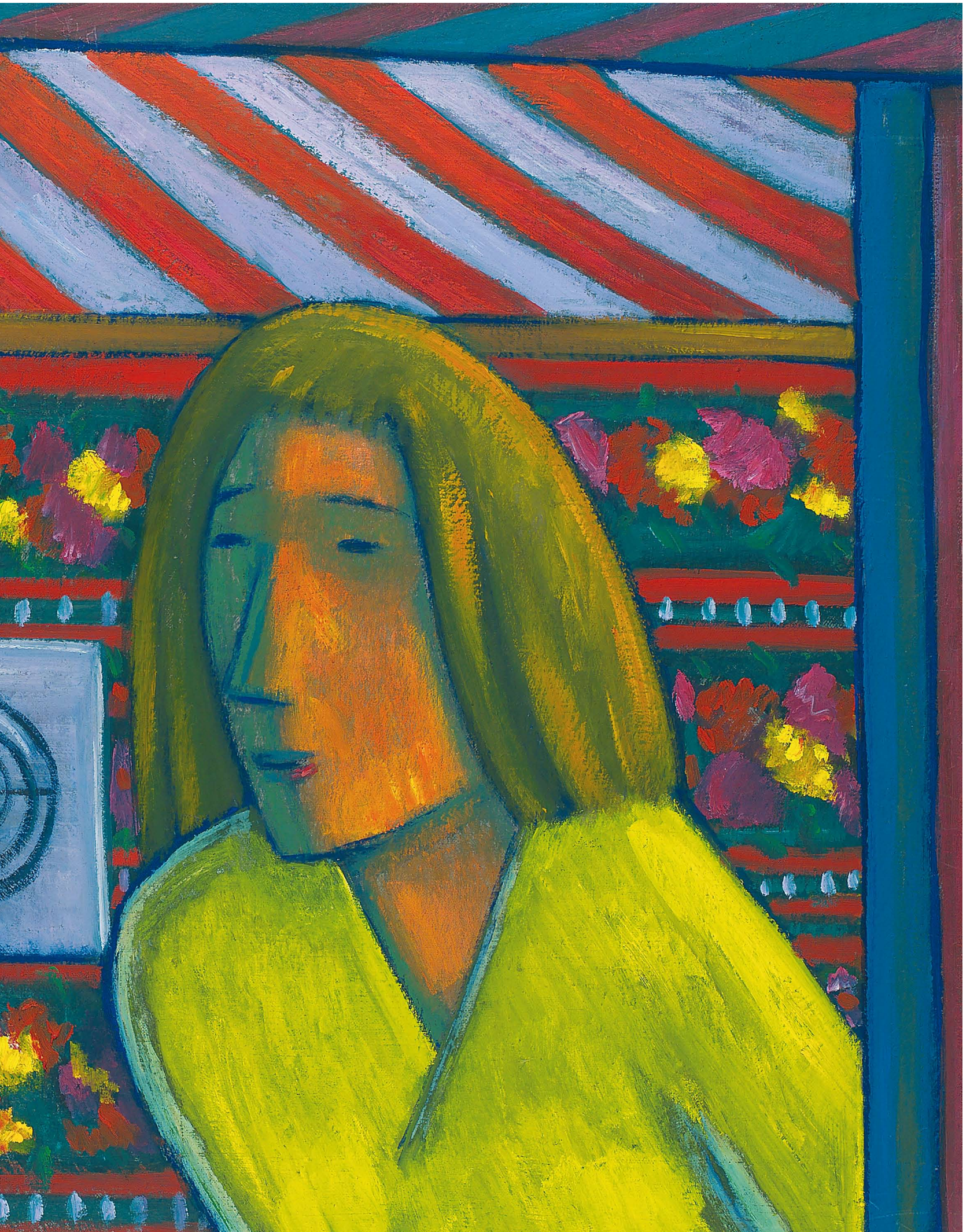
射击游戏

1958  
油画  
75x95 cm



SHOOTING BOOTH | 1958 | oil on canvas | 75 x 95 cm







维尔纳·贝格作品中国展·从表现主义到波普艺术·强烈的色彩

裂开的猪头

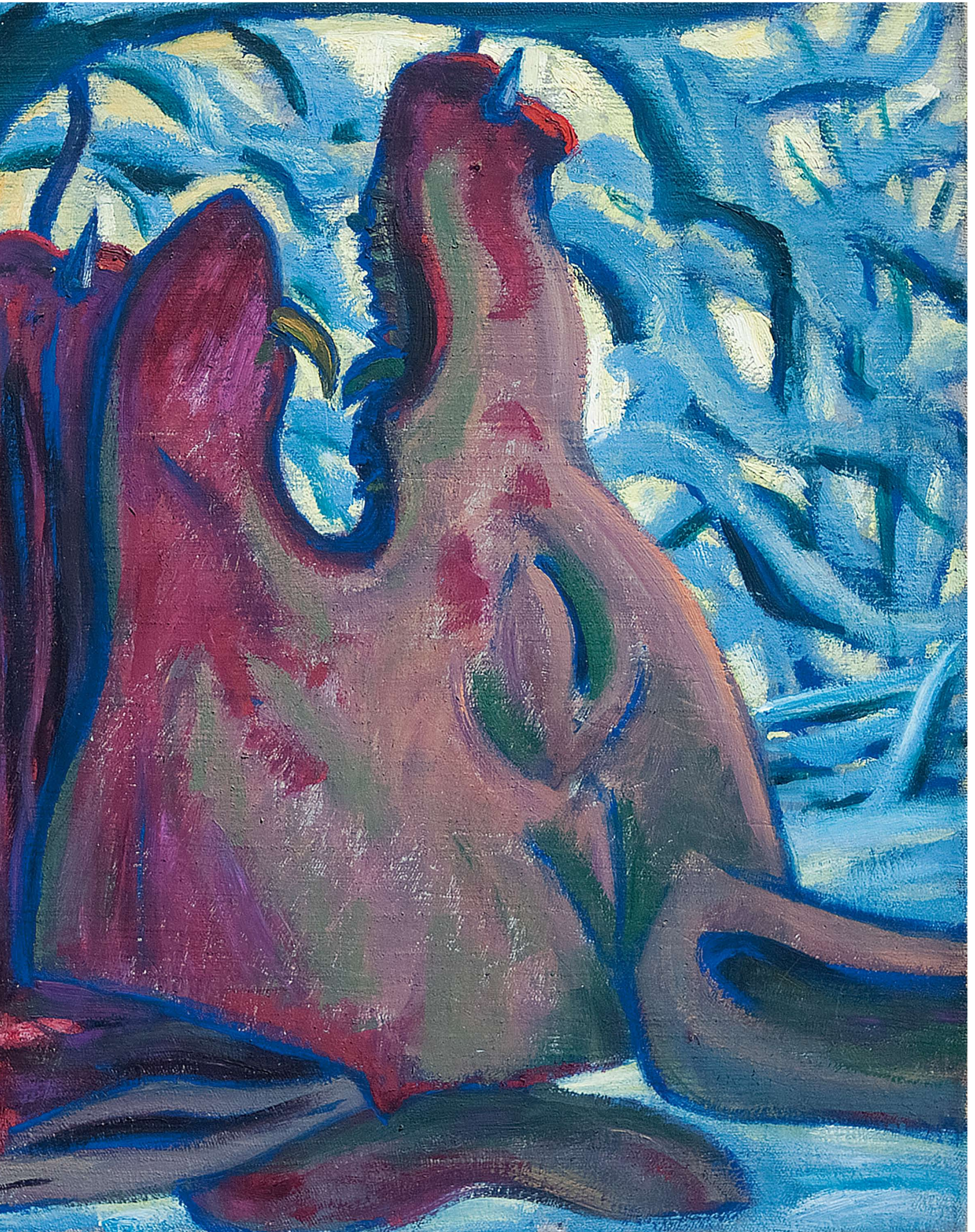
1958  
油画

65x75 cm



CLOVEN BOAR'S HEAD | 1958 | oil on canvas | 65 x 75 cm





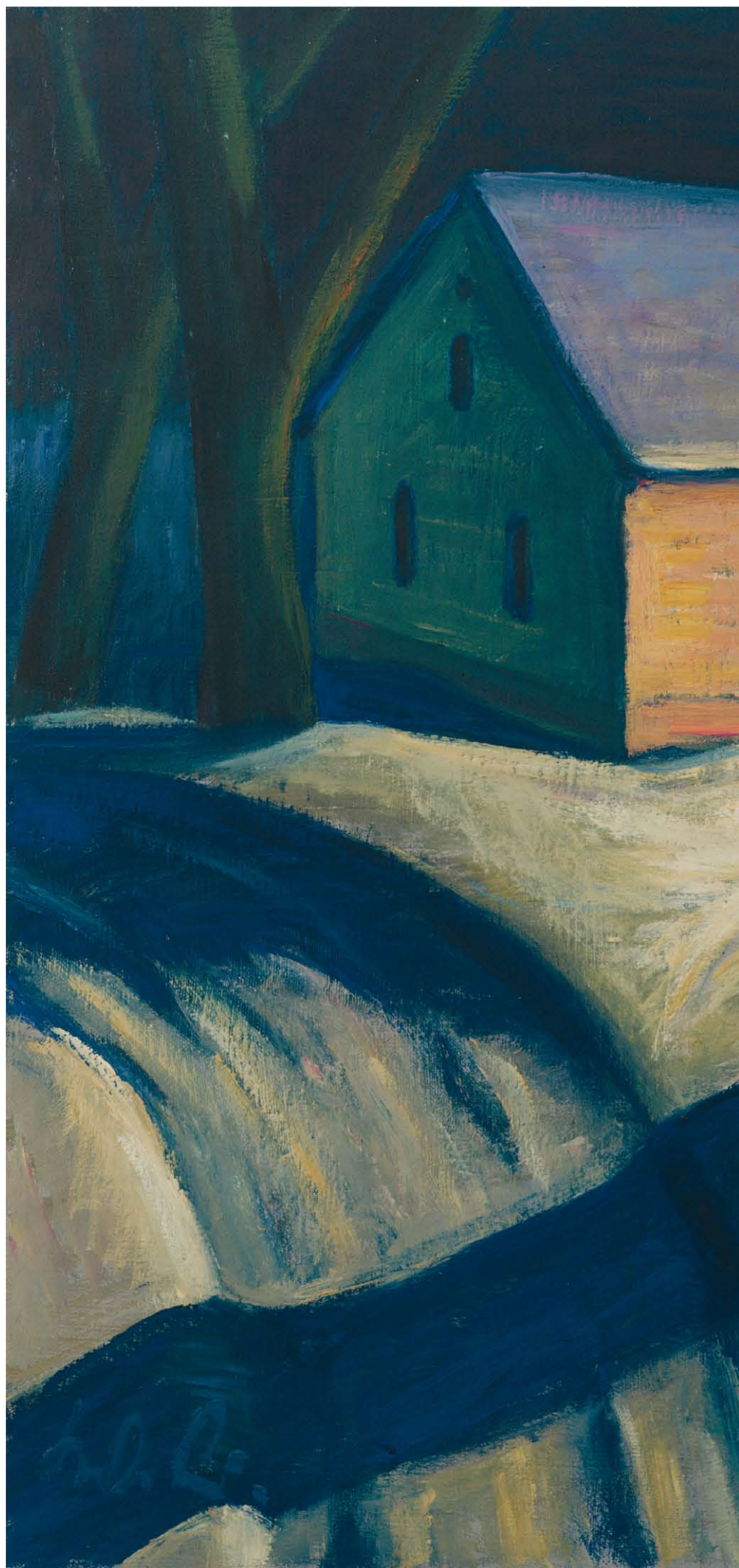


一月的傍晚

1960  
油画

75 x 95 cm

维也纳博物馆  
维也纳



JANUARY EVENING (COURTYARD LIT UP)  
1960 | oil on canvas | 75 x 95 cm  
National Art Collection | Vienna





