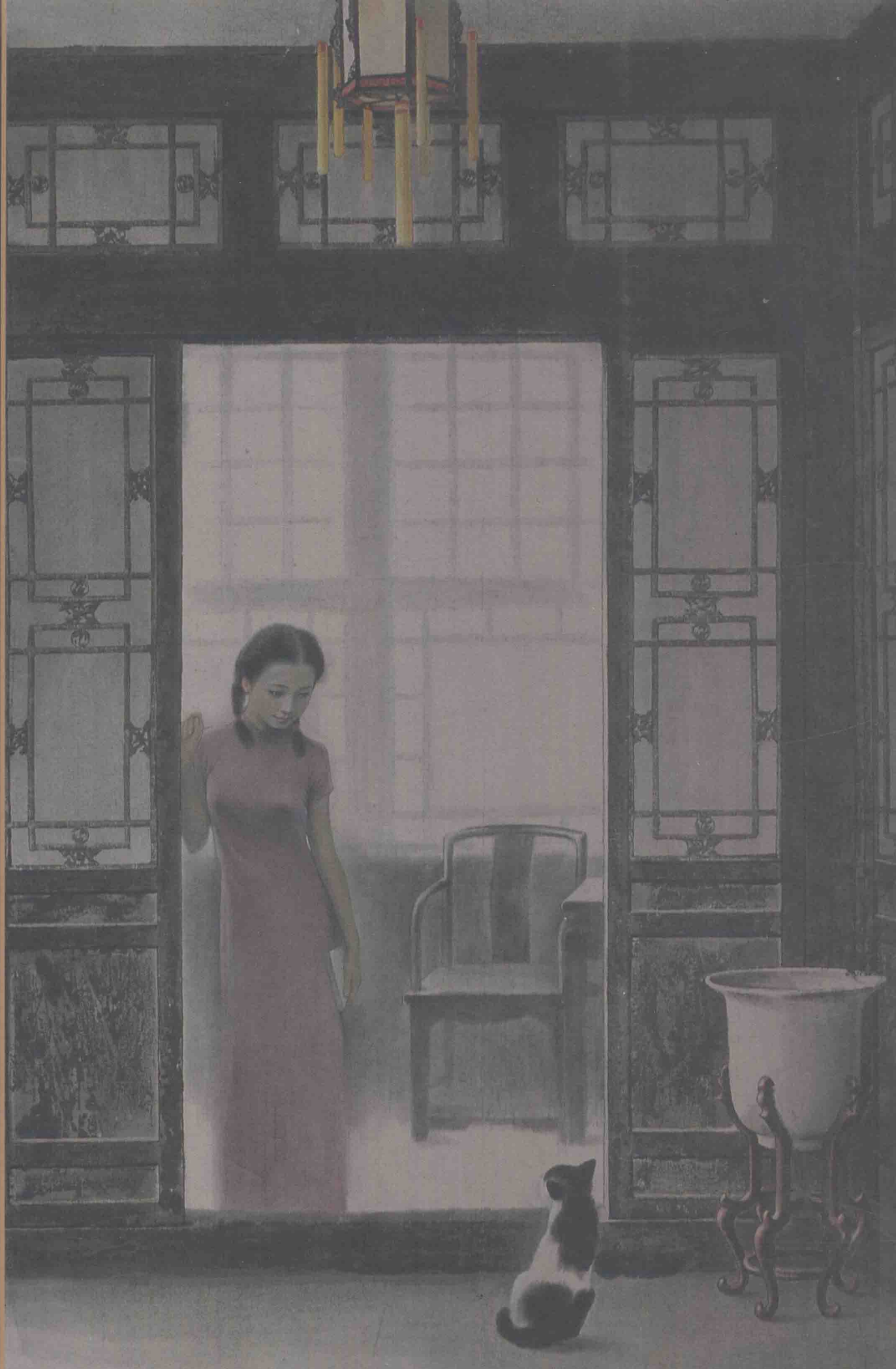


懷仁

画集

HUAI REN
PAINTINGS

人民美術出版社



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红 墙 (五) Red wall (No.5)	100cm × 103cm	1995	32
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梳 妆	At the dressing table	122cm × 122cm	2009	69
观 井	Watching into a well	122cm × 122cm	2013	70

