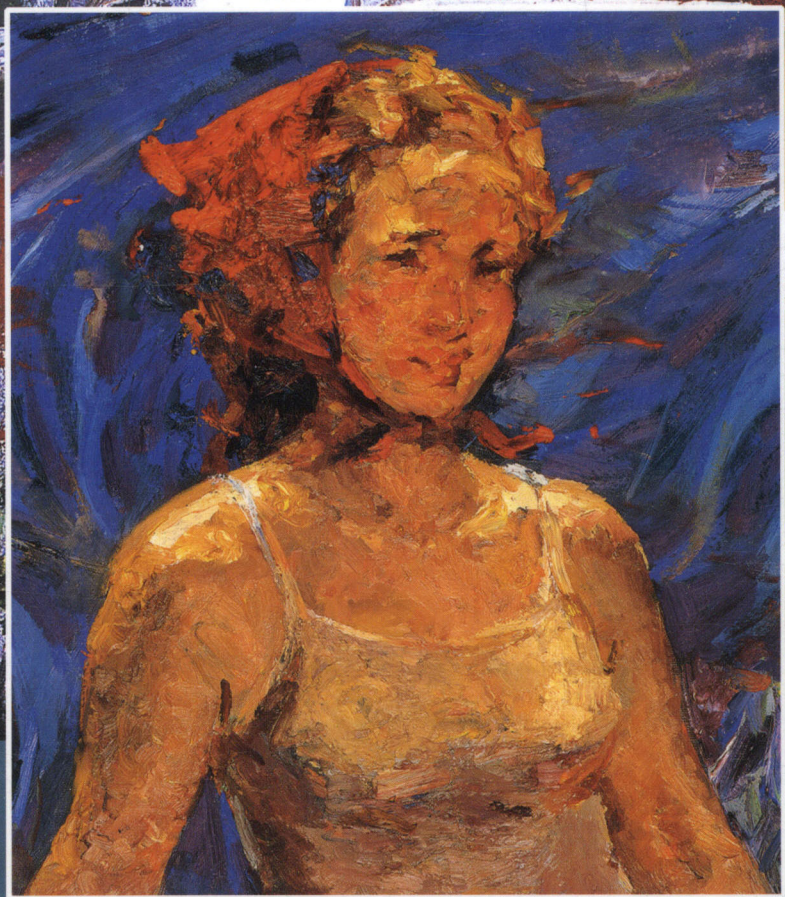
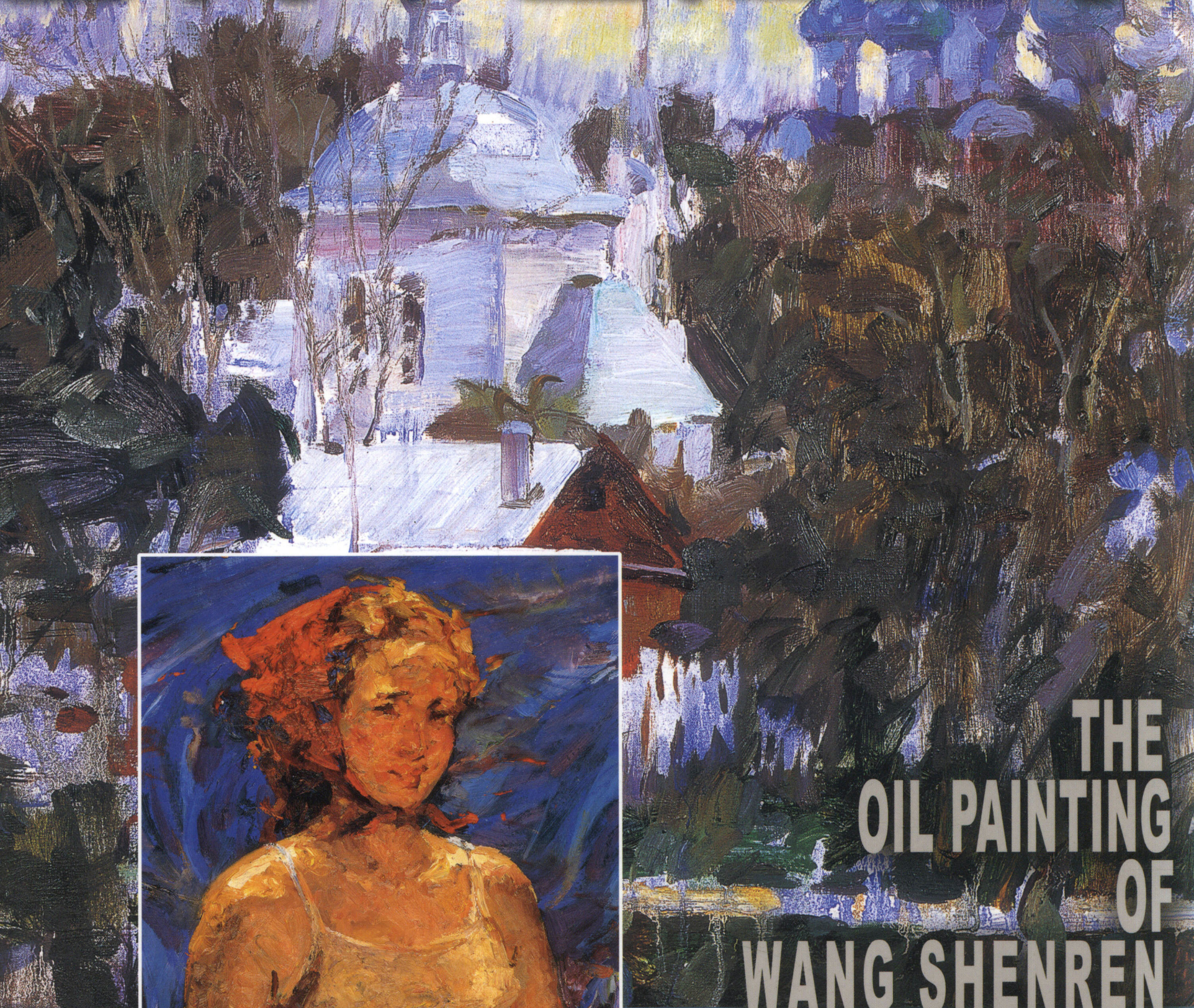