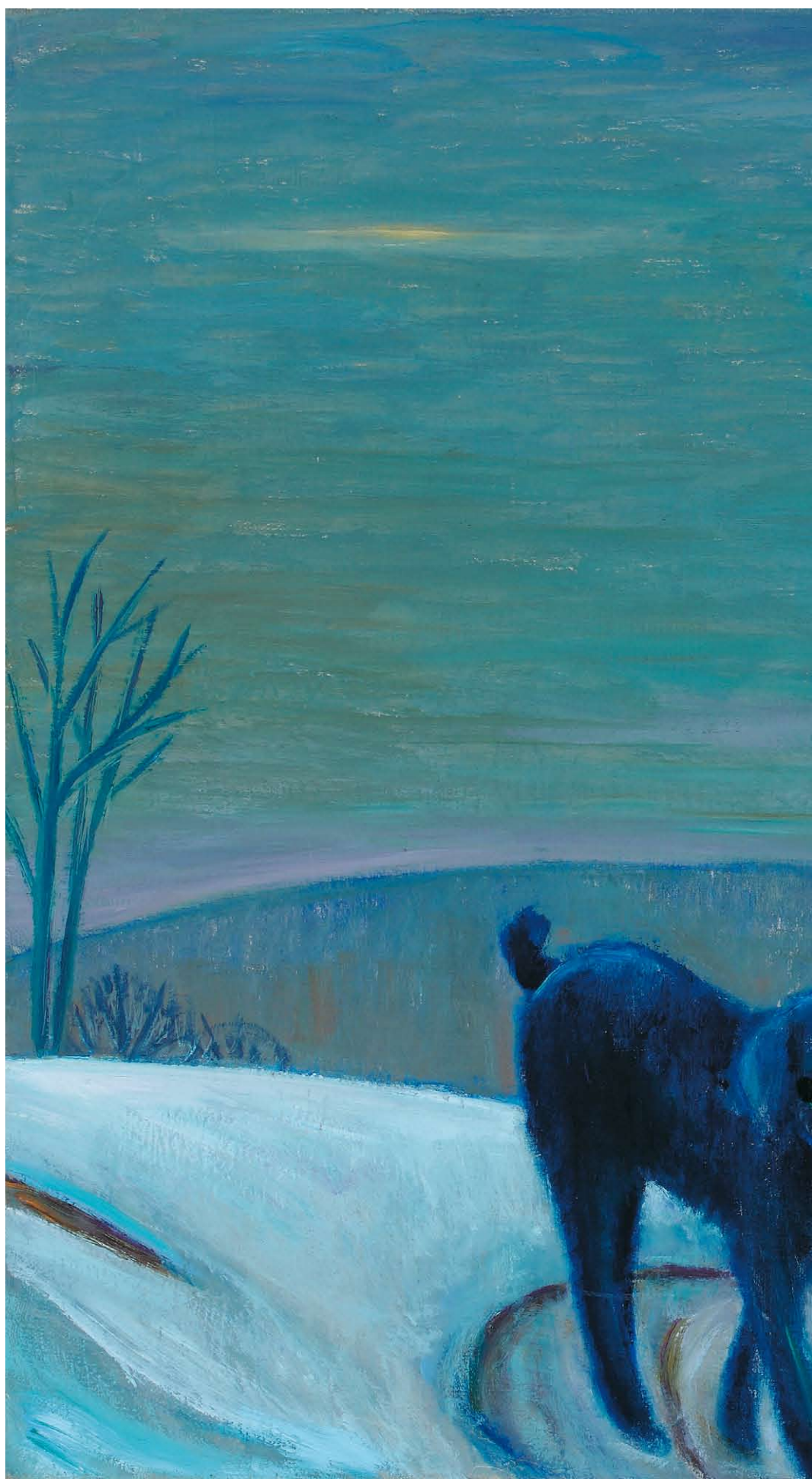


维尔纳·贝格作品中国展·从表现主义到波普艺术·强烈的色彩

路的尽头

1960  
油画

63x89 cm







THE TOP OF THE PATH | 1960 | oil on canvas | 63 x 89 cm



草地集市之后

1961  
油画

60x100 cm





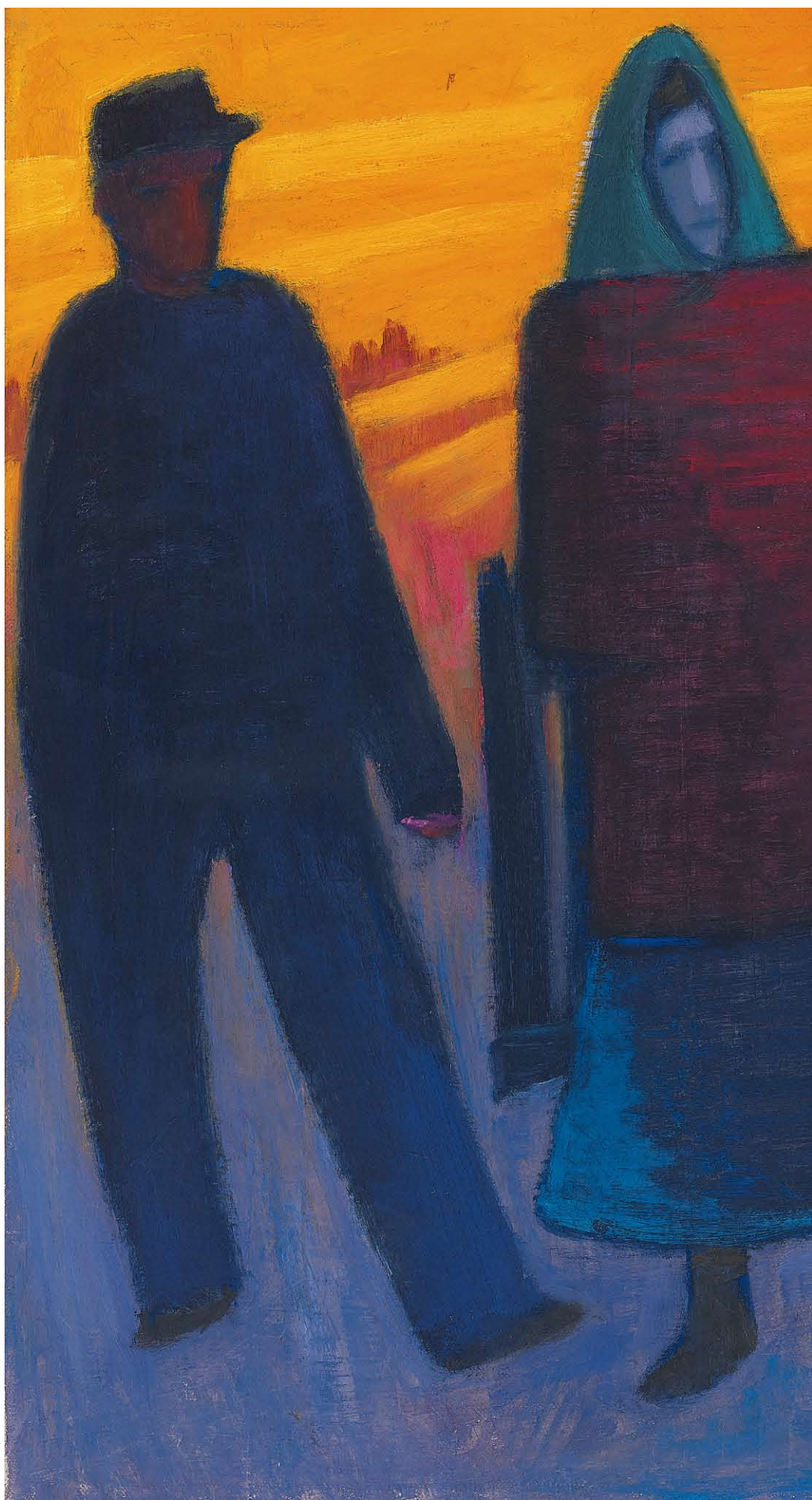


AFTER THE FAIR | 1961 | oil on canvas | 60 x 100 cm

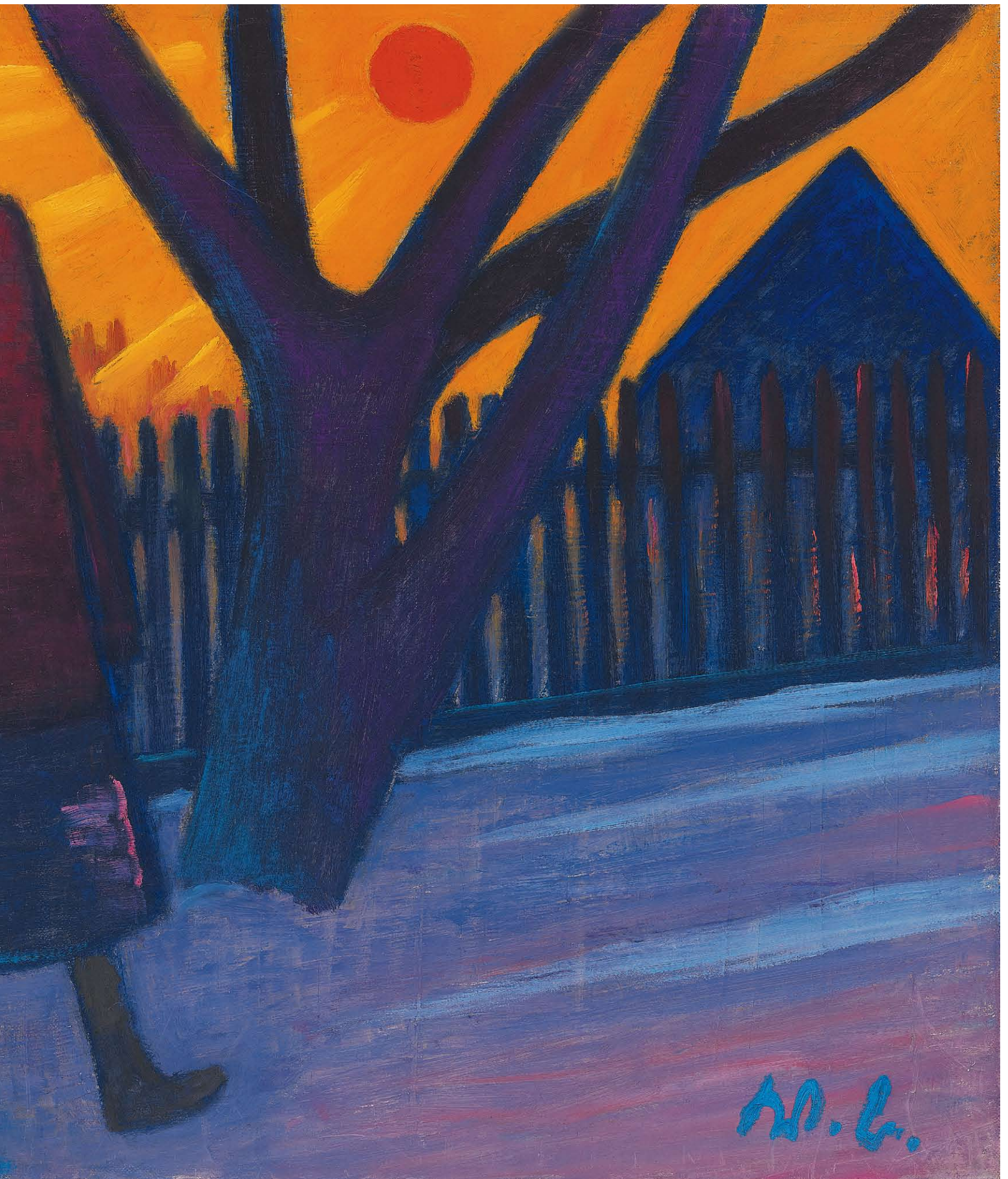


维尔纳·贝格作品中国展·从表现主义到波普艺术·强烈的色彩

农民夫妇  
1962  
油画  
63x89 cm







COUNTRY COUPLE - WINTER SUN | 1962 | oil on canvas | 63 x 89 cm

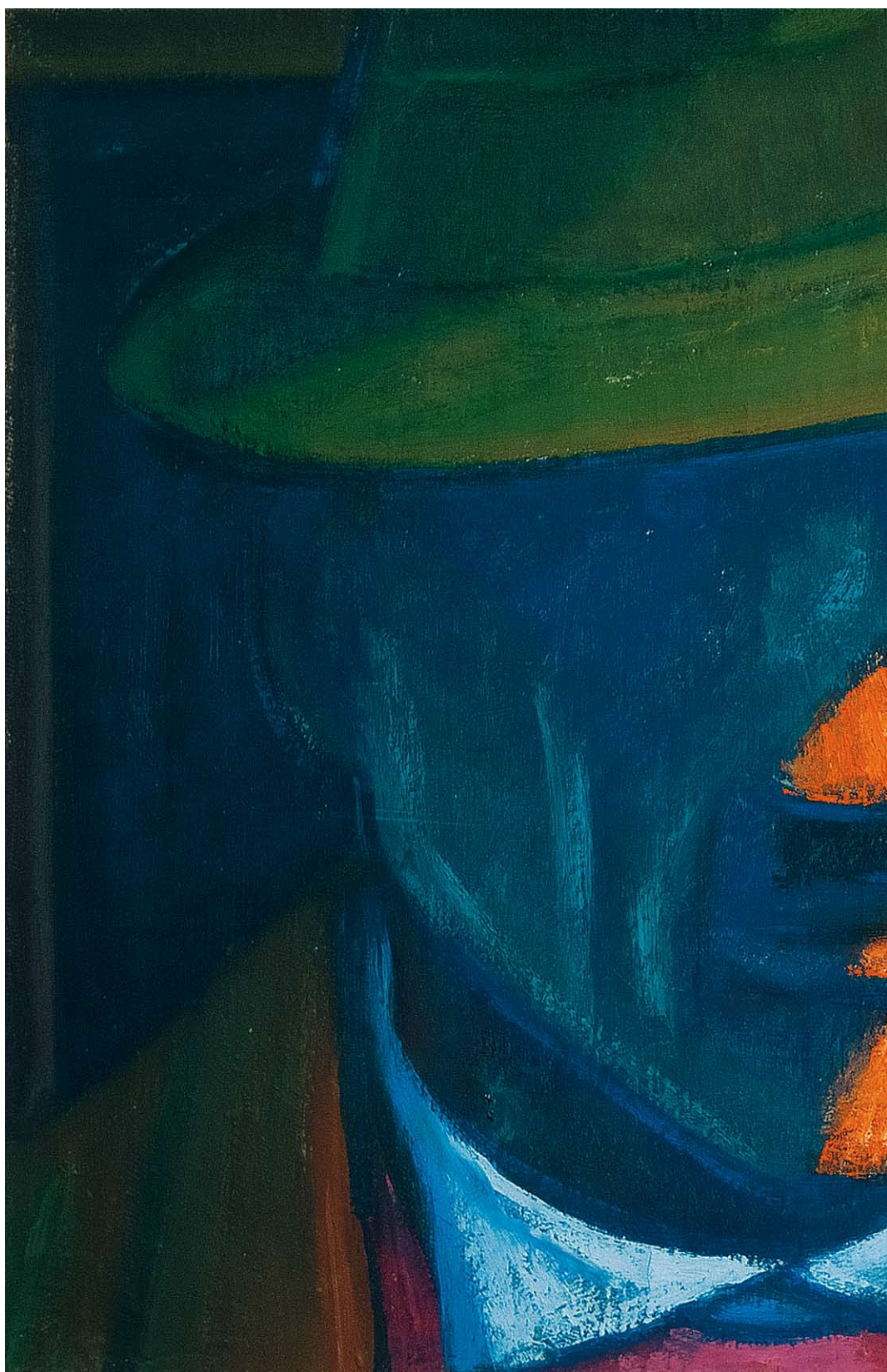


两个演奏者

1962  
油画

45x75 cm

布莱堡维尔纳·贝格博物馆



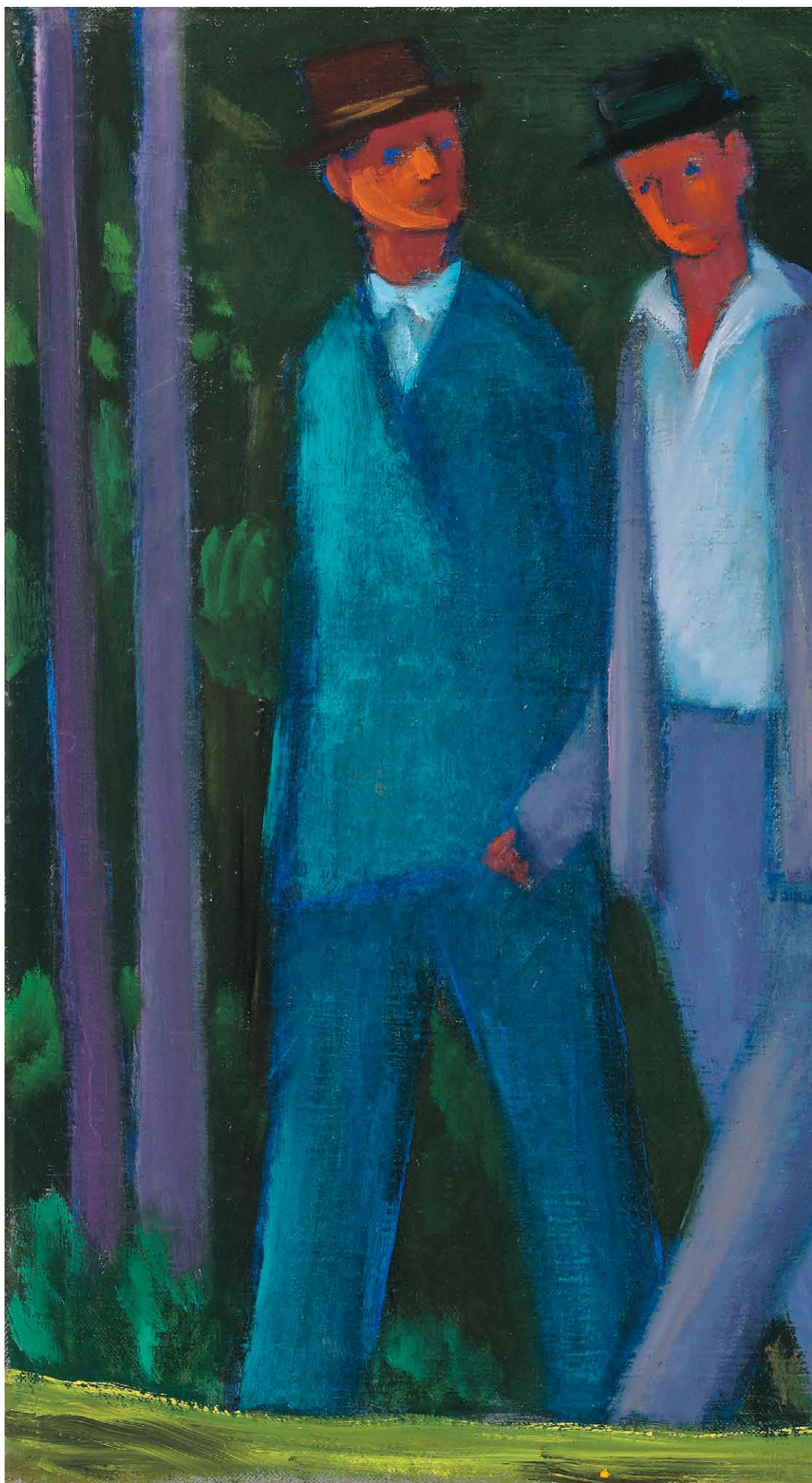




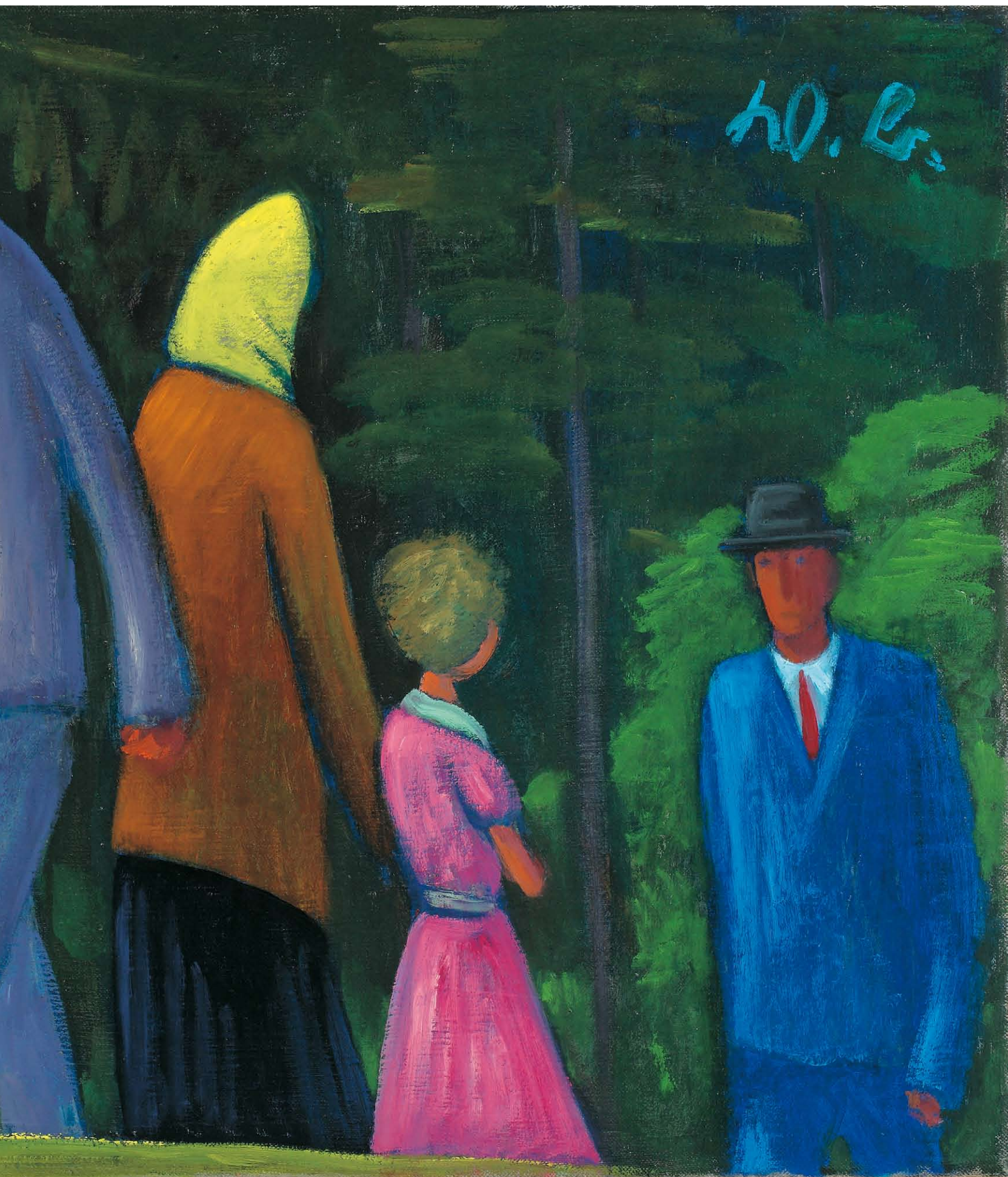
TWO GAMBLERS | 1962 | oil on canvas | 45 x 75 cm | Werner Berg Museum | Bleiburg | Pliberk