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MOVIE THEATER (Acrylic and oil painting)

歌 女	Songstress	122cm × 122cm	2008	72
万 岁	Red worship	122cm × 122cm	2008	73
剧 终	The end	109cm × 132cm	2008	74
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弦 月	The crescent moon	32cm × 25cm	2005-2006	89
擅 壑	The canyon landscape	38cm × 27cm	2005-2006	90
危 岩	Above the cliff	34cm × 15cm	2005-2006	91
风 起	Blowing wind	尺寸不详	1982	91
沐 泉	Bathing in a stream	59cm × 31cm	2005-2006	92
沐 泉 (习作)	Bathing in a stream(Draft)	39cm × 10cm	2005-2006	92
小 憩	Rest (1)	31cm × 37cm	2005-2006	93
少 憩	Rest (2)	尺寸不详	1982	93
涉 水	Stepping into the water	36cm × 26cm	2005-2006	94
逐 浪	Chasing the waves	32cm × 33cm	2005-2006	95
踏 浪	Stepping into the waves	32cm × 34cm	2005-2006	96
拥 浪	Embracing the waves	尺寸不详	1982	97
冲 浪	Surfing	41cm × 34cm	2005-2006	98
云 涌	Surging clouds	尺寸不详	1982	99
濯 足	Feet dipping into water	33cm × 35cm	2005-2006	100
沙 滩	The beach	29cm × 33cm	2005-2006	101
习 作 (一)	Draft (1)	38cm × 31cm	2005-2006	102
习 作 (二)	Draft (2)	32cm × 26cm	2005-2006	103
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古人“十年一剑”，今余“十载一集”。

“花甲”至“古稀”，砚田躬耕，汗滴禾土；
虽广种薄收，却乐在其中。

十年回顾，辑成此集，搏君一笑。

画集出版，未期而然，成就于天。

毋忘感恩，念兹在兹，难以寐继；

夜半披衣，草此短文为序。

怀仁于山老画室

Ancient Poet had a saying "Ten years to forge a sword". In my case, "Ten years to shape my current collection". Using inkwell as my tool of trade, I crafted diligently in my art from my 60s to my 70s. With insignificant gains, I still found profound pleasure in my work. For the enjoyment of my readers, this current edition gathered my selected paintings for the past ten years. I was surprised to see the final completion of this book. On sleepless nights, I thank God for this blessed event.

Huai-Ren — Shan Lao Studio

自序

从未用天干、地支推演过我的“八字”，后来逐渐发现，我的生辰绝非美妙。

我出生于外敌入寇的1943年。覆巢之下无完卵，在此民族存亡之秋，我这小小的生命能苟全于乱世，已属不易。

我的生日是9月11日。两年前的这一天，美国纽约世贸中心遭到恐怖袭击，大厦顷间倒塌，数千无辜丧生，举世震惊。

不久前，到一诊所例行体检，当护士小姐得知我的生日时，竟花容失色，惊叫：“Oh，My gosh!!!”我揣测，伊“呼天抢地”肯定是发现我与本·拉丹先生存在着某种联系。

1943年，农历癸未，午马未羊，传云属羊的尅父；果然，家父不幸卷入上世纪中叶的“海瑞案”，为“横刀立马”的“彭大将军”所累，株连早逝。

母称，我是晚十时许呱呱坠地的，其时，早已是“夕阳西下，断肠人在天涯”。

我生在徐州，祖籍河北涿鹿。远有黄帝大战蚩尤，近有淮海战役，海峡那边称徐蚌会战。地不分南北，均是自古兵家必争之地。“出门无所见，白骨蔽平原”，古训：“兵者，凶也。”