THE CONTEMPORARY OIL PAINTER OF CHINA

当代中国油画家

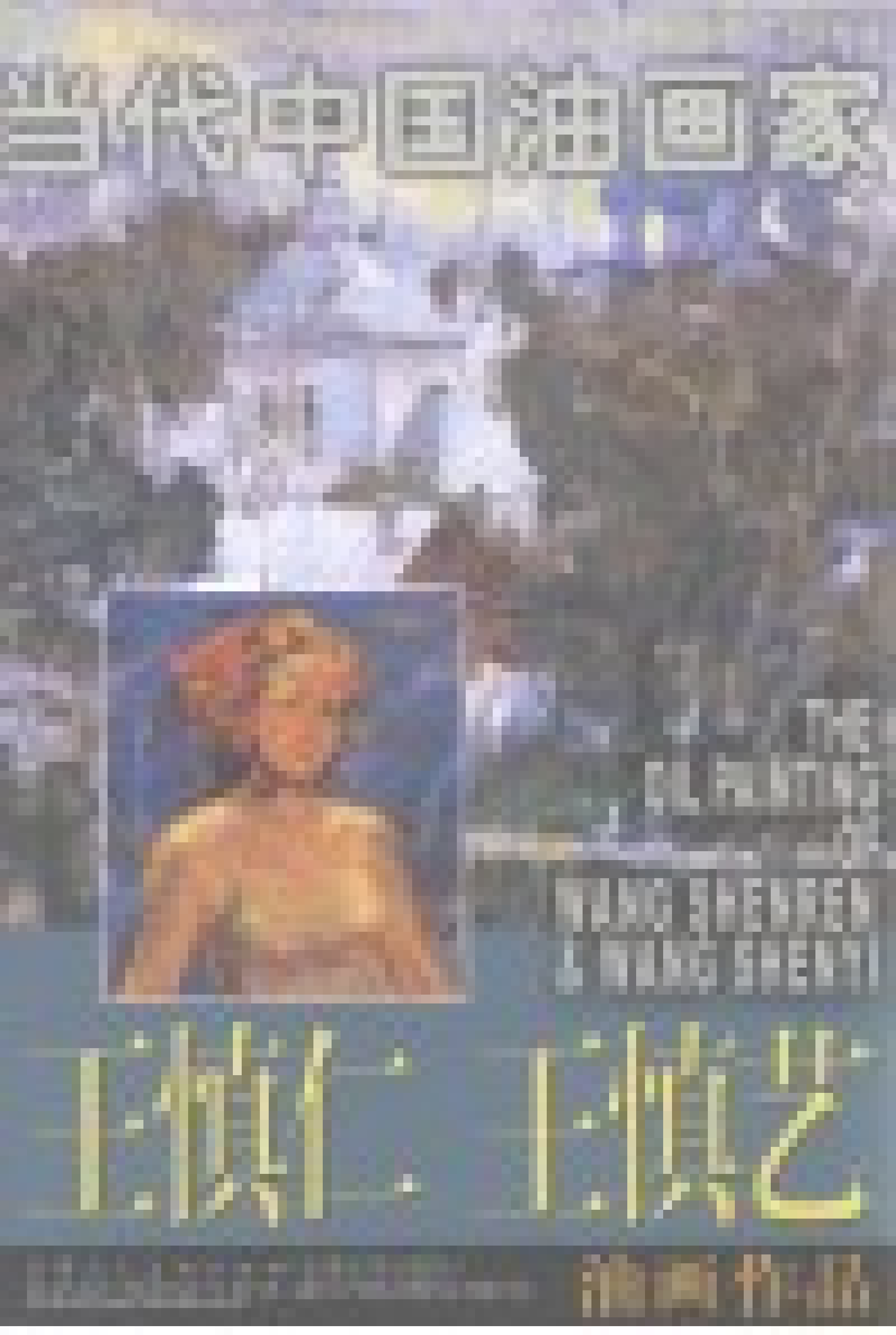


THE
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& WANG SHENYI

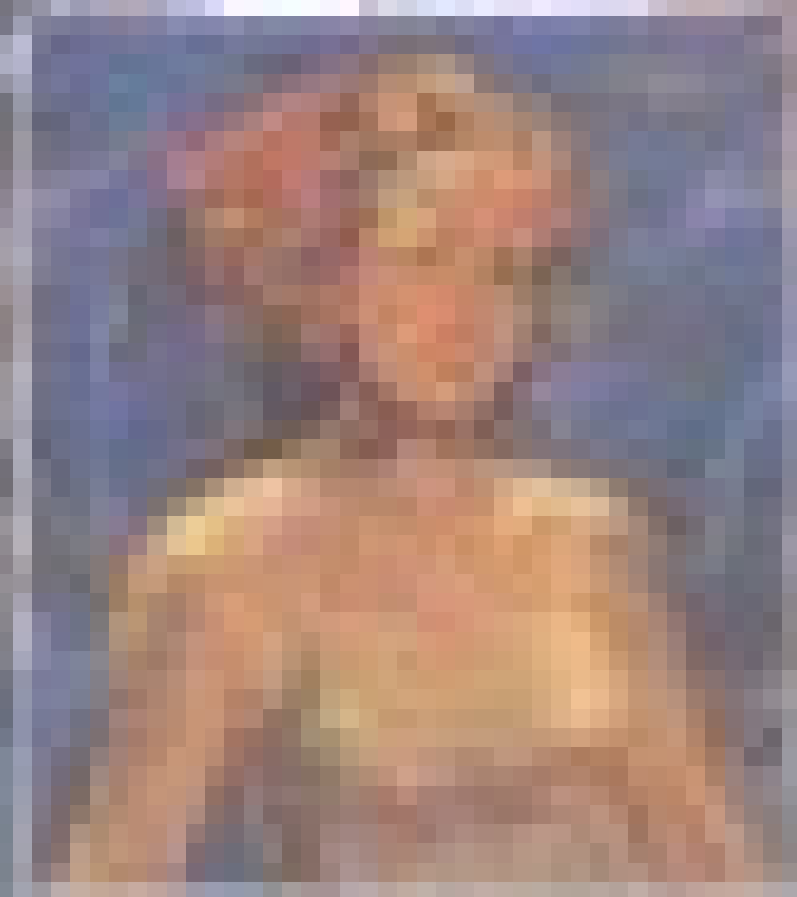
王慎仁 王慎艺

天津人民美術出版社(全国优秀出版社)
TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE
(STATE OUTSTANDING PUBLISHING HOUSE)

油画作品



当代中国油画家



中国美术学院美术考级教材
素描分册

中国美术学院美术考级教材

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艺术交流



兄弟俩在辽宁美术馆



兄弟俩在南京



王慎艺在艺术研讨会上



王慎仁在艺术研讨会上



王慎艺全家与王光英在一起



王慎艺在新疆维吾尔族人家做客



王慎仁在莫斯科



王慎艺在罗马尼亚大使馆



王慎仁夫妻在中国台湾



王慎仁夫妇与王慎艺夫妇

封底图：阿万仓草原 65cm × 80cm 1994年