在路上  
1963  
油画  
63x89 cm





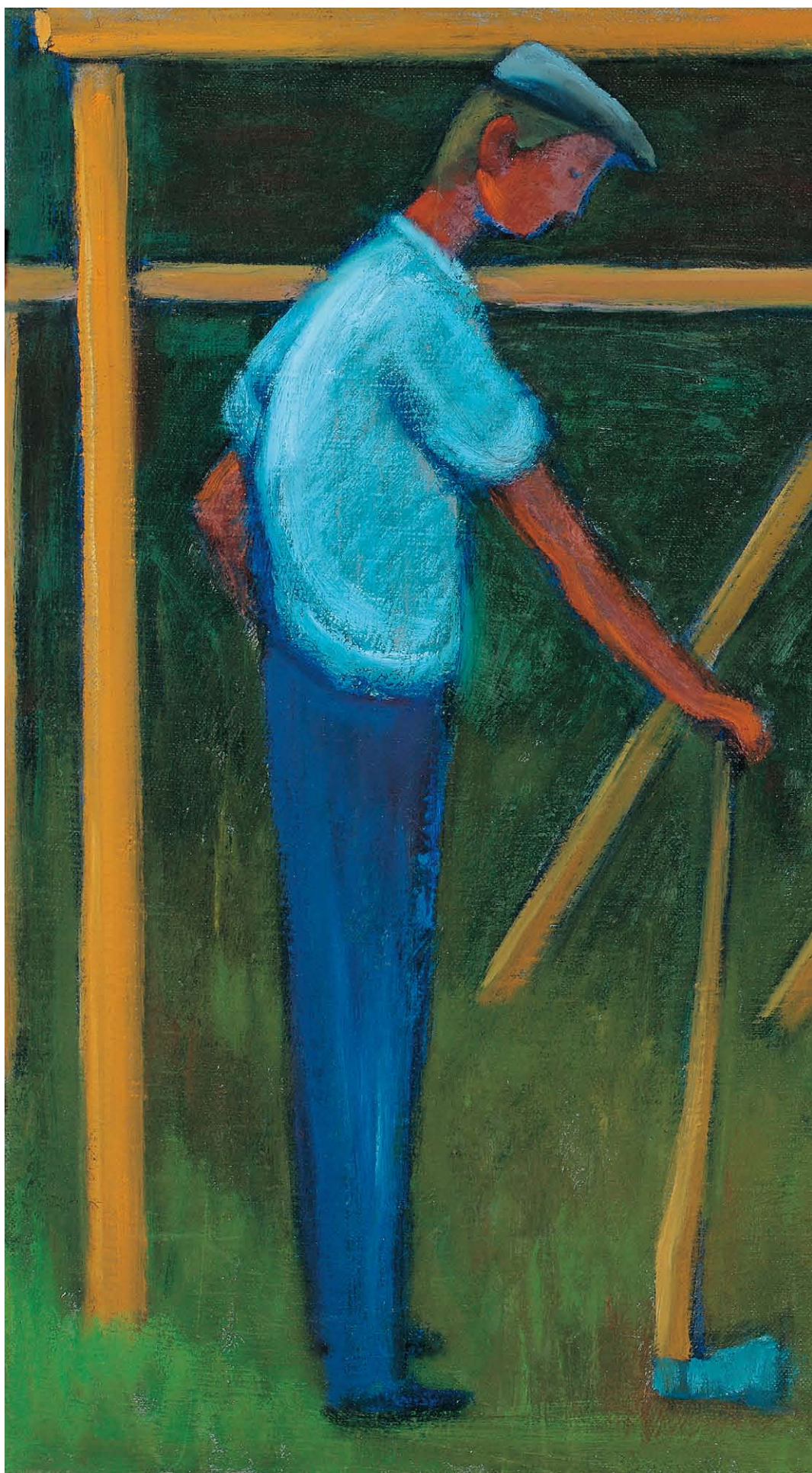


OUT WALKING - LIESNA | 1963 | oil on canvas | 63 x 89 cm



维尔纳·贝格作品中国展·从表现主义到波普艺术·强烈的色彩

建设草地集市时  
1963  
油画  
63x89 cm





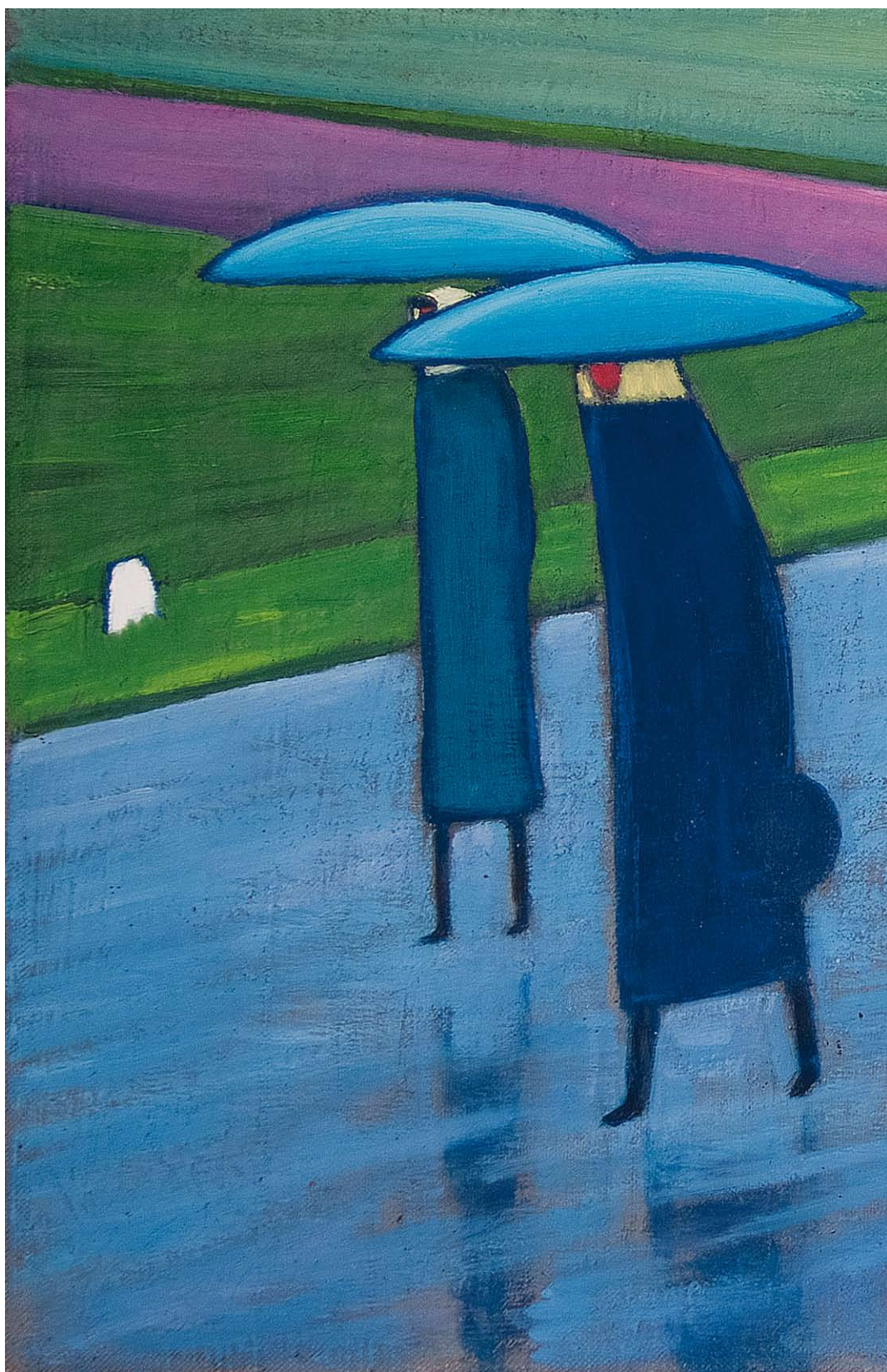


SETTING UP THE FAIR | 1963 | oil on canvas | 63 x 89 cm



维尔纳·贝格作品中国展·从表现主义到波普艺术·强烈的色彩

三个撑伞的漫步者  
1968  
油画  
45x75 cm







THREE WOMEN WALKING WITH UMBRELLAS | 1968 | oil on canvas | 45 x 75 cm



维尔纳·贝格作品中国展·从表现主义到波普艺术·强烈的色彩



汽车里的乘客

1964  
油画

63x89 cm

花花公子

1964  
油画

89x63 cm

PASSENGERS ON A BUS | 1964 | oil on canvas | 63 x 89 cm

STRIZZI | 1964 | oil on canvas | 89 x 63 cm







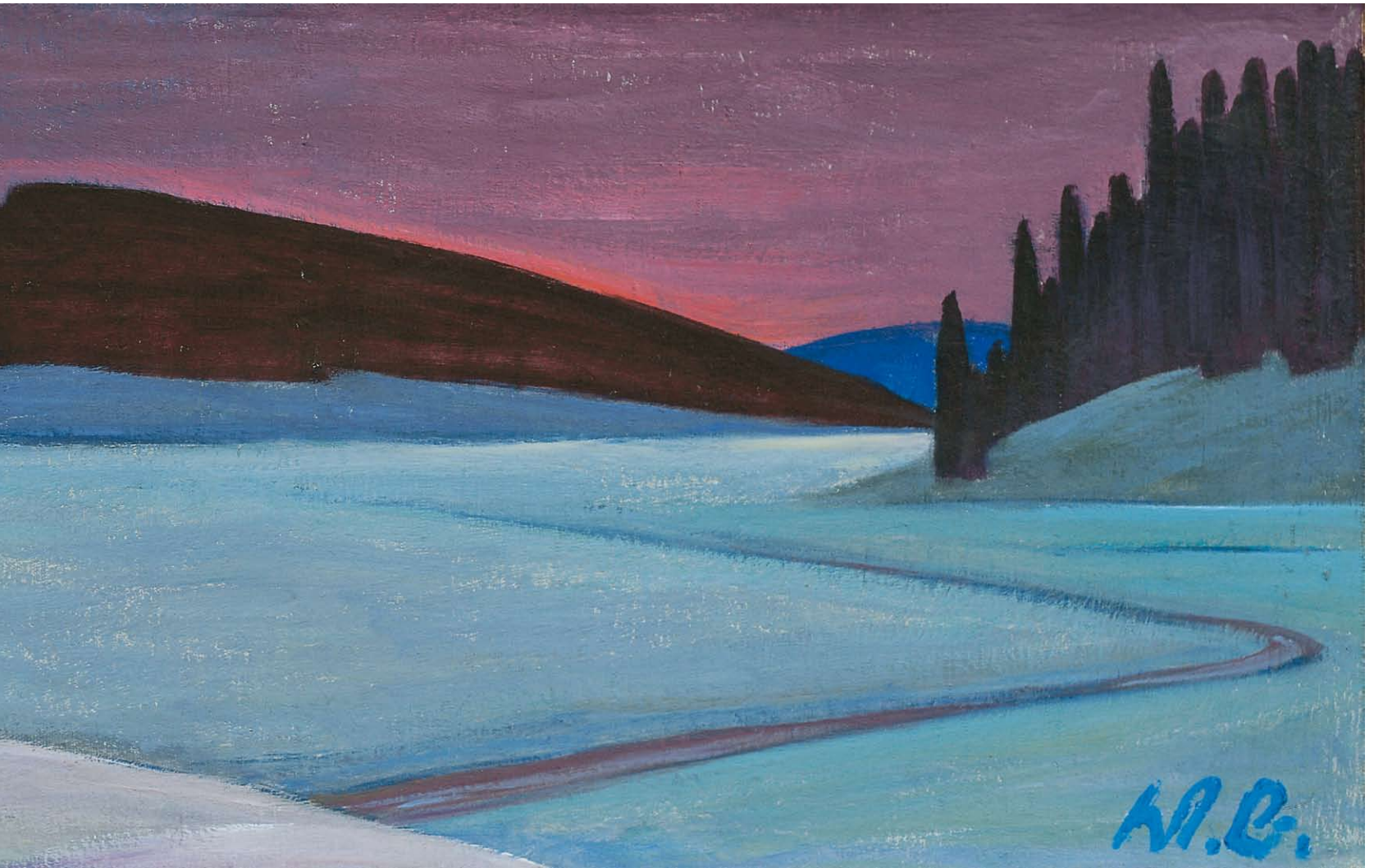


前  
夕

1966  
油  
画

40x120 cm





EARLY EVENING | 1966 | oil on canvas | 40 x 120 cm





孩子们  
1966  
油画  
75x120 cm







维尔纳·贝格作品中国展·从表现主义到波普艺术·强烈的色彩

护冰

1967  
油画

95x120 cm



CURLING | 1967 | oil on canvas | 95 x 120 cm







维尔纳·贝格作品中国展·从表现主义到波普艺术·强烈的色彩

## 农机

1967  
油画

95x120 cm

布莱堡维尔纳·贝格博物馆



FARM MACHINERY | 1967  
oil on canvas | 95 x 120 cm  
Werner Berg Museum | Bleiburg | Pliberk







圆锥形的小伙子

1967  
油画

35x55 cm

布莱堡维尔纳·贝格博物馆







PINBOYS | 1967 | oil on canvas | 35 x 55 cm | Werner Berg Museum | Bleiburg | Pliberk



冬天里的村子边

1968  
油画

75x120 cm

布莱堡维尔纳·贝格博物馆







VILLAGE OUTSKIRTS IN WINTER | 1967 | oil on canvas | 75 x 120 cm | Werner Berg Museum | Bleiburg | Pliberk