人言我的画太沉重，太压抑，不知是否因我的“八字”趋凶使然。

自作自受的是，这样的画不独不讨世人欢心，就连“不堪重负”的“收藏家”也望之却步，这对鬻画糊口的我来说，既是“活该”，也是“无奈”。君不见画中也有“亮丽”的近作，尽管绝非是“向钱看”，但识者还是摇头，谓昨是而今非。

四岁从出生地返归旧京，长于市井巷陌，所绘多取材于本人经历故事，遂有插图之嫌。凡心所驱，未免“流俗”。

自幼愚钝，混迹画界凡四十余年，大千艺术世界之玄妙，懵懂至今。名曰“国画”且不谙祖宗笔法；愧为今人又不解艺术潮流；生性怯懦，凡事不敢人先，只有固守学院写实之巢臼，实非负隅，不得已而为之耳。

俗道“勤能补拙”，仁虽不敏，尚明此理，叵耐懒散积习，殊非一日。于今午睡难辍，又不思悔改，尤不善交际，致使“机会”屡失交臂，不见“出息”于今日，岂能怨天尤人。

花甲之年，早知“天命”；虽非“吉人”，却不乏“天相”；不若是，简历岂非欺世。

偏爱静庵先生之境界至上说。愚以为，不独词，画亦然。呜呼，又要“赏心”，又要“悦目”，画家实在难为。

怀仁本历年于美国新泽西州天纳福来小镇

ARTIST'S PREFACE

My paintings were essentially meant for myself, influenced by the age-old Chinese scholars' idea of "To paint for self expression and self amusement". These paintings were based on my personal experiences. They could be likened to a collection of autobiographical short stories written with shapes and colors. However, the scope of my paintings was reflective only of the scattered and incomplete memories of my childhood and young adulthood.

Using paintbrushes, I tried to capture the era when I was growing up, the environment and the people around me, some uneventful happenings, old dreams, and colorful imagination of my youth. In each of my painting, one could find the faint shadow of these things.

I grew up in a large old traditional Chinese family surrounded by lots of aunts, widows, and neighbor girls. Coincidentally, in my elementary and middle schools, I excelled in literature, history and art and the teachers for all these subjects were all females. Growing up with the nurturing love of these ladies, one of the main themes of my paintings was to extol the unwavering love of motherhood and the steadfast love from many other beautiful and tender females. Thus, mothers and lovers (especially my wife), were two of the dominant characters in my paintings. As for male characters, aside from myself, monks often appeared in my paintings. This was because the father of my best friend from my elementary school became a monk after a severe illness. Both my friend and his father lived in a temple. I made friends with many learned monks from this temple when I visited my friend. These scholarly monks opened the doors to ancient Chinese literature, poetry, calligraphy and painting for me in my tender years. I did not wish to let go of those passing years. With paintbrushes, I was trying to bring back the intoxicating dreams of my youth. I cannot forget the homeland which nourished my creative energy. Beijing's ancient gate towers, City walls, the moat that surrounded the gate towers, the narrow Hutongs, the colorful memorial archways that dotted the City and Beijing's special dwellings that families lived in the enclosed quadrangles, etc., are forever imprinted in my mind. Alas, almost all these unique and beautiful architectural wonders have disappeared without a trace left for us to commemorate. It is indeed a tragedy to see that one man's senseless edict eternally expunged these lovely historical relics from the face of the earth, which had survived hundreds of years of natural disasters and wars!