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2005年王慎仁在海南

真的不可思议

——为王氏兄弟画集所作的序言

华剑壁

那是一个激情燃烧的岁月。1972年秋天，一列由边城丹东开往北京的特快列车上，我和慎仁兄靠着车厢连接处的过道上一支一支地抽着廉价的香烟。已经过了午夜，但一点睡意都没有。没有卧铺也没有座位。我们是在列车经过本溪车站前一个小时决定去北京的，因为接到省创作组的一个电话，说是我们俩人合作的油画不仅送交中国美术馆，并已经入选了全国美展。这对于我们俩年轻人无疑就像范进中举一样，有点欣喜若狂的感觉。登上列车时，甚至都没有算计一下回程的路费够不够。我本来是不抽烟的，结果呛得直咳嗽。你看看我，我看看你，喜悦之情溢于言表。为了画这幅名为《百年大计》的油画，我们一起去高炉建设工地去体验生活，甚至钻到几十米高的热风炉里24小时跟班劳动。正值严冬，火烤胸前暖，风吹背后寒。只有一个心眼，听毛主席的话，到工农兵中间去，老人家说那里是取之不尽用之不竭的艺术源泉。差不多一个夏天，一个燥热得叫人喘不过气的夏天。后来抽调到省美术馆创作组，我们每天是最早一个到，最后一个离开。吃的是玉米面发糕、白菜炖粉条。记得画送北京后要回家前，我们到一个小饭店喝了一点酒，不善酒力的我在小店里放横了，是他背我回的美院宿舍……