维尔纳·贝格作品中国展·从表现主义到波普艺术·强烈的色彩

摇动的小伙子

1968  
油画

45 x 75 cm







SWINGBOAT BOY | 1968 | oil on canvas | 45 x 75 cm





等待的人  
1969  
油画  
35x75 cm





PEOPLE WAITING | 1969 | oil on canvas | 35 x 75 cm



严寒的清晨

1969  
油画

35x55 cm







MORNING FROST | 1969 | oil on canvas | 35 x 55 cm



# 阴暗的色调



阴暗的色调

BLEAKENING PERSPECTIVES

2026











维尔纳·贝格作品中国展·从表现主义到波普艺术·阴暗的色调

冬天的农庄  
1973  
油画  
75x120 cm







FARM IN WINTER | 1973 | oil on canvas | 75 x 120 cm

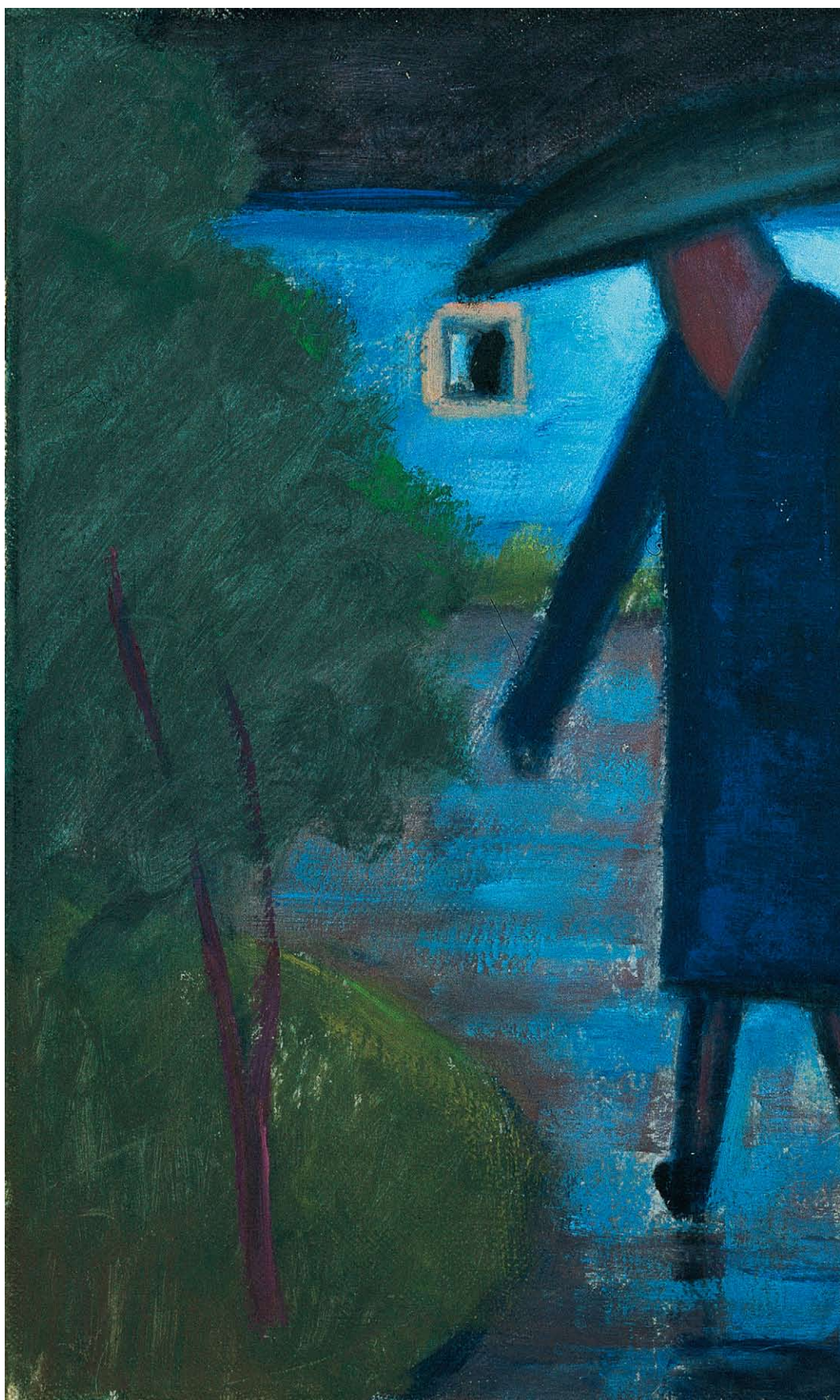


维尔纳·贝格作品中国展·从表现主义到波普艺术·阴暗的色调

雨中归家

1974  
油画

35x55 cm







RETURNING HOME IN THE RAIN | 1974 | oil on canvas | 35 x 55 cm





波斯人

1973  
油画  
63x89 cm

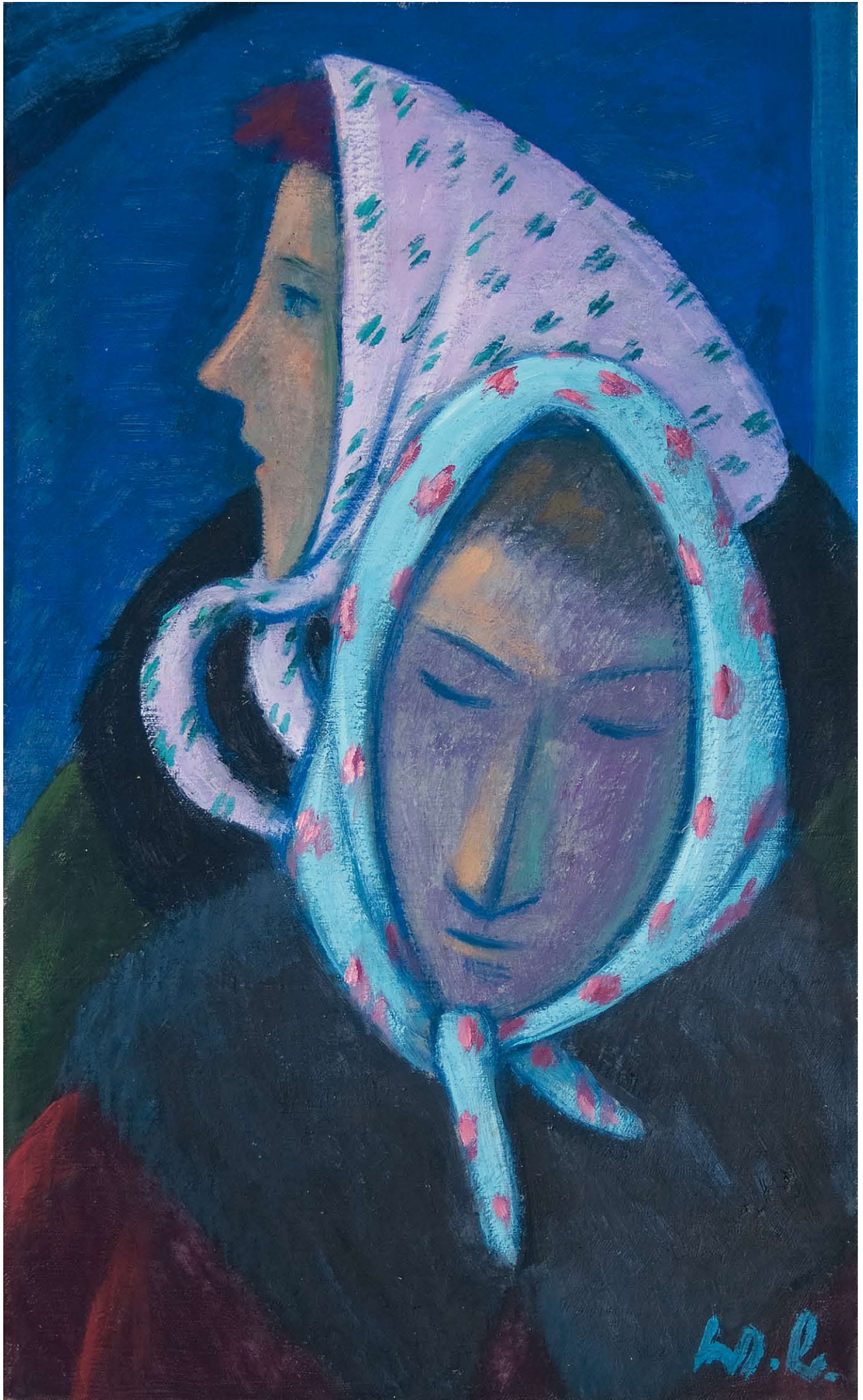
PERSIAN COUPLE | 1973 | oil on canvas | 63 x 89 cm

TWO WOMEN | 1974 | oil on canvas | 75 x 45 cm

两个女人

1974  
油画  
75x45 cm



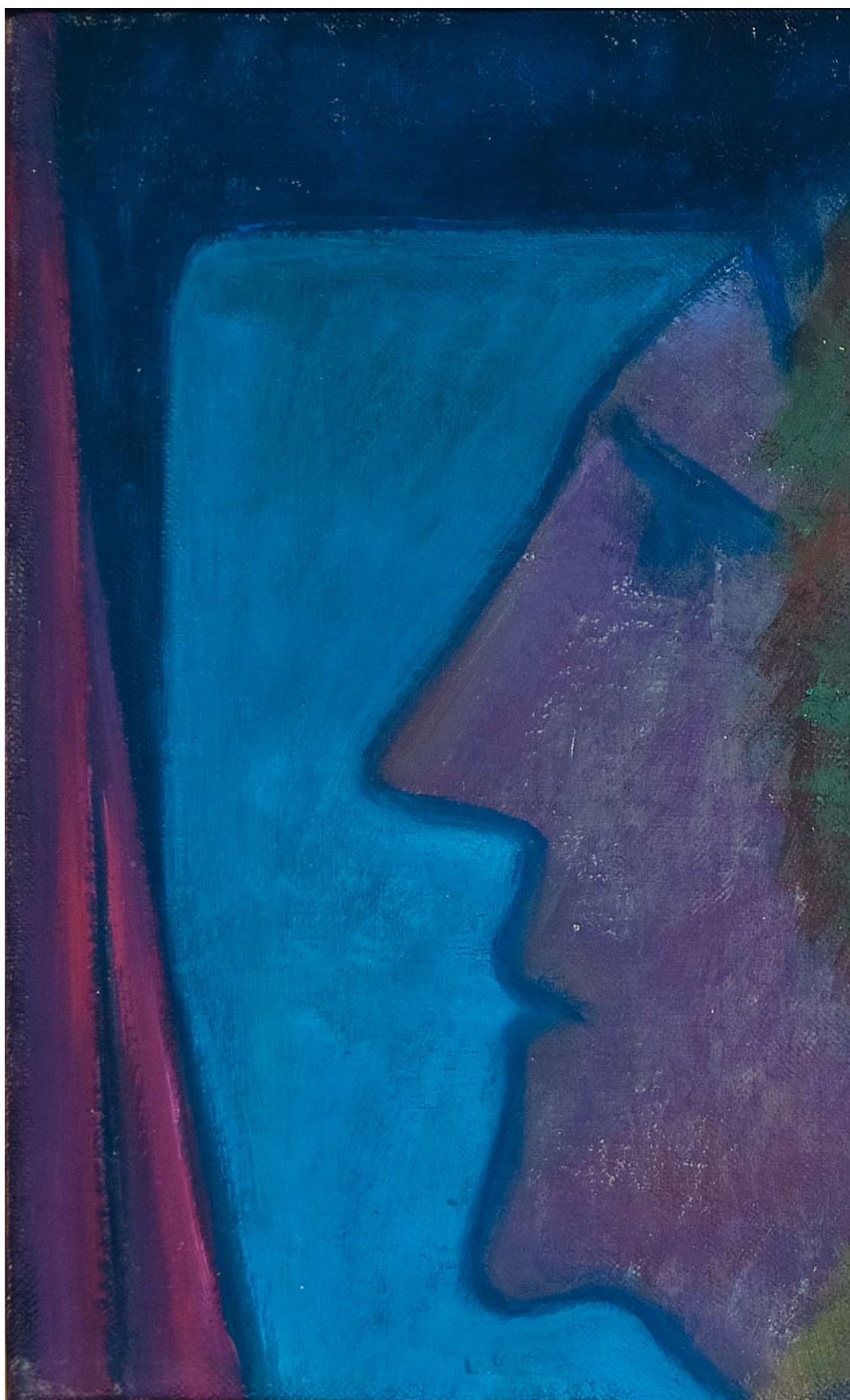




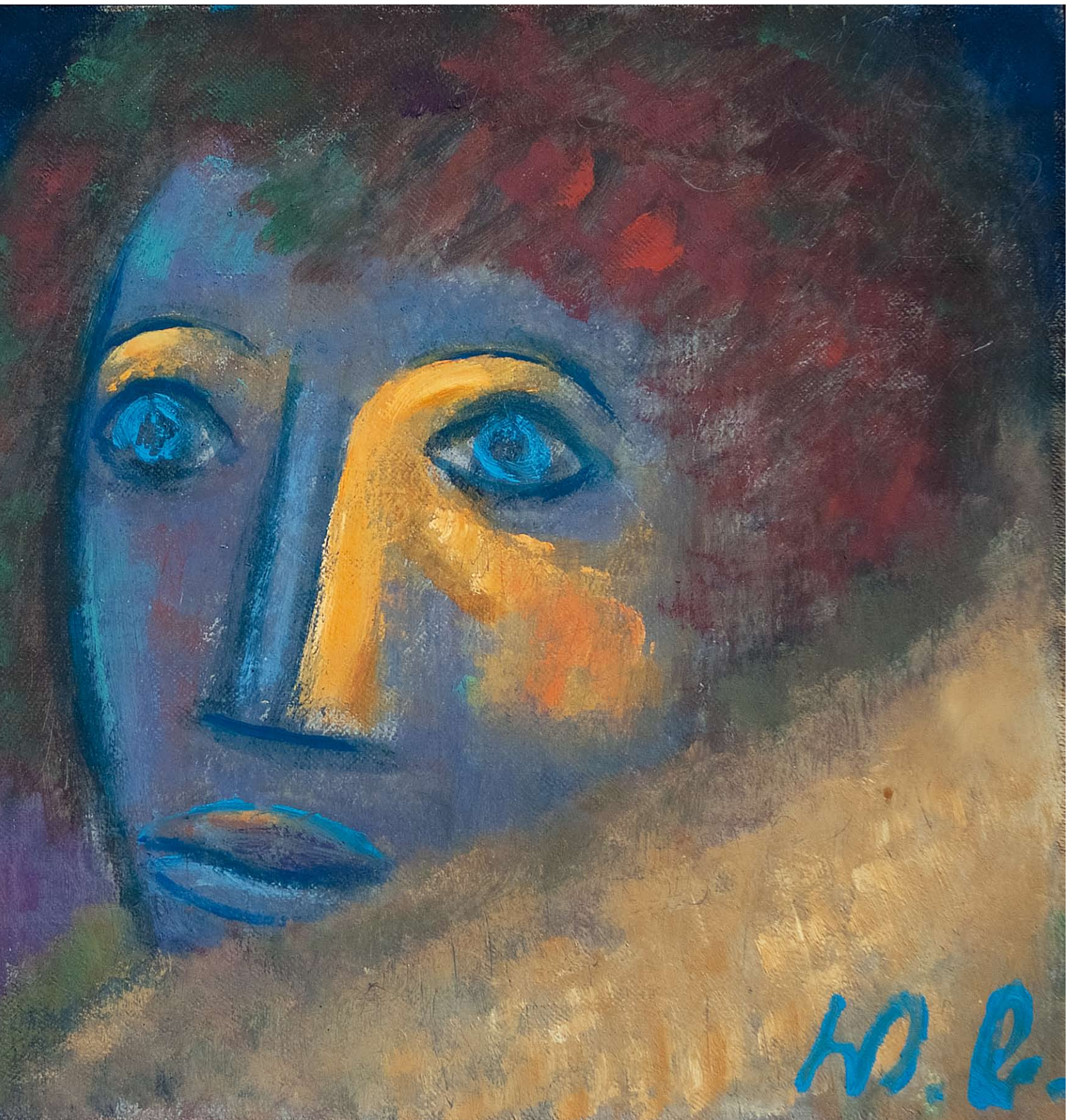
汽车里的情侣

1975  
油画

35x55 cm







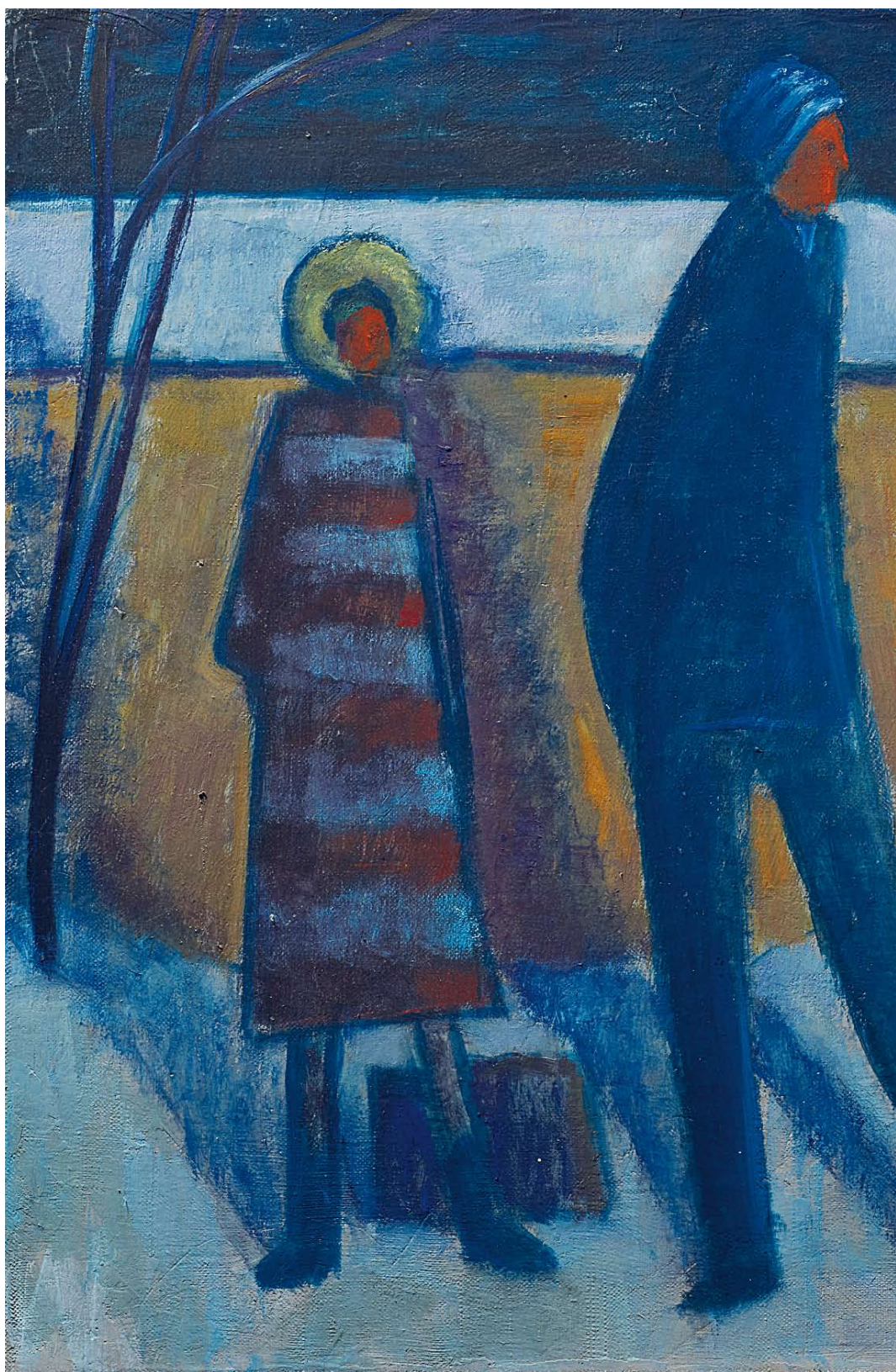
COUPLE ON THE BUS | 1975 | oil on canvas | 35 x 55 cm