It is my ardent wish that the old Beijing in my paintings will forever be cherished and memorized by those who hold the City dear to their hearts

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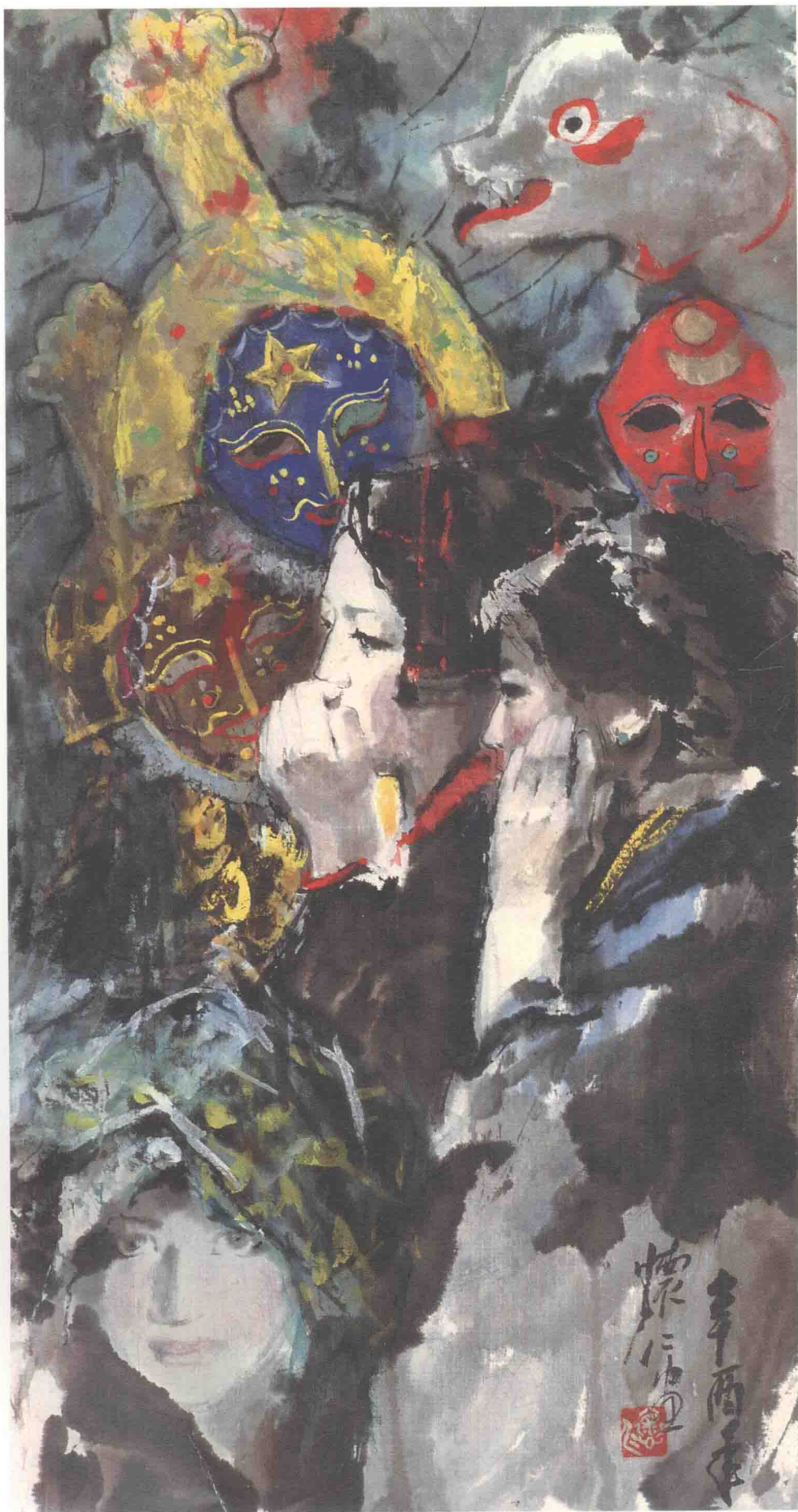


西藏

水墨

TIBET

Chinese watercolor painting



藏 戏 Tibetan play 99cm × 52cm 1982



母子 Mother and kids 99cm×101cm 1982



学 生 Student 38cm × 30cm 1982



老 汉 Old man 34cm × 26cm 1982

藏 妞 Tibetan girl 尺寸不详 1981