第二天，下了火车我们就直奔中国美术馆，因为那天是开幕式，见到许多熟人，大家见面总是一句话：“入选了？”

“入选了”。那年代画画一分钱报酬都没有，连看画展的路费都得自掏腰包，但仍任劳任怨，还美滋滋的，真是一个激情燃烧的岁月。领导剪影后，我们随着犹如过江之鲤的人流，楼上楼下转了三圈，到了中午在大厅里第二次碰头时，终于像泄了气的皮球一样，茄子了。我们经过差不多半年的努力，已经挂在美术馆里的呕心沥血之作《百年大计》在开馆前的最后一轮审查中落选了。就因为文革中的一位风云人物说了一句不喜欢的话，这消息是省美协一个画家在几年后传出来的。

打那以后，我离职进了辽东大山，以画为生，悠悠战十余载。后来去了俄罗斯、日本、美国……浪迹天涯。慎仁不久也离开了美术界，扔下画笔下海经营建筑装修30年，成了具有国家一级资质的企业的老板，开着“大奔”往来于商界。偶尔相聚，说起当年的《百年大计》，禁不住哑然失笑：我们真正的百年大计是在漫长的人生拼搏之中。

“天有不测风云，人有旦夕祸福”，改革开放大潮中的事业正在如日中天时，他得了脑出血，一度人事不省。更难的是又遇婚变折磨，所幸大难不死，从医院回来时已经是右手残疾，行动不便的病人了。多亏他早期的合作伙伴——一个小他十多岁的女友李健毅然把他接回家，从此形影相依，开始了新的人生苦旅和事业征程，最终有情人终成眷属。经过精心照料，他的状况出现了好转，并可以试着用左手画画了。2005年我正筹备去美国办画展，接到他的电话说要到纽约看儿子。于是我们两对夫妻同行，在美国中部的一个小城劳伦斯住了两个月。做客异国他乡，总有说不完的人生夜话，那是我们一生最温馨的回忆。

我们是8月完成了在堪萨斯州的画展和讲学活动的。刻不容缓地乘机飞往纽约，是一个没有星星的午夜，在拉瓜迪机场，我看到了他的儿子王阳领着一群朋友来接机。先前因为他的婚变风波，我不知道儿子见了父亲与现在的妻子李健会出现什么情况，心怦怦直跳。父子俩对视了一瞬，而后抱在一起，泪如雨下……天大地大不如父子的恩情大，我和老伴也陪着掉眼泪。而后王阳给李健敬了一个礼：“谢谢李姨多年来照顾我爸。”我心里一块石头落地，事情终于有了一个了结，一切都过去了。

王慎仁艺术简历

王慎仁1941年生于大连金州区，1963年毕业于鲁迅美术学院油画系，毕业后从事美术教育工作20余年，创作了大量的美术作品，并多次获奖。在本溪期间曾任市美协副主席，市油画协会副主席。

1985年从事建筑装饰行业至今，现任大连海王建筑设计装饰工程有限公司总经理、高级工艺美术师，大连建筑装饰设计研究会副会长、大连市建筑装饰业专家组成员。亲自主持设计和施工几百项装饰工程，多项工程被评为省、市装饰优质工程。大连海王建筑设计装饰工程有限公司是国家建设部颁发的，具有一级建筑装饰资质的企业。

2004年被中国建筑装饰协会评为“全国有成就资深室内建筑师”。在从事建筑装饰行业的同时，2001年先后在首都师范大学、中央民族大学油画研究生班学习。2007年又参加了列宾美术学院巴拉维克教授来华讲学油画学习班。创作了许多优秀的美术作品，油画《家园——1937》入选第十届全国美术作品展览，并获辽宁省金奖，油画《情结》入选第六届全国体育美术展览，水彩画《大连》入选第八届全国水彩画、水粉画展等，在美国堪萨斯大学艺术系讲学并举办联合画展。

现为中国美术家协会会员、辽宁省美术家协会会员、大连市美术家协会会员、水彩画协会顾问、中国美协敦煌创作中心委员。

在纽约王阳位于海滩大道新买的别墅楼里，慎仁面对孙子、孙女、儿子、儿媳开始了他的天伦之乐——去时代广场逛夜市，去长岛看海，去加拿大看瀑布，去华盛顿参加美国国庆盛典。因为孩子有自己的房子，有家就是不客居，我们两对老夫妻在纽约过起日子来。包饺子、炖酸菜，也常去中国餐厅吃自助餐，要不是返程机票已预定，几乎是乐不思蜀了。