等待的人

1976  
油画

60x100cm







PEOPLE WAITING - BUS | 1976 | oil on canvas | 60 x 100 cm

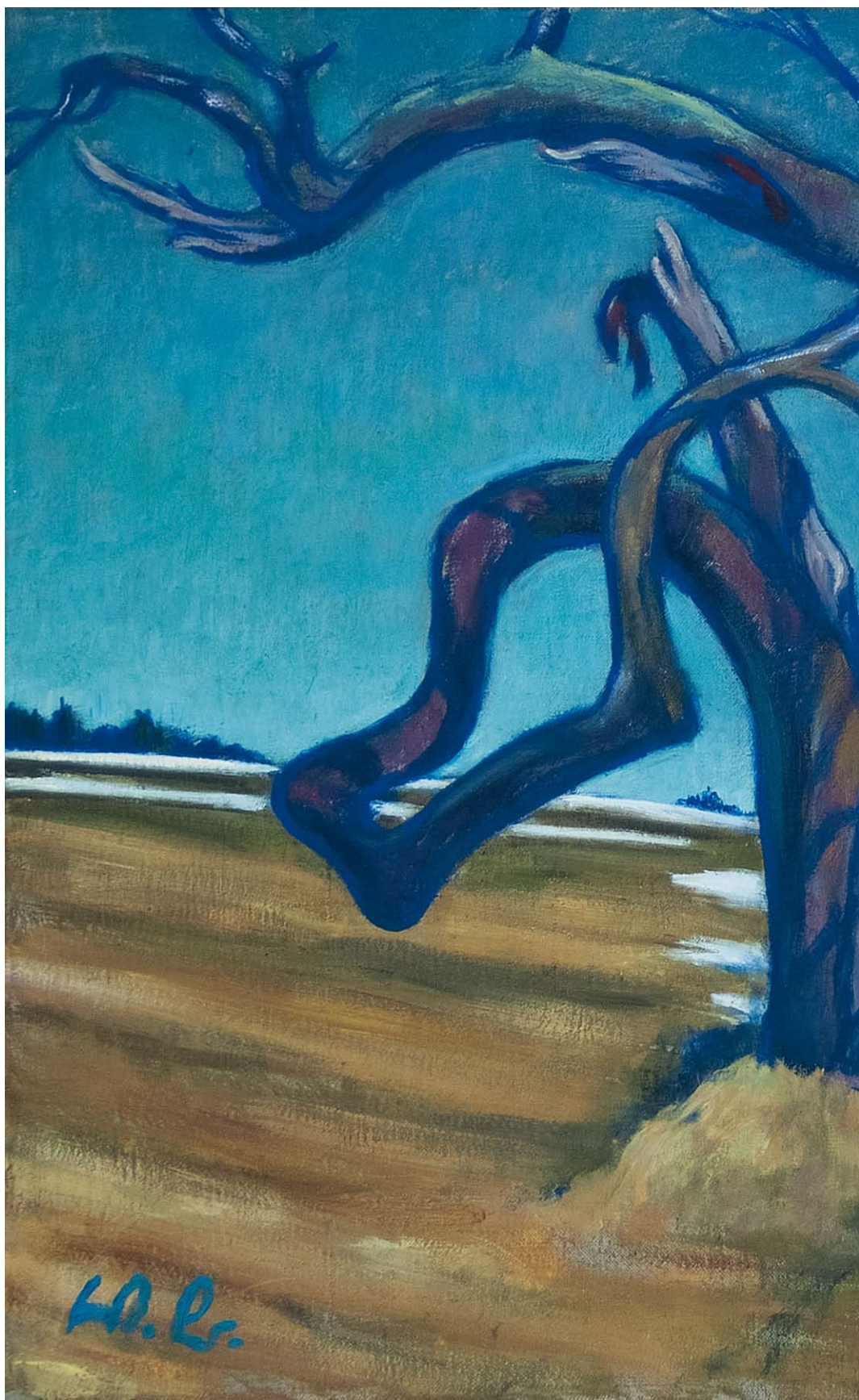


维尔纳·贝格作品中国展·从表现主义到波普艺术·阴暗的色调

冰冷的三月

1976  
油画

75x120 cm





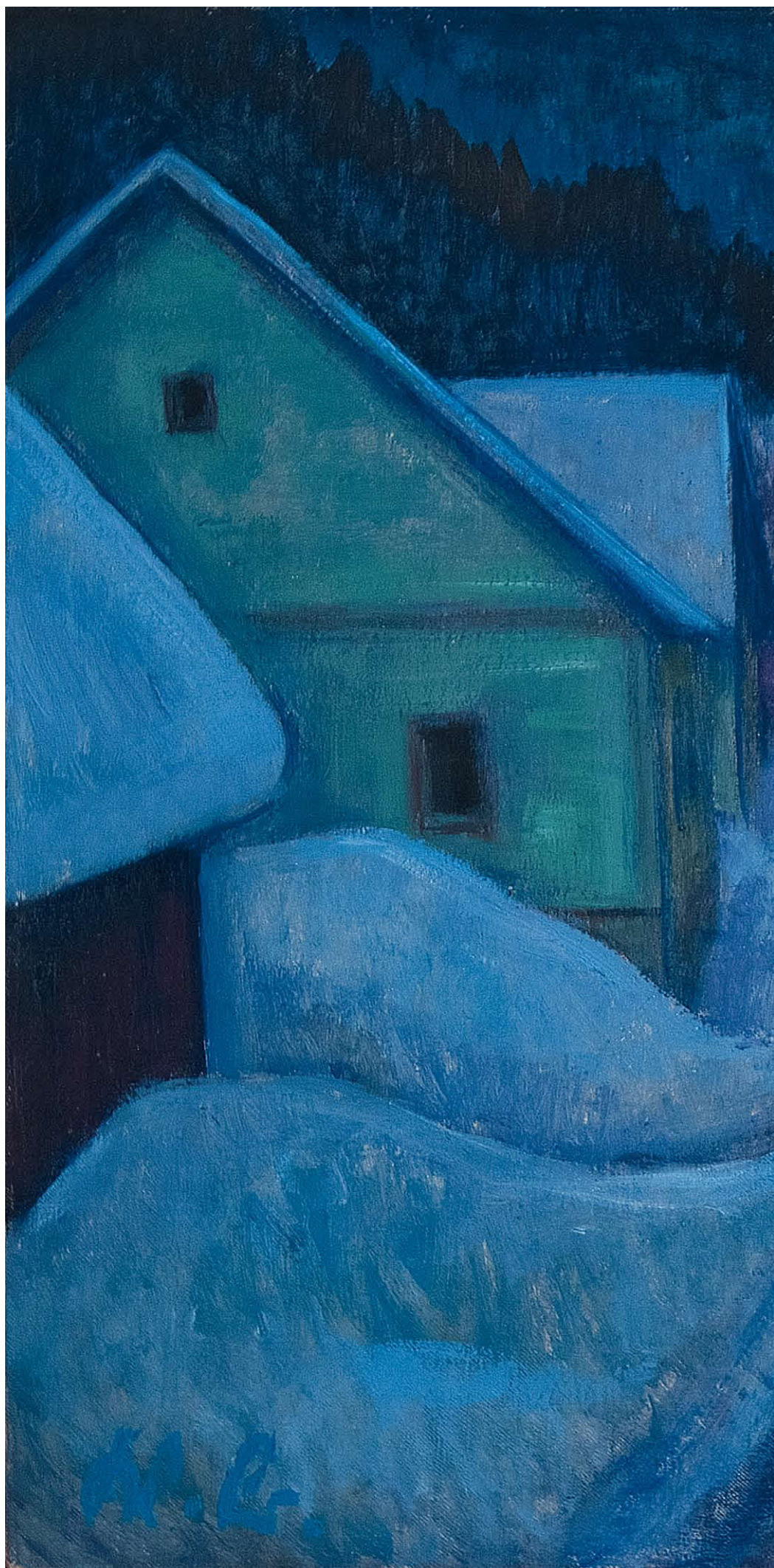


ICY MARCH | 1976 | oil on canvas | 75 x 120 cm



冬夜里的村庄和灯火通明的房子

1977  
油画  
75x95 cm



VILLAGE WINTER WITH HOUSE LIT UP  
1977 | oil on canvas | 75 x 95 cm



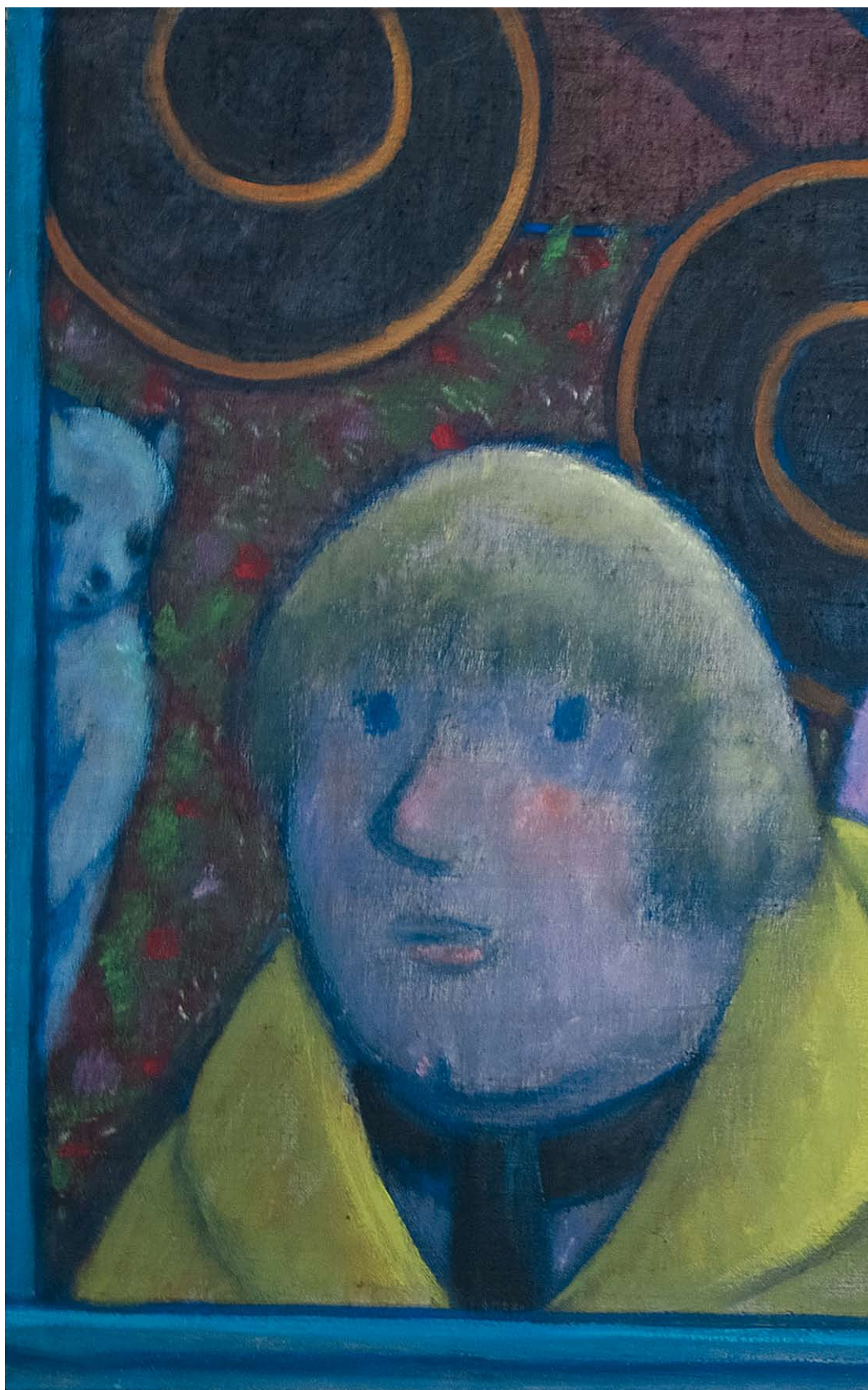




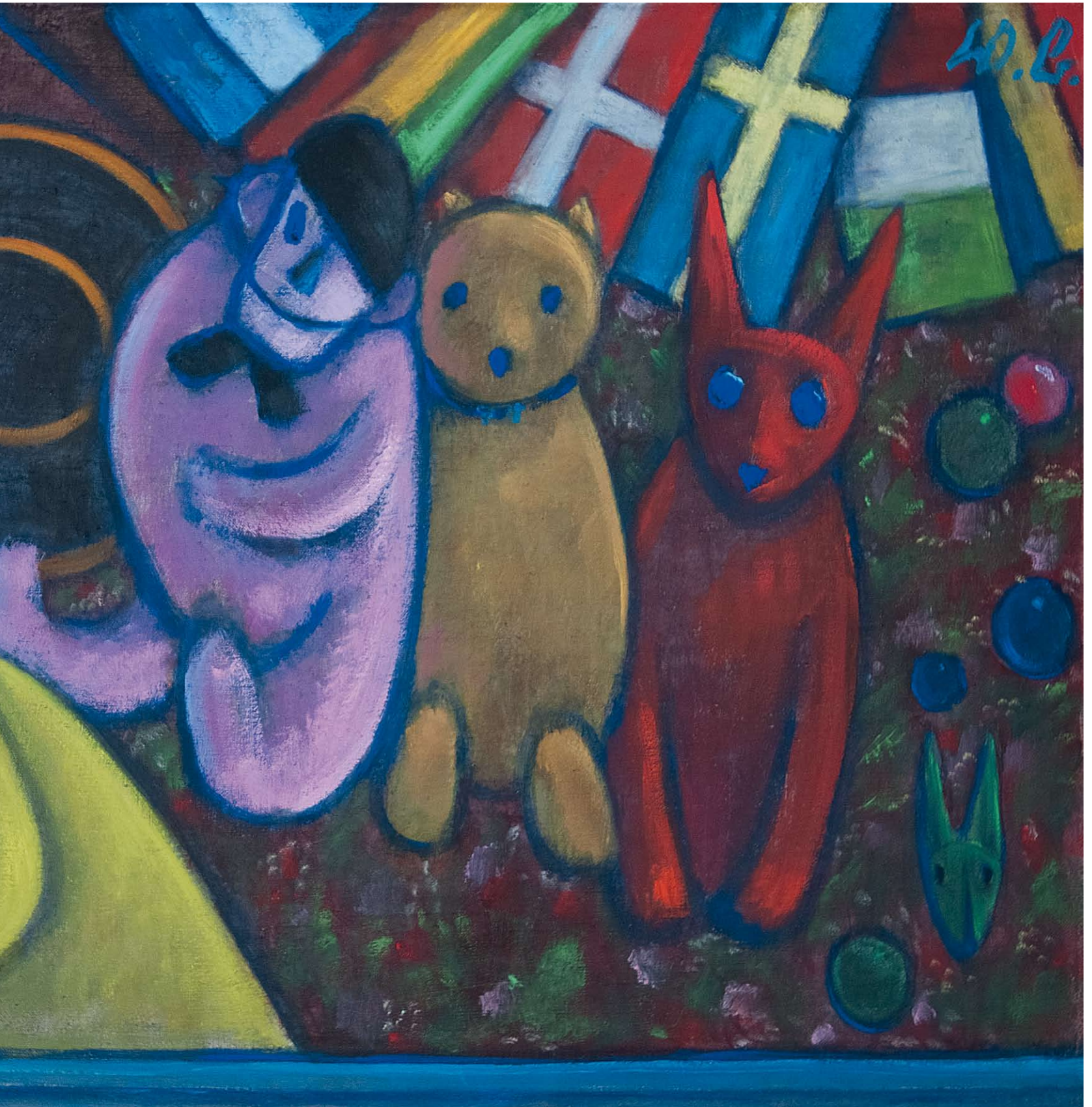
挂着长绒毛动物玩具的射击游戏屋

1977  
油画

75x120 cm







SHOOTING BOOTH WITH STUFFED ANIMALS | 1977 | oil on canvas | 75 x 120 cm



严寒中行色匆匆的过客

1978  
油画

35x55 cm





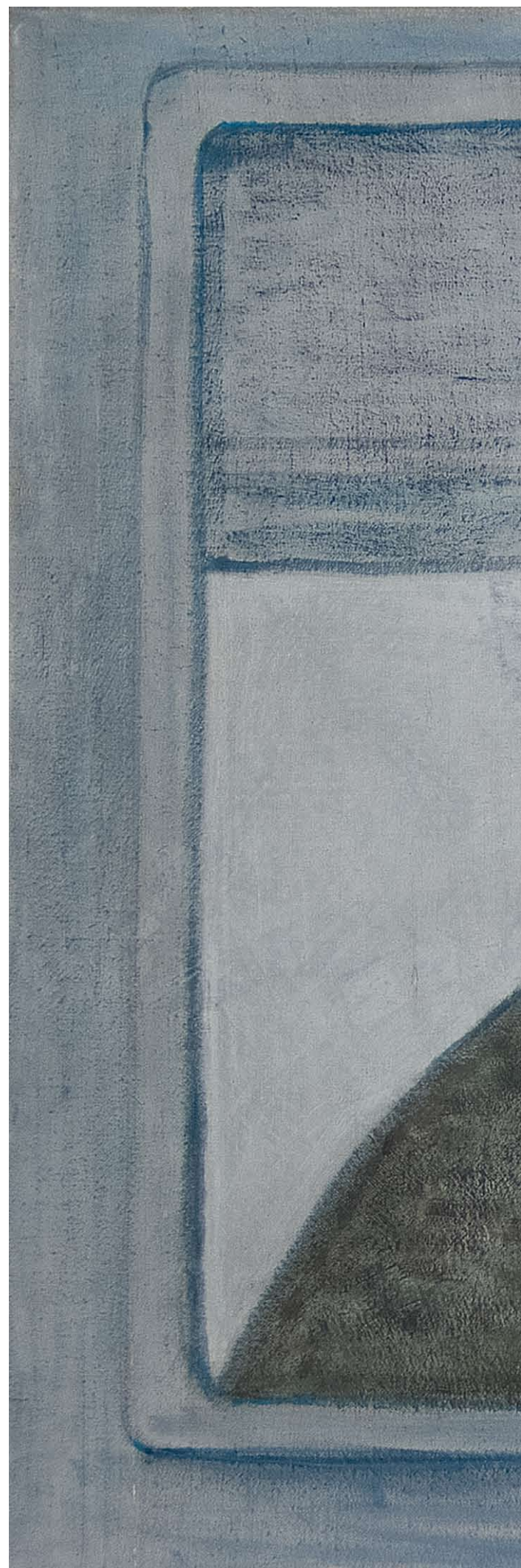


TWO FIGURES WALKING IN THE FROST | 1978 | oil on canvas | 35 x 55 cm



维尔纳·贝格作品中国展·从表现主义到波普艺术·阴暗的色调

火车里  
1978  
油画  
90x100 cm



ON THE CROSS-BORDER TRAIN | 1978 | oil on canvas | 90 x 100 cm

200



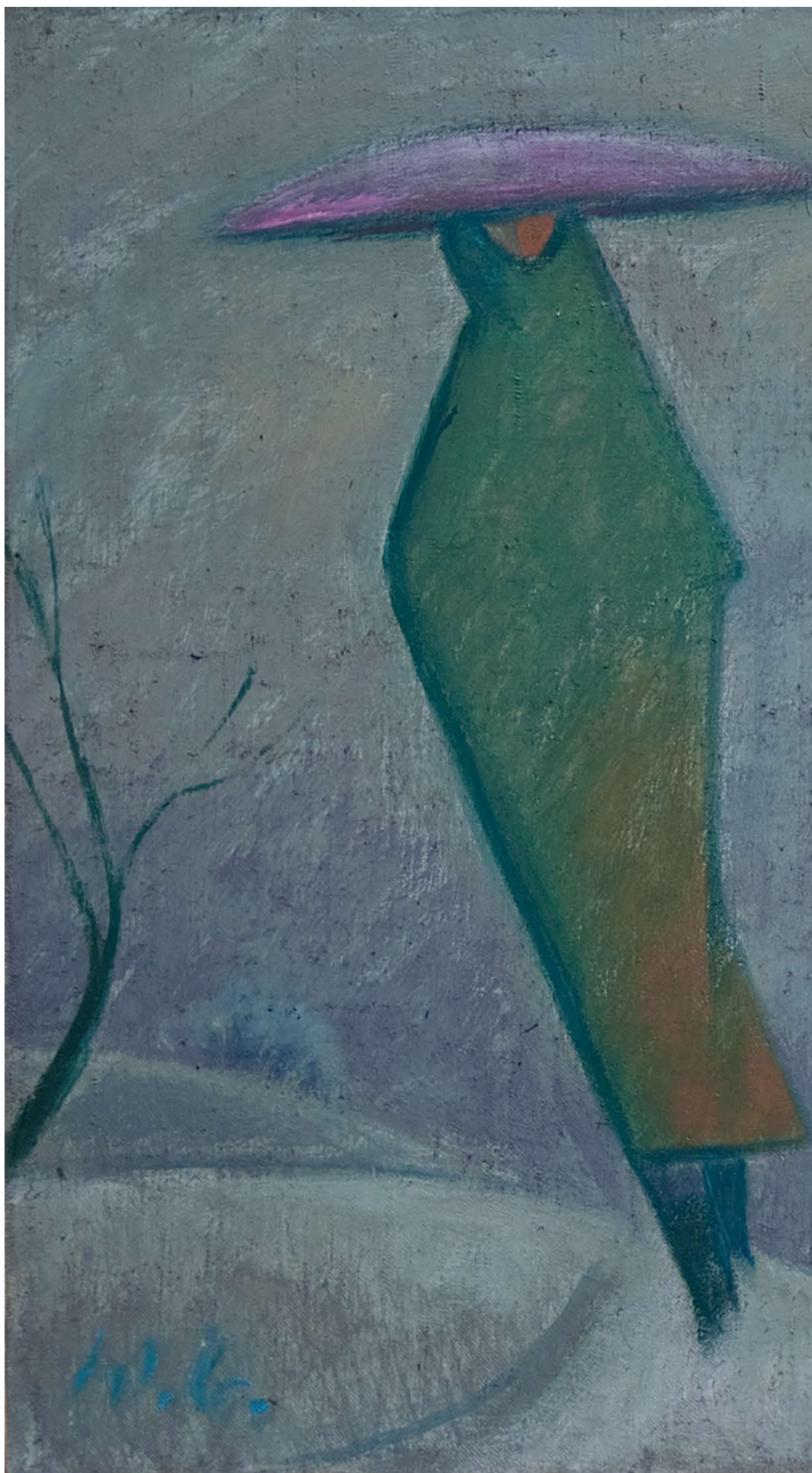




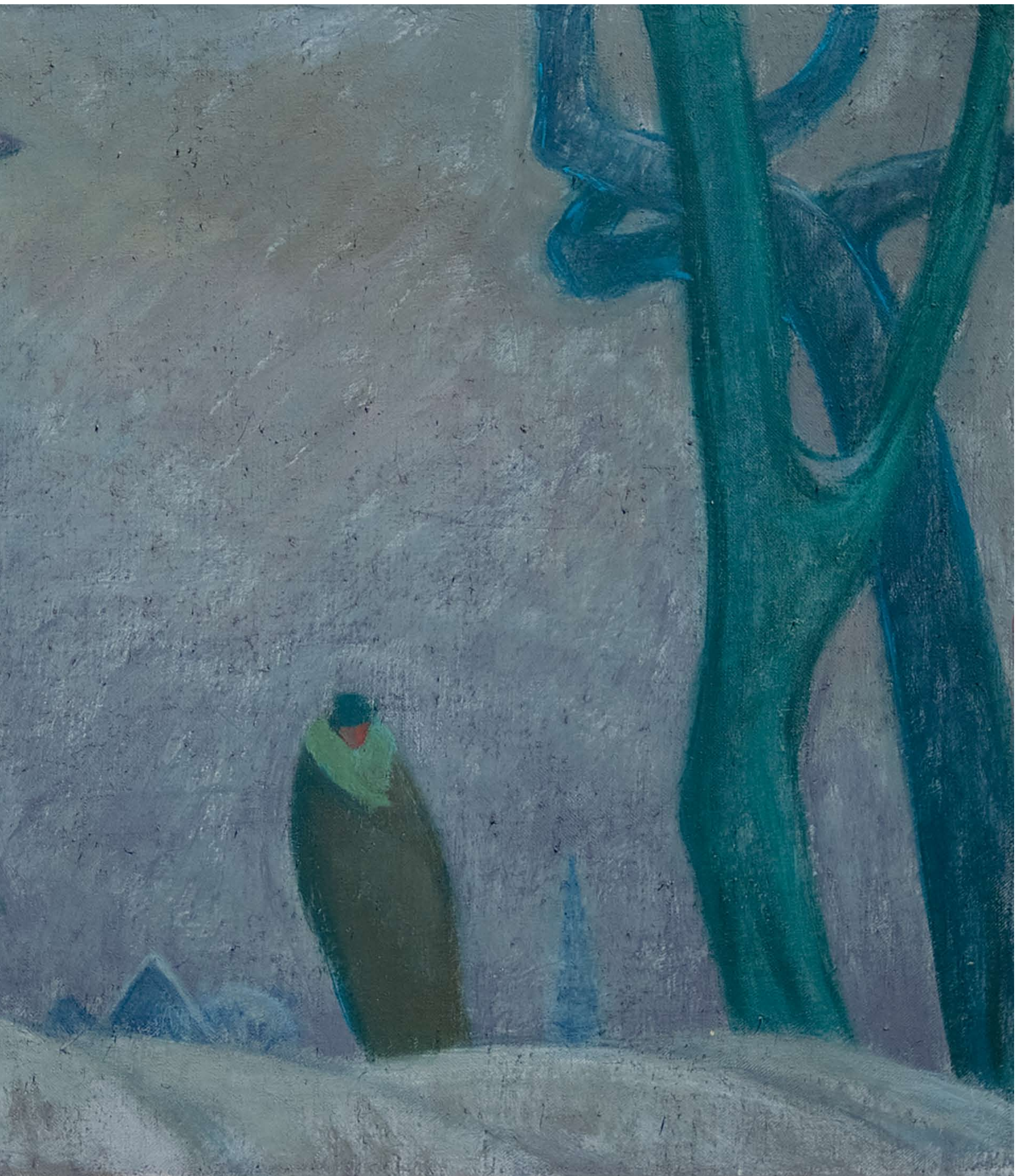
落雪时

1979  
油画

63x89 cm







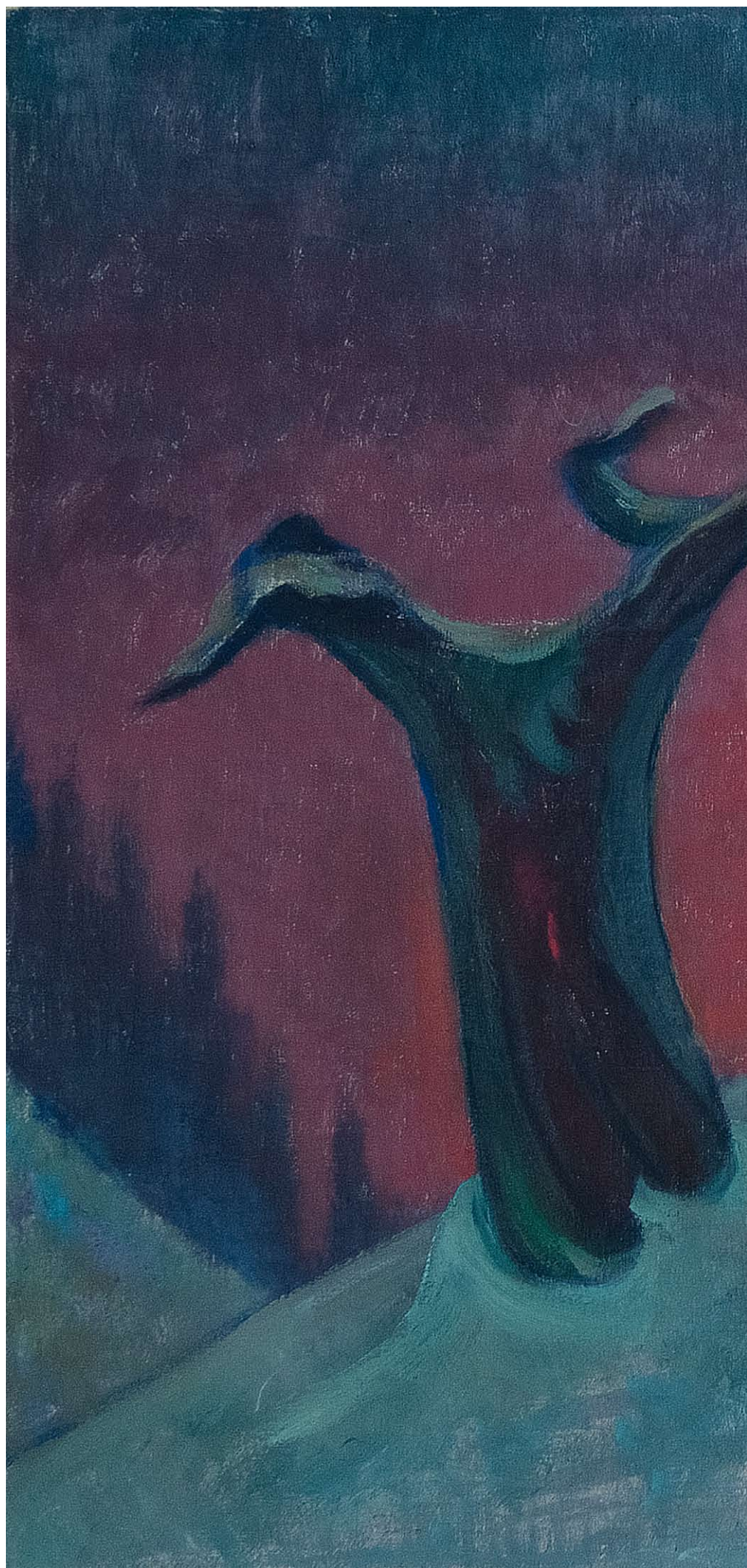
SNOWFALL | 1979 | oil on canvas | 63 x 89 cm