从美国回来以后，慎仁无论身体和心情渐好，我在北京得知他把业务转交给妻子，自己潜心绘画，右手不方便就改用左手。2004年油画新作《家园——1937》获辽宁省美展金奖，并且入选全国美展。右手画画落选，搁笔数十年，改用左手竟然入选了，正应了大师刘海粟在海南岛的题字：“不可思议。”

因为要筹备编辑一本名人画册，我在2008年秋天赶到大连找他，他谈起要与弟弟合出一本画册。于是，我就去见了他的弟弟王慎艺。王慎艺是中国美协会员，著名人物画家，我们早就有过交往。见面后，王慎艺拿出许多在甘南的画稿，断断续续给我讲起在那里的日子：天很蓝，从来没有看过那么蓝的天，雪很白，从来没有看过那样白的雪。一切都是那样古朴单纯，又是那样丰富多彩。到处可见随风飘扬的风幡，凡是摇动的都是舞，凡是流动的都是歌，佛教徒五步一跪，数月不止，即使冰天雪地也是一往无前。他回来后用5年时间完成了巨幅油画《朝圣》。画面百余众，生动感人。

按常规作序是名人的事，况慎仁、慎艺二位均年长于我，艺术造诣也高我一筹，但作为本书的编者，我和慎仁兄弟有几十年的友谊，我确信真正读懂其兄弟艺术人生者，舍我其谁也？记得我和慎仁去加拿大尼亚加拉大瀑布时，面对那浩瀚的巨流，心潮澎湃，仰天长叹“真想再活100年”，不难看出对生活的依恋。如此一把年龄，作画依然勤奋，回国后在星海湾投建了新的工作室，每天挥笔孜孜不倦，这种不服老、不想老、不敢老的精神应成为所有艺术家的楷模。

王慎仁、王慎艺是一奶同胞，但生活的脉络却截然不同，一个是大半生在商海拼搏的企业家，一个是不为金钱所动最终皈依佛门的艺术家，真的不可思议。但有一点是共同的，就是对艺术追求的执着。

仅以此书祝慎仁兄艺术青春永存，祝慎艺兄大作早日问世……



王慎仁、王慎艺在黄山



THE CONTEMPORARY
当代中国油画家 OIL PAINTER
OF CHINA

王慎仁 王慎艺 油画作品

THE OIL PAINTING OF
WANG SHENREN
& WANG SHENYI

天津人民美術出版社（全国优秀出版社）

TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE
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自画像

Wang Shen Ren's Artistic Resume

Wang Shen Ren was born in 1941 in the city of Dalian, in northern China. He graduated from the Lu Xun Fine Arts Academy in 1963 with a degree in oil painting. After graduating, he spent twenty years engaged in fine arts educational work. He has also created many fine art works and won many awards over the years. Indeed, he was once vice-president of the City Oil Painting Co-operative when he was living in Ben Xi city.

Since 1985, Wang Shen Ren has been in the interior design business. He is the general manager of Dalian Hai Wang Interior Decoration and Design Ltd, and holds the position of senior Industrial Designer. He is also Vice-Chairman of the Dalian Interior Decoration and Design Association. He has personally managed designs for several hundred projects. Dalian Hai Wang Interior Decoration and Design Ltd has been classified by the Chinese Ministry of Construction as a top-class design enterprise.

In 2004, the Chinese Decoration Association awarded him the title of "national achievement - senior interior designer". While being involved in the design profession, he also successfully studied and graduated with an MA degree in Fine Art from the Capital Pedagogical University and the Central University of Nationalities in 2001.

In 2007, Wang Shen Ren received training in oil painting from a Russian Balawei Academy professor who came to China. He has created many outstanding works of fine art, and his oil painting, "Homeland - 1937", was selected for the tenth session of the national art exhibition. As well as this, he has won the gold medal in Liao Ning province; his oil painting "Sentiment Complex" was selected for the sixth series of national sports exhibitions; his watercolor painting "Dalian" was selected for the eighth series of National Watercolor Painting, the Gouache exhibition. He has also lectured in the US at the University of Kansas.

At present, he is a member of the China Artists' Association, a committee member for the Dun Huang arts center, and a member of the Dalian Artists' Association; he is also consultant to a watercolor painting association.

An Incredible Story

—a preface for Wang brothers

It was a very passionate era. In the autumn of 1972, Shen Ren and I were standing in the compartment corridor of an express train, smoking cheap cigarettes. Neither of us had a seat on the train, which was passing through the outskirts of the town of Dandong, on its way to Beijing. It was approaching midnight, but we were not tired. We actually only decided to visit Beijing when the train passed Benxi station an hour later, because we had received a phone call from the province's creative team, telling us that the oil painting we had worked on together had been selected for the China Art Museum, and also for the China National Art Exhibition. This was fantastic news for young people like us. When we got on the Dandong train, we didn't even check if we had enough money for our return to Dalian.

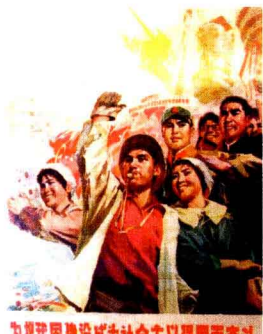
In order to do this oil painting entitled "Long-Term Plan", we had been to a building site to witness and experience real, working life; there we had seen enormous drills, several dozen meters high, and blast furnaces that worked 24 hours a day. It was a hard winter.

We only had one desire, which was to listen to Chairman Mao's words. He believed that all workers, peasants and soldiers had in them an inexhaustible source of creative artistic inspiration. After the summer, I was transferred to the provincial art gallery creative team, where I worked very hard. My team was always the first to start work and the last to leave. We had to eat cakes of leavened corn flour, fried rice noodles and cabbage.

I remember that after the painting was delivered to the Beijing National Art Museum, we went for a drink to celebrate. I wasn't used to much alcohol, but I drank too much, got very drunk in the restaurant, and had to be carried back to my Fine Arts institute accommodation.

The next day, when we got off the train, we went directly to the China National Art Museum because there was an opening ceremony on that day. We saw many of our acquaintances. Everybody we met asked us the same question: "Has your painting been selected yet?"

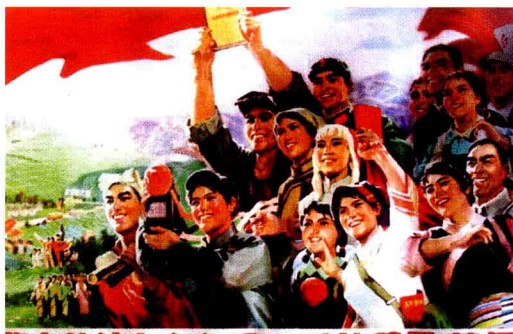
At that time, we hadn't received a penny for our painting, and even had to pay out of our own pockets to visit the exhibition, but we still did not complain. We were simply happy doing what we were doing. It was really incredible. After the ceremony began, we just followed the crowd through the exhibition. When we finally met again, at noon in the exhibition hall, we were deflated, exhausted and disappointed. We hadn't seen our painting. After almost six months of hard work on our masterpiece, we had been told that it was to be hung in the Museum's before the opening ceremony. But, apparently, when they checked our work, a man from the Cultural Revolution didn't give it a positive review. So, unfortunately, they took it down from the gallery wall. We heard all this a



为把我国建设成为社会主义强国而奋斗 (宣传画) 1976年



热烈庆祝中华人民共和国成立二十八周年 (宣传画) 1977年



伟大的社会主义祖国到处莺歌燕舞 (宣传画) 1976年



农村需要我 我更需要农村 (宣传画) 1969年

few years later from a member of the Provincial Art Association.

After that, I resigned and relocated to the mountains of Liao Dong area. For several dozen years, I painted for a living. Afterwards, I went to Russia, Japan and the USA, wandering all over the world. Shen Ren left the arts industry and decided to set up a commercial interior design business, which he did for 30 years. He became very successful financially. Occasionally, when we get together, we talk about the "Long-Term Plan" oil painting and laugh. We have had to have a real "long-term plan" in our lifelong struggles.

But then came days of ominous thunderclouds, when fortunes changed suddenly. On the positive side was the great national tide of reform and opening-up; but, unfortunately, around that time, Shen Ren had a brain hemorrhage. What made it even more difficult was that he was also going through a painful divorce. Fortunately he survived. However, when he returned from hospital, his right hand was disabled. It was his business partner - Li Jian, who is ten years younger than him - who took him home, and helped him begin a new path in his life and his career. Later, they married. After receiving great care and attention, his condition improved and he started to train to paint with his left hand...

In 2005, when I was preparing for my art exhibition in the United States, I received a call from him, and he said he would also like to visit his son in New York. So we two couples travelled to the US together. First, we lived for two months in a small town called Lawrence in the centre of the USA. There are always a lot of things to talk about when visiting a foreign country. These are the warmest memories of our lives.