维尔纳·贝格作品中国展·从表现主义到波普艺术·阴暗的色调

结束之前

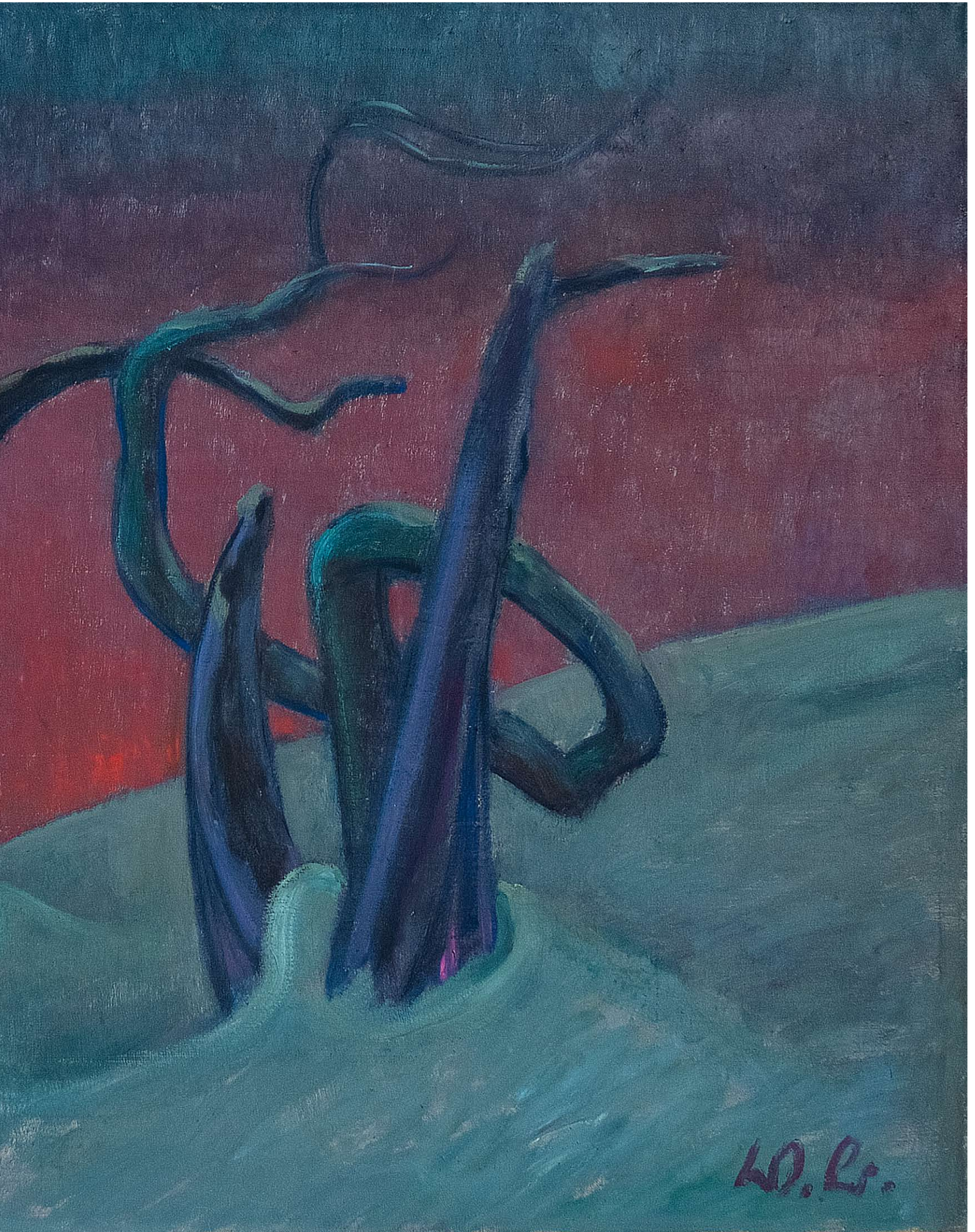
1979  
油画  
95x120 cm



BEFORE THE END  
1979 | oil on canvas | 95 x 120 cm

204



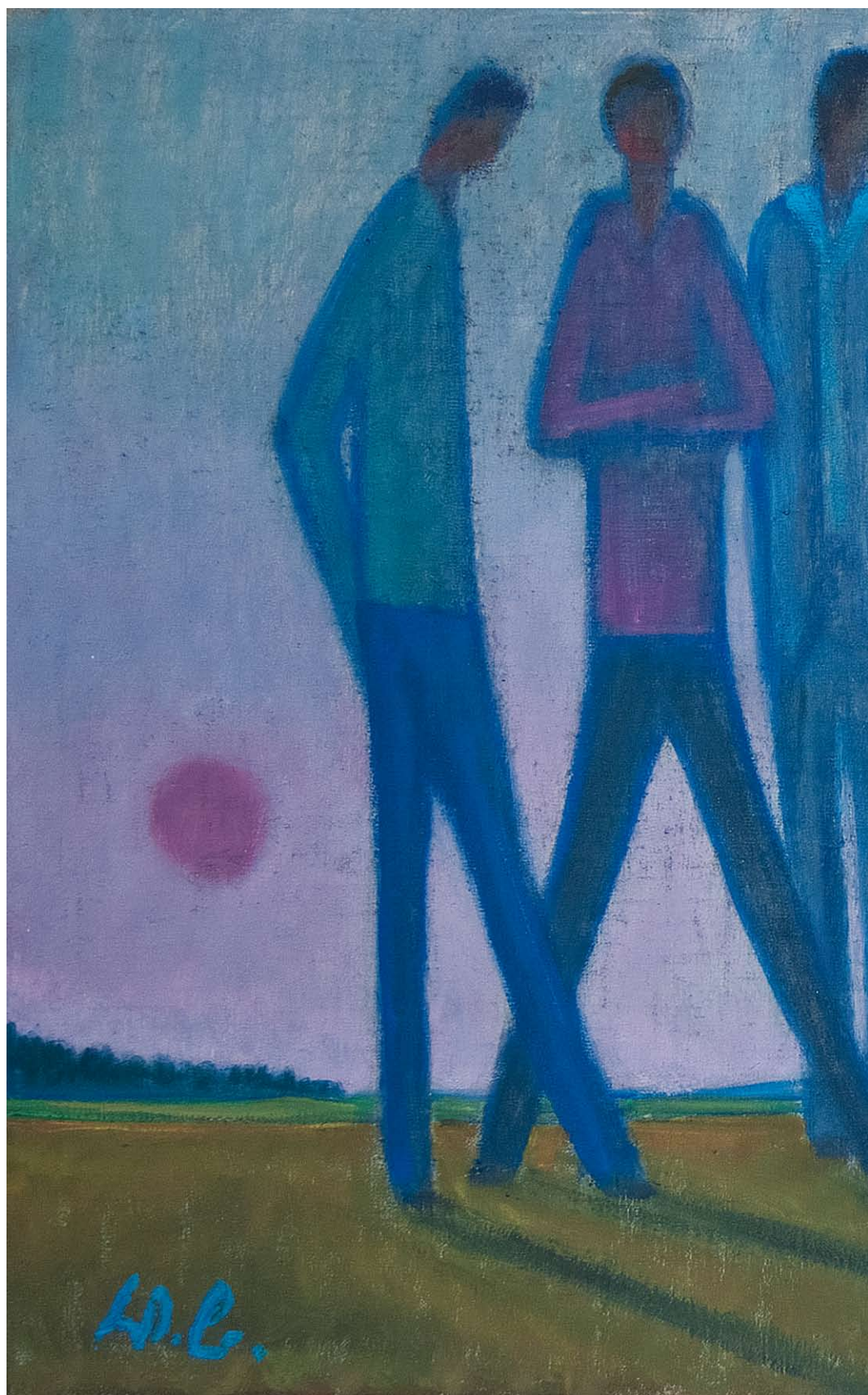




打保龄球的人,夏天的傍晚

1979  
油画

75x120 cm



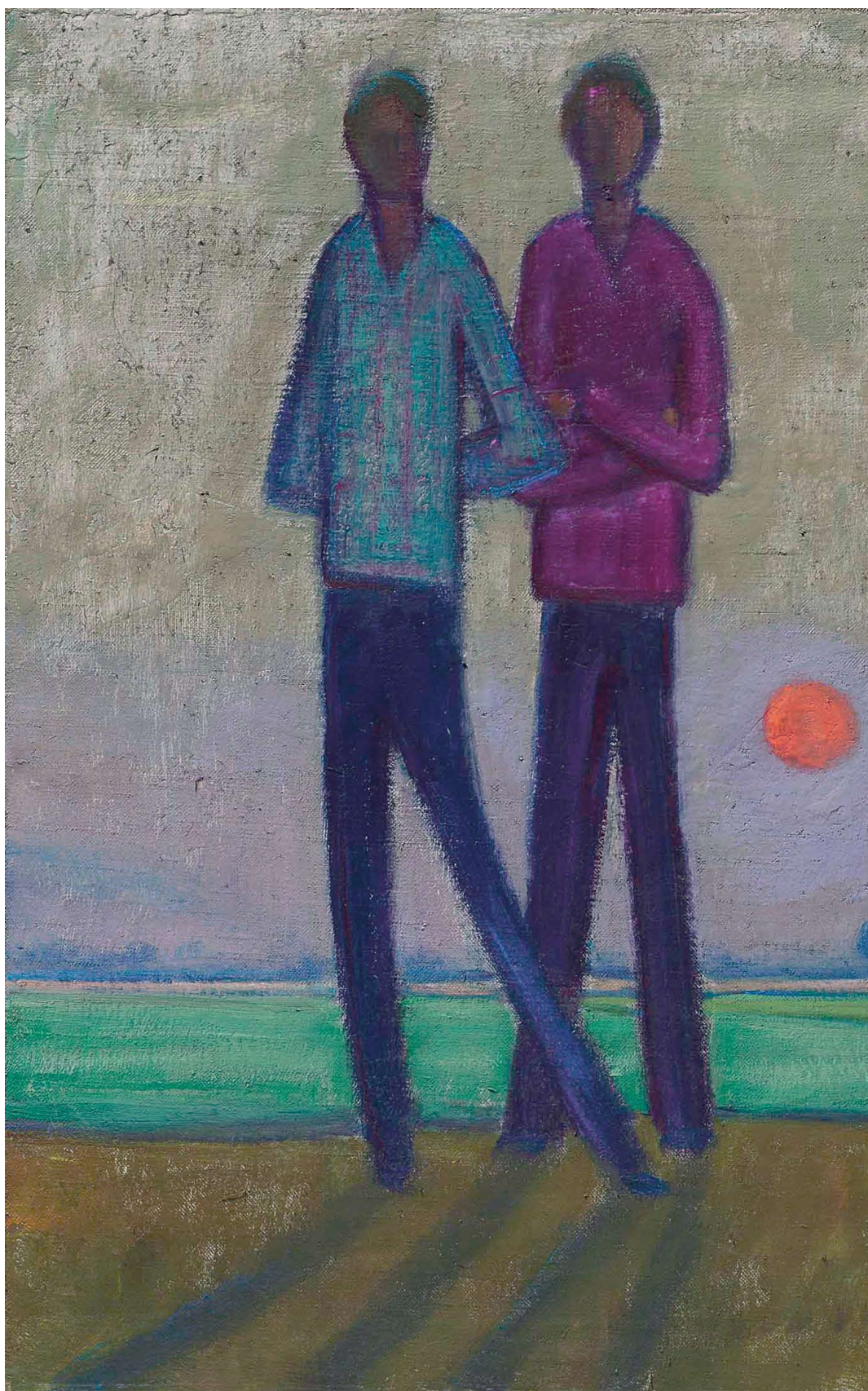




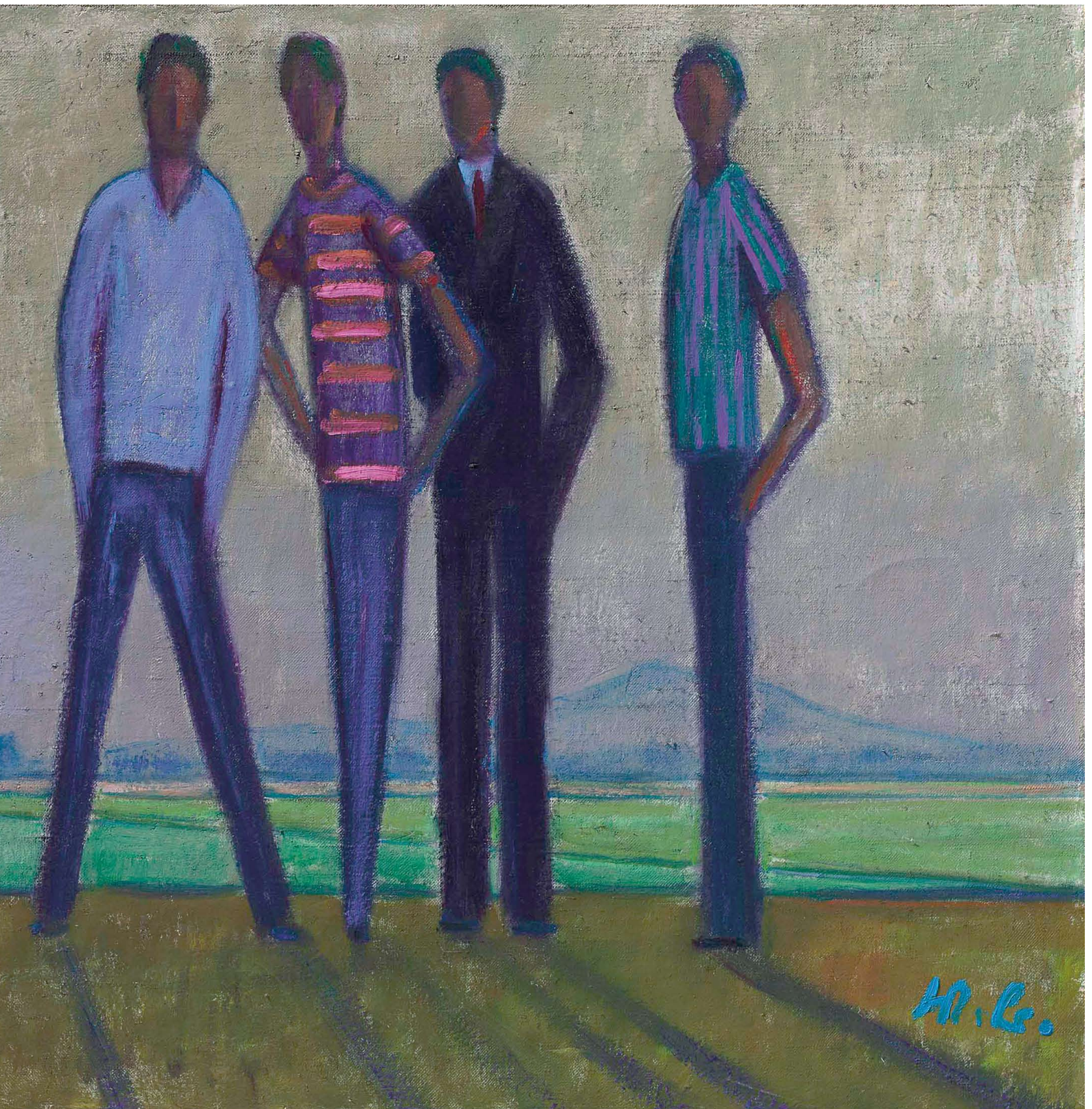
BOWLERS, SUMMER EVENING | 1979 | oil on canvas | 75 x 120 cm