We completed our exhibition and lecture activities in Kansas in August, and immediately flew to New York. On a cloudy night, I saw Shen Ren's son, Wang Yang, at the front of a group of friends who were waiting at the airport. Because of Shen Ren's divorce from his previous marriage, I didn't know how his son would react when he saw his father with his current wife - Li Jian. My heart was pounding. But when father and son met, they hugged each other tightly. Wang Yang was in tears. It didn't matter what had happened in the past; they were still a family. My wife and I were also in tears. Wang Yang shook hands with Li Jian and said: "Thank you for looking after my dad over the years." Finally, I relaxed. The matter was settled.

Living in Wang yang newly located house in New York, Shen Ren met his grandson, granddaughter, son, and daughter-in-law. Joy finally appeared on his face and so he enjoyed spending time with his family...

Then we all visited Times Square at night, went to Long Island to see the sea, went to Canada to see the waterfalls, and went to a national US celebration in Washington.

Because Wang Yang had his own house, we didn't feel like strangers living in a foreign place; we two elderly couples even enjoyed daily life there

and started to cook in New York. We made dumplings, cooked pickled cabbage, and also often went to Chinese restaurants to eat buffet-style. If we had not already had our return flights booked, we would have been reluctant to return to our homes and our responsibilities.

After we came back from the US, Shen Ren's physical and mental health gradually improved. I was in Beijing, but I heard that he had transferred his business to his wife to manage, so that he could concentrate on painting. In fact, the paintings he had done with his right hand had never won any major awards; it was only when he was forced to switch to his left hand that fortune smiled on him. In 2004, his recently completed oil painting, "1937--Homelands", won the gold medal at the Liaoning Province art exhibition, and was selected to be exhibited at the China National Art Exhibition.

In 2008, when I was preparing to edit a celebrity's art album, I went to Dalian to look for him. Because Shen Yen had suggested that his younger brother, Wang Shen Yi, could help me with it. He is another famous artist, and a member of the China Artists' Association; we had already met before. After that meeting, Wang Shen Yi took out many of his sketches of the town of Gan Nan, and talked about the days he had spent there. He said he had never seen a sky so blue or snow so white as there. Everything was so simple and so richly colorful. After he came back home, he took 5 years to complete the huge oil painting "Pilgrimage". The picture depicted a hundred people and touched many more.

According to the custom, it is the responsibility of the famous artist to write his own preface. Moreover, the Wang Brothers are my seniors. But, speaking as the writer of this book, and one who has been friends with Shen Ren for many years, I am convinced that no-one else understands his artistic life more than I do. I remember when Shen Ren and I went to the Atlas Waterfall in Canada; we looked up at the vast blast, and were choked with emotion. He sighed deeply: "I really want to live for another 100 years!" he said. It is not hard to understand his attachment to life. Even at his age, he still paints hard and diligently every day; his kind of spirit does not yield to age, and does not want to be old.

Wang Shen Ren and Wang Shen Yi are brothers, but the lives they have chosen are entirely different. One is an entrepreneur who has striven for success in the world of business for half a lifetime; the other is not motivated by money, and has become, in the end, a Buddhist artist. They are incredibly different. But they have one thing in common: the single-minded pursuit of art.

As the Buddhist saying goes: "Life is a continuation of death, death is the beginning of life, life in death, death in life, life does not die, Just like this"

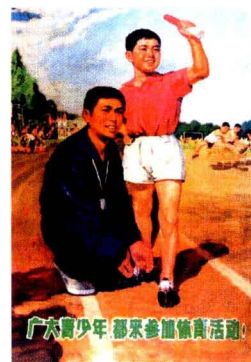
I would like to dedicate this book to the Wang brothers and to wish them many future years of artistic life, and much success.



积极参加义务劳动 加速社会主义建设 (宣传画) 1975年



为实现党的十一大提出的战斗任务而奋斗 (宣传画) 1977年



广大青少年都来参加体育活动! (宣传画) 1974年



台湾同胞是我们的骨肉兄弟 (宣传画) 1975年



小店之晨 (油画) 1978年

顺其自然

刘秉江

初见慎仁先生时，他不苟言笑，但非常用功，得到一个画画的机会，他十分珍惜。后来才得知，自下海后他很久没有提笔作画了。

在纷繁的商海争夺中，他深深地感到在物欲横流的精神萎靡的商场上，绝非是他久留之地。与一般投身商海的淘金者相比，他本来的艺术家基因始终在他心中涌动着。正是这股精神动力，使他在一时的迷茫与困惑中苏醒，他决心在步入花甲之时再做一次飞跃——回到本来的艺术天地之中。没有理想，没有悟性，没有勇气是不可能做出如此抉择的。这是只有物质而无理想的精神境界的人所不能理解的。慎仁完全懂得唯有理想的精神追求的人生才算是一个真正完美的人生。

当我站在他背后，望着他一笔一笔地在画布上运动着，想到他的精神世界，不由得生出一种敬重之情。他作画的态度是严肃认真的，怀着对美的追求，他决不理会思潮混乱，丑恶颠倒、哗众取宠之世风而保持着健康的心态与清醒的头脑。他作画的状态是轻松的：从他运笔不经意的流动与洒脱，不难看出他的心态的平和与自由，透出他对人生体验出的悟性与“顺其自然、意趣天成”的豁达。