夕  
阳  
下  
打  
保  
龄  
球  
的  
人  
1979  
油  
画  
75x120 cm







BOWLERS AT SUNSET | 1979 | oil on canvas | 75 x 120 cm

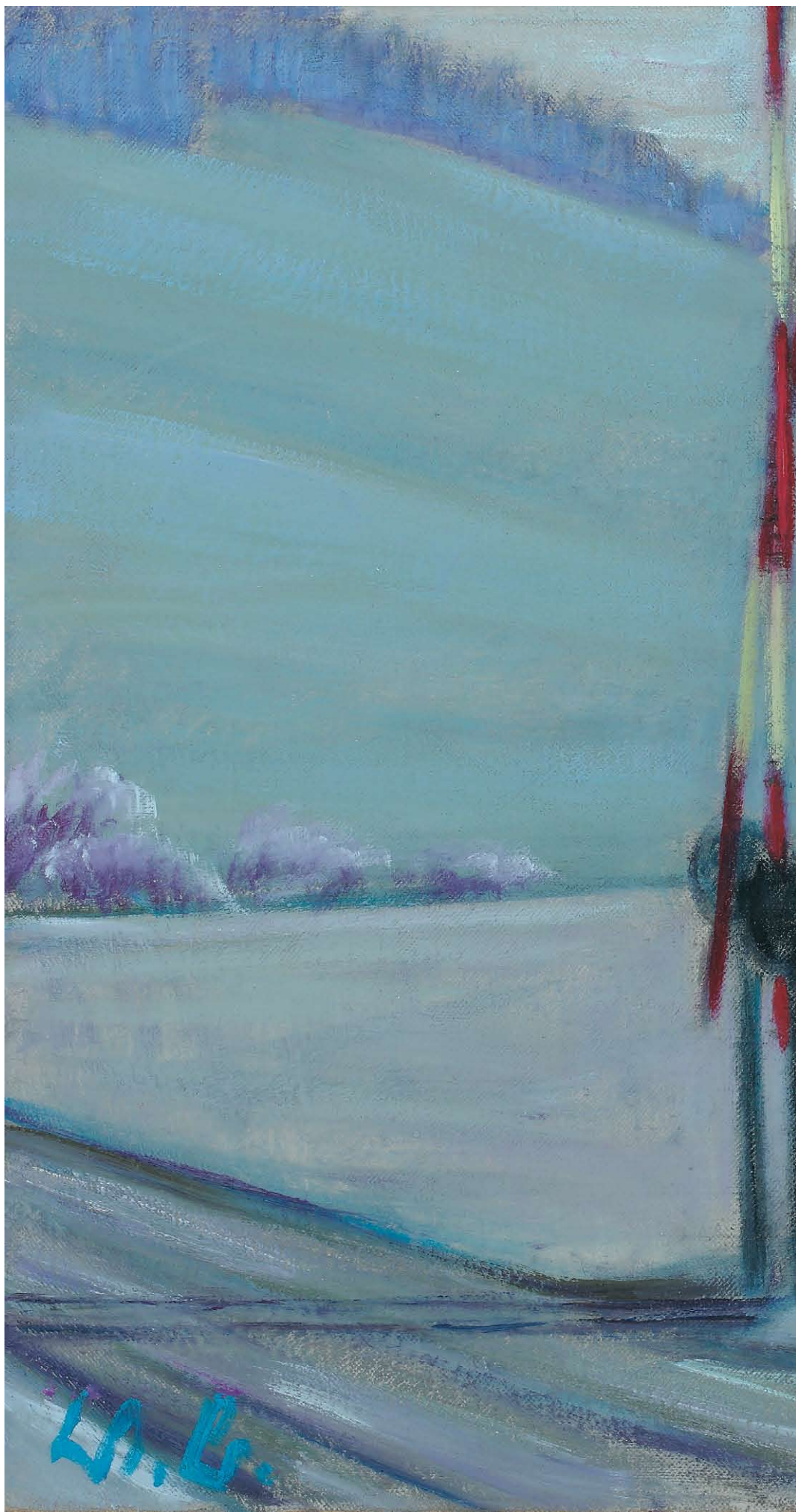


维尔纳·贝格作品中国展·从表现主义到波普艺术·阴暗的色调

提着包裹行进的人

1980  
油画

55x75 cm



WOMAN WALKING WITH PARCEL  
1980 | oil on canvas | 55 x 75 cm







面具  
1980  
油画  
75x120 cm







MASKS | 1980 | oil on canvas | 75 x 120 cm



# 木刻

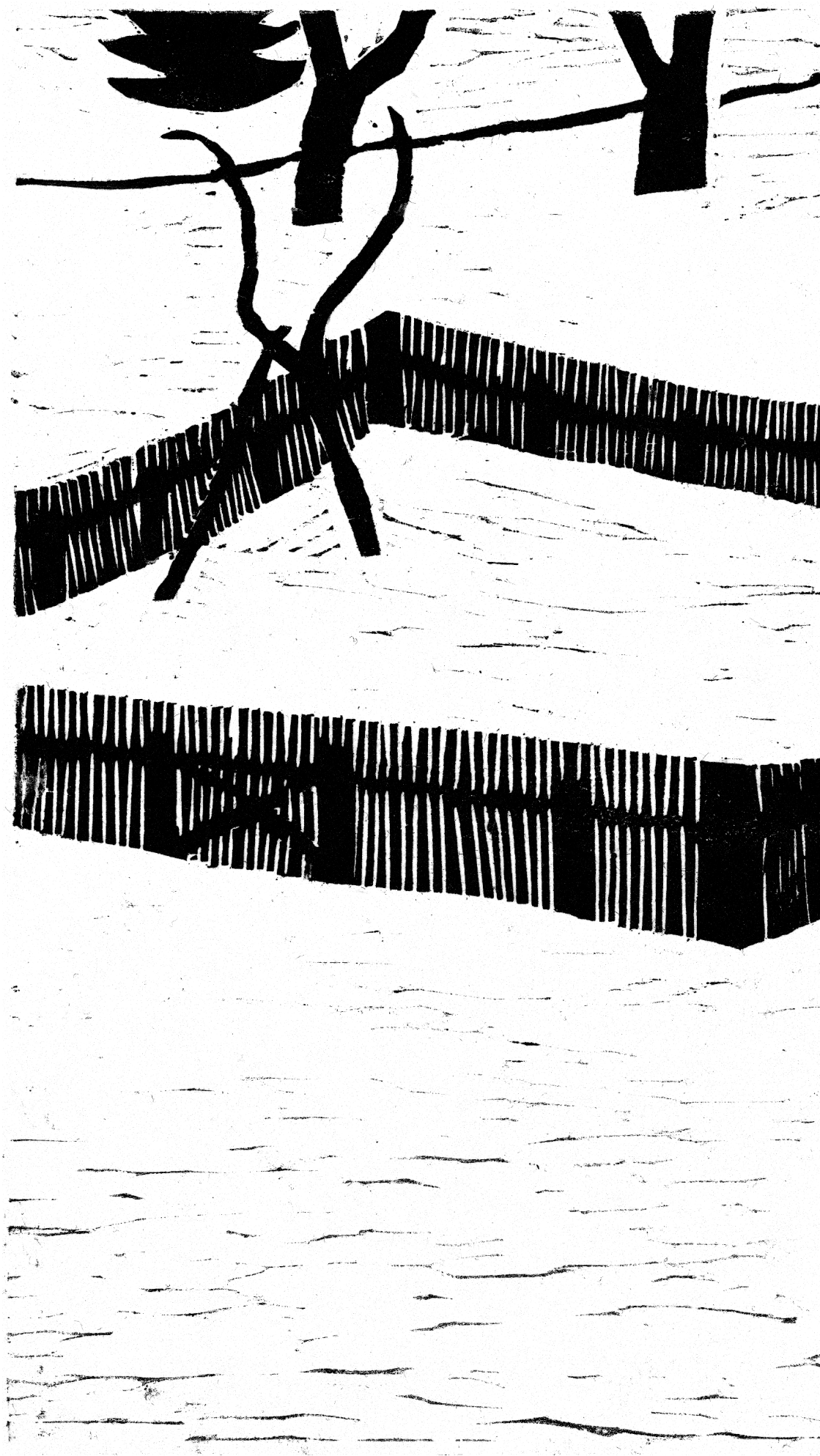


木刻

WOODCUTS

2026





雪中的小花园  
1933 日本纸木刻





LITTLE GARDEN IN THE SNOW | 1933 | woodcut on Japanese paper



抬头吃树叶的马  
1933  
日本纸木刻



农民牝马小马驹  
1934  
日本纸木刻





FARMER, MARE, FOAL | 1934 | woodcut on Japanese paper









聋哑人  
1935  
日本纸木刻



回家的路  
1933 日本纸木刻

维尔纳·贝格作品中国展·从表现主义到波普艺术·木刻

霍尔扎赫(霍尔扎赫是奥地利地名)  
1954 日本纸木刻







ON THE WAY HOME | 1933 | woodcut on Japanese paper



JERNEJ  
是斯洛文尼亚人名  
1947 日本纸木刻











睡着的鸡  
1954  
日本纸木刻





SIMON | 1947 | woodcut on Japanese paper



克里斯蒂娜·拉万特  
1951 日本纸木刻









病人  
1956  
日本纸木刻







ILL MAN | 1956 | woodcut on Japanese paper



独眼龙  
1953  
日本纸木刻









光脖子  
和戴面具的  
1956  
日本纸木刻



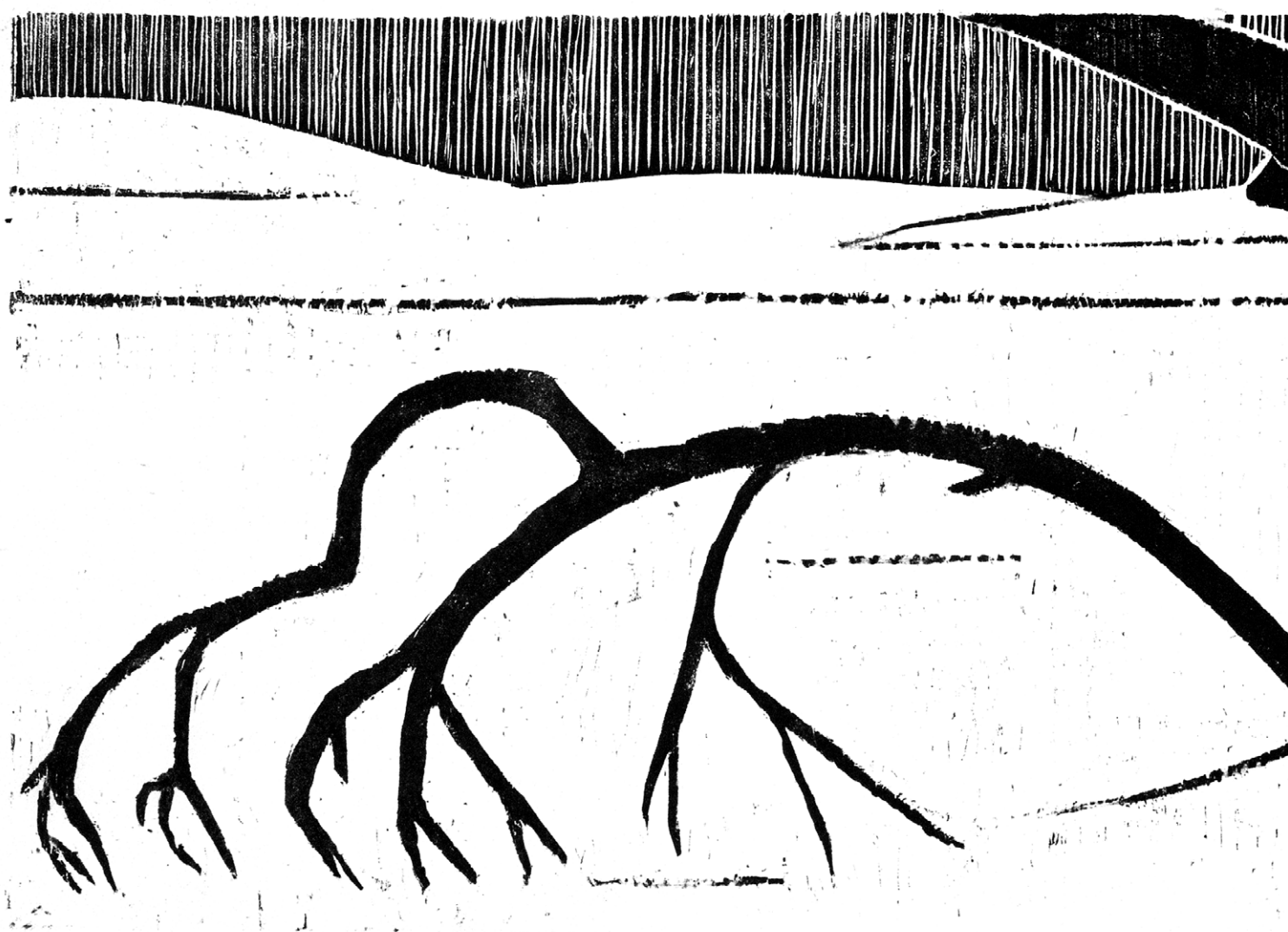
睡着的  
饮者  
1959  
日本纸木刻





SLEEPING DRINKER | 1959 | woodcut on Japanese paper





折断的树木

1981 日本纸木刻





TREE WITH BROKEN BRANCHES | 1981 | woodcut on Japanese paper



# 附录



# 附录

收藏有维尔纳作品的博物馆

维尔纳·贝格举办过的个人画展

参考文献

维尔纳·贝格生平大事记

ANNEX

CHRONOLOGY | BIBLIOGRAPHY | SOLO EXHIBITIONS | WORKS IN MUSEUMS





维尔纳·贝格生平大事记



- 1904 4.11出生于爱伯菲尔德(现在的乌珀塔尔)
- 1917 长兄阿尔弗雷德卒于马恩河战役,旋即父亲也辞世
- 1922 暂时未能实现当画家之理想,在爱伯菲尔德索恩邦工厂完成实习
- 1923 开始学习贸易、政治经济学
- 1924 来到维也纳继续学业,在这里结识了后来的妻子阿玛莉·库斯特·毛奇
- 1927 与毛奇一起获得了政治学博士学位并受到表彰,但是放弃了触手可及的的大学生涯,转而跟随卡尔·斯特雷在维也纳学院学习绘画
- 1928 坐着马车与鲁道夫、利奥波德漫游了阿尔卑斯山谷和萨尔茨堡地区的山脉。此外维尔纳还考虑定居在伦高  
女儿乌苏拉在萨尔茨堡出生
- 1929 进入慕尼黑学院成为卡尔·卡斯帕尔的绘画学生
- 1930 与阿玛莉·毛奇·库斯特结婚。1930年10月6日夫妇俩买下了鲁塔农庄,一座位于南坎顿斯洛文尼亚区的偏僻农庄
- 1931 最终定居在鲁塔农庄,与妻子、朋友库尔特·萨克斯在最简朴的条件下经营农庄。第二个女儿克拉拉出生
- 1932 来到柏林拜访埃米尔·诺德
- 1934 儿子维特出生
- 1935 维尔纳·贝格在科隆艺术协会的画展被警察查封。女儿希尔德加出生。
- 1937 被诋毁,作品被“抵制颓废艺术行动”没收
- 1940 维尔纳自愿接受了卫生员培训,同年女儿安奈特出生
- 1942 ~ 1945 在芬兰和挪威担任随军卫生员和战地画家
- 1947 获得奥地利国籍
- 1951 与女诗人克里斯蒂娜·拉万特相识,率先发现了她的重要意义。  
两人陷入了热恋。
- 1955 维尔纳·贝格处于心理崩溃的状态,在医院住了几乎一年,情况好转后  
艺术创作能力却更上层楼,接着举行了一系列重要的大型展览
- 1968 在胡椒蜂蜜饼师傅戈特弗里德·斯托克尔的提议下“布莱堡城维尔纳·贝格画廊”作为固定专题展览馆成立
- 1970 妻子毛奇去世。维尔纳在随后一年中都无法进行艺术创作。  
虽然创作能力旺盛,但是整个二十世纪七十年代他在鲁塔农庄的生活状况却一直每况愈下
- 1981 9.7逝世在自己的画室



CHRONOLOGY



- 1904 Werner Berg is born on 11th April in Elberfeld (Wuppertal).
- 1917 His elder brother Alfred falls in one of the Battles of the Marne; shortly afterwards his father also dies.
- 1922 Werner Berg is initially not able to realise his dream of becoming a painter and begins a merchant's apprenticeship in a factory in Elberfeld-Sonnborn.
- 1923 He commences to study Economics and Political Science.
- 1924 He moves to Vienna to continue his studies, where he meets Amalie Kuster, "Mauki", who later becomes his wife.
- 1927 He receives his doctorate cum laude in Political Science, as does his wife Mauki. Instead of embarking on a university career, he studies Art at the Vienna Academy as a pupil of Karl Sterrer.
- 1928 He goes off hiking through the mountains and valleys of Salzburg together with friends Rudolf Szyskowitz and Leopold Birstinger. He considers settling in the Lungau. His daughter Ursula is born in Salzburg.
- 1929 He studies composition at the Munich Academy under Karl Caspar.
- 1930 He marries Amalie "Mauki" Kuster. On 6th October 1930 they buy the Rutarhof, a remote mountain farm in the Slovene-speaking border area of southern Carinthia.
- 1931 He finally settles on the Rutarhof. Together with his wife and his friend, poet Kurt Sachsse, he runs the farm under the most basic of conditions. Klara, his second daughter, is born.
- 1932 He visits Emil Nolde in Berlin.
- 1934 Son Veit is born.
- 1935 An exhibition of Berg's work at the Cologne Kunstverein is closed by the police. Daughter Hildegard is born.
- 1937 Defamation and confiscation of paintings as "Degenerate Art."
- 1940 Werner Berg completes voluntary training as a Red Cross medic. Daughter Annette is born.
- 1942 - 1945 Medic and battlefield painter in Finland and Norway.
- 1947 Werner Berg receives Austrian citizenship.
- 1951 Berg meets the poet Christine Lavant and is one of the first to recognise her extraordinary talent. A fateful love connects the two artists.
- 1955 Mental collapse and a prolonged stay in hospital, nearly a year. Strengthened and more resolute, Werner Berg finds a new creativity. A series of extensive and more significant exhibitions follows.
- 1968 Due to the efforts of the gingerbread maker Gottfried Stöckl, the "Werner-Berg-Gallery of Bleiburg" is established as a permanent exhibition house.
- 1970 Death of Mauki Berg. For a year Berg feels incapable of any artistic work. In spite of a renewed creativity, the 1970s are marked by an increased worsening quality of life at the Rutarhof.
- 1981 Werner Berg is found dead in his studio on 7th September.





歌者  
1950  
日本纸木刻



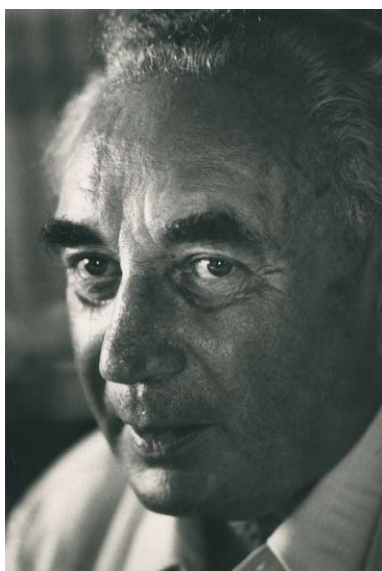
参  
考  
文  
献

## BIBLIOGRAPHY (SELECTED)

- Zoran Kržišnik, Werner Berg, Exhibition catalogue, Ljubljana 1957  
 Hans Konrad Röthel, Werner Berg, Exhibition catalogue, Munich, 1961  
 Heimo Kuchling, Werner Berg, Woodcuts, Vienna, 1963  
 Heimo Kuchling, For Christine Lavant, Vienna 1965  
 Spelca Čopič, Werner Berg, Exhibition catalogue, Slovenj Gradec, 1971  
 Trude Polley, Werner Berg Gallery of the Town of Bleiburg, Klagenfurt, 1973  
 Kristian Sotriffer, Werner Berg, The Woodcuts, With a complete guide to the works 1929 - 1972., Wien 1973  
 WB 70, Commemorative publication for Berg's 70th Birthday, Wien 1974  
 Heimo Kuchling, Werner Berg, Later Woodcuts, Kirchdorf, 1982  
 Werner Berg Watercolours, Box with 20 facsimile prints, Klagenfurt, 1982  
 Harald Scheicher (Hrsg.), Werner Berg, his art, his life, Klagenfurt, 1984  
 Peter Baum, Werner Berg, The Sketches, Klagenfurt, 1991  
 Werner Berg, Paintings, With a complete works catalogue of the paintings, published by Harald Scheicher Klagenfurt, 1994  
 Wieland Schmied, Werner Berg, Salzburg, 1996  
 Werner Berg Gallery of the Town of Bleiburg (Hrsg.), Werner Berg, Bleiburg, 1997  
 Arnulf Rohsmann, Werner Berg, The Beginnings 1927 - 1935, Völkermarkt, 1998  
 Wilfried Magnet, Heads – Masks – Profiles, Werner Berg und Tribble Masks from Africa und Oceania, Völkermarkt, 1998  
 Wieland Schmied, Foreign Landscape, Werner Berg 1942 - 1945, Völkermarkt, 1999  
 Barbara Biller, Werner Berg, Woodcuts I and II, Klagenfurt, 2001  
 Franz Smola, Werner Berg on his 100th Birthday, Vienna 2004  
 Heimo Kuchling, Werner Berg, Völkermarkt, 2005  
 Harald Scheicher, Emil Nolde and Werner Berg, Munich, 2006  
 Harald Scheicher, Werner Scholz and Werner Berg, Bozen/Schwaz/Klagenfurt, 2008  
 Harald Scheicher, From a Gallery to a Museum, 40 Years of Werner Berg in Bleiburg, Bleiburg 2008



维尔纳·贝格举办过的个人画展



- 1931 爱伯菲尔德 市立博物馆
- 1934 柏林, 冯·海德画廊
- 1935 汉堡艺术协会  
波鸿市立博物馆  
科隆艺术协会
- 1949 维也纳 Würthle 画廊
- 1954 克拉根福特艺术之家
- 1956 维也纳 Belvedere 奥地利画廊
- 1957 巴黎 奥地利文化中心  
柳布雅拉 现代画廊
- 1961 慕尼黑 伦巴赫豪斯 市立画廊  
伊斯坦布尔 造型艺术学院
- 1964 纽约 St. Etienne 画廊
- 1971 斯洛文尼亚 Likovnih Umetnosti 画廊
- 1984 克拉根福特 艺术之家  
柳布雅拉 现代画廊  
维也纳 艺术之家
- 1985 乌珀塔尔 冯·海特博物馆  
格拉茨 新画廊
- 1987 萨尔茨堡 Rupertinum 艺术馆
- 1992 林茨 林茨市新画廊  
克拉根福特 坎顿地方画廊  
维也纳 BAWAG 基金会
- 1995 斯洛文尼亚 Gradec, Likovnih Umetnosti 画廊
- 1998 克拉根福特 坎顿地方画廊
- 2004 维也纳 Belvedere 奥地利画廊  
帕骚 现代艺术博物馆s

收藏有维尔纳作品的博物馆

- Belvedere 维也纳
- 利奥波德博物馆 维也纳
- Albertina 维也纳
- 维也纳博物馆 维也纳
- 联邦艺术品出租行 维也纳
- 现代艺术博物馆 克拉根福特
- 约翰大学博物馆 格拉茨
- Lentos 林茨
- Essl 博物馆 克洛斯腾堡
- Liaunig 博物馆 诺伊豪斯
- 巴伐利亚国家绘画收藏馆 慕尼黑



SOLO EXHIBITIONS (SELECTED)



- 1931 Elberfeld, Städtisches Museum
- 1934 Berlin, Galerie von der Heyde
- 1935 Hamburg, Kunstverein  
Bochum, Städtisches Museum  
Köln, Kunstverein
- 1949 Wien, Galerie Würthle (Welz)
- 1954 Klagenfurt, Künstlerhaus
- 1956 Wien, Österreichische Galerie im Belvedere
- 1957 Paris, Centre Culturel Autrichien  
Ljubljana, Moderna Galerija
- 1961 München, Städtische Galerie im Lenbachhaus  
Istanbul, Akademie der bildenden Künste
- 1964 New York, Galerie St. Etienne
- 1971 Slovenj Gradec, Galerija Likovnih Umetnosti
- 1984 Klagenfurt, Künstlerhaus  
Ljubljana, Moderna Galerija  
Wien, Künstlerhaus
- 1985 Wuppertal, Von der Heydt Museum  
Graz, Neue Galerie
- 1987 Salzburg, Rupertinum
- 1992 Linz, Neue Galerie der Stadt Linz  
Klagenfurt, Kärntner Landesgalerie  
Wien, BAWAG Foundation
- 1995 Slovenj Gradec, Galerija Likovnih Umetnosti
- 1998 Klagenfurt, Kärntner Landesgalerie
- 2004 Wien, Österreichische Galerie im Belvedere  
Passau, Museum Moderner Kunst

WORKS OWNED BY MUSEUMS

- Belvedere, Wien
- Leopold Museum, Wien
- Albertina, Wien
- Wien Museum, Wien
- Artothek des Bundes, Wien
- Museum Moderner Kunst, Klagenfurt
- Universalmuseum Joanneum, Graz
- Lentos, Linz
- Essl Museum, Klosterneuburg
- Liaunig Museum, Neuhaus
- Bayerische Staatsgemäldesammlungen, München





艺术

舒茨

典藏

SCHÜTZ | FINE ART





## 荣誉

## ACKNOWLEDGEMENTS

### 博物馆

Belvedere 维也纳  
联邦艺术品出租行 维也纳  
现代艺术博物馆 克拉根福特  
维也纳镇  
布莱堡维尔纳·贝格博物馆

### MUSEUMS

Belvedere, Wien  
Artothek des Bundes, Wien  
Museum Moderner Kunst Kärnten  
Gemeinde Wien  
Werner Berg Museum Bleiburg / Pliberk

### 私人出借方

### PRIVATE LOANERS

我们向名单中协助本次展览成功举办的人士表示由衷感谢!  
We would like to express our deepest gratitude for the realisation of the exhibitions  
and assistance in producing of this catalogue:

	Irene Giner-Reichl
	Gudrun Hardiman-Pollross
范迪安	Fan Di' An
卢永华	Lu Yonghua
马艳	Ma Yan
王小松	Wang Xiaosong
蔡彭城	Cai Pengcheng
李逵六教授	Li Kuiliu
刘婕	Liu Jie
王小慧	Wang Xiao Hui
	Diane Mochar

### 布莱堡维尔纳·贝格博物馆

维尔纳·贝格博物馆坐落于坎顿东南部的小城布莱堡市中心,收藏有维尔纳基金会名下丰富的作品,也最具代表性。博物馆的前身是一座位于布莱堡中央广场,历史超过百年的古建筑。除了长期展览外,每年还举行特别展览与花园雕像展出。

### WERNER BERG MUSEUM BLEIBURG/PLIBERK

The Werner-Berg-Museum offers a representative overview of the lifetime work of the artist Werner Berg. The museum is housed in a centuries old building at the Main Market in Bleiburg (Hauptplatz), whose expressively revitalised basic structure provides for the perfect placement of his works of art. A very successful symbiosis between the modern stylistic elements and the historic structure of the building itself makes a visit to the museum a very special architectural experience.



**wernerberg.museum**



# 中国美术馆

2013年1月5日 - 1月14日  
于中国美术馆展出

# 上海多伦现代美术馆

2013年1月19日 - 1月31日  
于上海多伦现代美术馆展出

NATIONAL ART MUSEUM OF CHINA  
January 5<sup>th</sup> to January 14<sup>th</sup> 2013

SHANGHAI DUOLUN MUSEUM  
OF MODERN ART  
January 19<sup>th</sup> to January 31<sup>st</sup> 2013

## 发行说明

### 安排展览,挑选展出作品者

约瑟夫·舒茨  
薛荷·博士

### 在知识和组织上的协助

伊蕾娜·舒茨  
Harald Fenzl  
刘婕  
Magdalena Scheicher

### 技术支持,图片处理

Martina Spiegl

### 出版商及版权所有

舒茨艺术 & 典藏有限责任公司  
奥地利 维也纳 1010, Gluckgasse 街 3号  
电话: +43 (0) 1 513 32 22  
传真: +43 (0) 1 513 32 22 11  
手机: +43 (0) 664 130 86 99  
电子邮箱: office@schuetz-antik.com  
www.schuetz-antik.com

### 作者

薛荷·博士  
维尔纳贝格 艺术遗产管理人  
地址: Griffnerstraße 4, A-9100 Voelkermarkt, Austria  
电子邮箱: harald@scheicher.cc

### 翻译

中文 李逵六教授  
英文 戴安娜·莫哈尔

### 图画 & 设计

格哈德·麦斯纳

### 摄影

薛荷·博士  
诺依曼工作室  
维尔纳·贝格档案馆  
舒茨艺术交易档案馆

## IMPRINT

### SCIENTIFIC ARRANGEMENT ORGANASITION

Josef Schütz  
Dr. Harald Scheicher

### ASSISTANCE

Irene Schütz  
Harald Fenzl  
Liu Jie  
Magdalena Scheicher

### PICTURE HANDLING

Martina Spiegl

### PUBLISHER AND COPYRIGHT

SCHÜTZ KUNST & ANTIQUITÄTEN GmbH  
Gluckgasse 3, 1010 Vienna, Austria  
Phone: +43 (0) 1 513 32 22  
Fax: +43 (0) 1 513 32 22 11  
Mobile: +43 (0) 664 130 86 99  
E-mail: office@schuetz-antik.com  
www.schuetz-antik.com

### AUTHOR

Dr. Harald Scheicher  
Werner Berg Estate  
A-9100 Völkermarkt, Griffnerstr. 4  
mail: harald@scheicher.cc

### TRANSLATION

Chinese: Prof. Li Kuiliu  
English: Diane Mochar

### GRAPHIC & DESIGN

Gerhard Messner

### PHOTOGRAPHY

Dr. Harald Scheicher  
Atelier Neumann  
Archiv Werner Berg  
Archiv Kunsthandel Schütz







WERNER BERG GOES CHINA  
FROM EXPRESSIONISM TO POP - ART

维尔纳·贝格

1904  
年生于爱伯菲尔德·

1981  
年卒于鲁塔农庄

WERNER BERG

ELBERFELD 1904 - 1981 RUTARHOF