他作画时用好奇、单纯和善意的目光凝视着模特儿，从他丰富、明快的色彩就能看出他依然年轻、依然那么热爱生活。没想到年过花甲的慎仁依旧怀着爱的感情去拥抱生活，不由得使我想到了安格尔在创作古典主义经典之作——《泉》的时候，安格尔已是七十五岁高龄的老人了。他充满欲望却又不失纯净；激情鲜活却又透着凝重。可再看现今某些人的作品——苍白、费解、故弄玄虚、故作深刻状……他们以憎恶，嘲笑的目光审视人、社会与生活。可这些竟成了当今的主流。实为现今社会之病态。

然而，可贵的是慎仁内心依旧有个明亮、纯净、清明的境界，为此我更敬重他。近几年，慎仁太努力了，无奈积劳成疾。我劝他悠着点儿吧，休息一下，把激情储存起来。把下一步的生活与创作定在自得、自在、自娱、无法与无为的位置上，岂不更好？！

注：作者系中央民族大学美术系教授、导师，我国著名油画家，教育家，全国美展评委。

画痴逐日——走近慎仁

吴云华

“视艺术为生命”是慎仁的座右铭，他独特的生存状态和事业成功发展的轨迹足以证明这句话的真实。

如果你看过慎仁的画作会由衷地感到当画家从事油画艺术即如同他呼吸那样自然和顺理成章。生长于书香门第的慎仁，自幼便沐浴和滋生着艺术的气质，但如何支配和利用这种气质却又未能尽随己愿。自1963年从鲁迅美术学院毕业后，用去了25年的时间从事美术教育事业，又经历9年的商海沉浮，直到2001年，已步入花甲之年的他毅然决然地跨入中央民族大学研究生班，拜师于著名画家刘秉江教授门下，才得以重新抄起画笔，认真真地画起了油画，应是得益于他的艺术气质和修养，抑或是天分的缘故吧，加之超常地用功，他犹如一个饥渴已久的汉子遇上了艺术殿堂里的美味佳肴，贪婪地饱餐起来，争分夺秒、虚心好学，拼命作画，终于以优秀的成绩受到导师的好评。正当他踌躇满志准备赴俄罗斯继续深造之时又突遭脑出血之祸。亏得抢救及时而幸免一劫。大手术之后醒来的第一句话竟然是：“我要画画，去俄罗斯列宾美院画画。”足见其对油画艺术的热爱已痴迷到近乎狂热的程度。他以对信念的坚定不移战胜了病魔的挑战，又一次深切地体验了为理想、为命运而战的意义和人生价值。更令人难以想象的是在他右手画画有障碍而改用左手的情况下，竟以顽强的毅力完成了大幅创作《家园——1937》一画，并参加了第十届全国美展。这件作品的成功，标志着他在艺术修养上进一步成熟和又一次飞跃。

纵观慎仁从《中国服装变奏曲》、《红绿灯》到《家园——1937》及那些生动的肖像人体习作，我们能深切地感悟到，这些作品的可贵之处在于能委婉地触动观者的心灵，引导我们深入到精神文化层面，对人性做深度解剖、对生命意义做积极地探索。丰富的见识与坎坷的境遇历练了他睿智的判断与思考。使其在自己的精神家园中永葆对崇高风尚、对真善美追求的取向。他的画风始终坚持着一种朴实、直接明了的品貌、熟练地掌握着光与影对比隐秘的表现手法。他善于将直觉中的激情、热爱、追求与理想，自由地倾注于色彩的交响与运笔的活脱、纵意上，因此他的作品极富书写和塑造性。

他热爱油画，爱色彩，感激绘画给他带来的快乐。他常以无为的心态眷恋着自己的画室里创作的那种幸福的孤单。依照自己的想法画自己的东西，不懈地寻觅着心中理想的艺术表现语言。在勤奋的自悟自省的创作实践中，不断克服校正自己的偏见，不断增长着作为一个画家所独具的各种理解力和技巧。他虔诚地追逐中外艺术大师们的足迹以引导激发自己的想象力和创造力，不断地超越着自己。

当今，我们正处在一个中国历史上最为开放，东西方文化自由碰撞激荡的开明时期。我们完全有理由相信，以慎仁的智慧与毅力、坚持自勉奋进的态势，一定会在中国油画艺术的舞台上获得更加广阔的表现空间，焕发出更加鲜活的艺术创造力，画得更加开心与畅神。

注：作者系辽宁画院副院长、辽宁美术家协会副主席。



2007年王慎仁参加列宾美院巴拉维克教授油画学习班



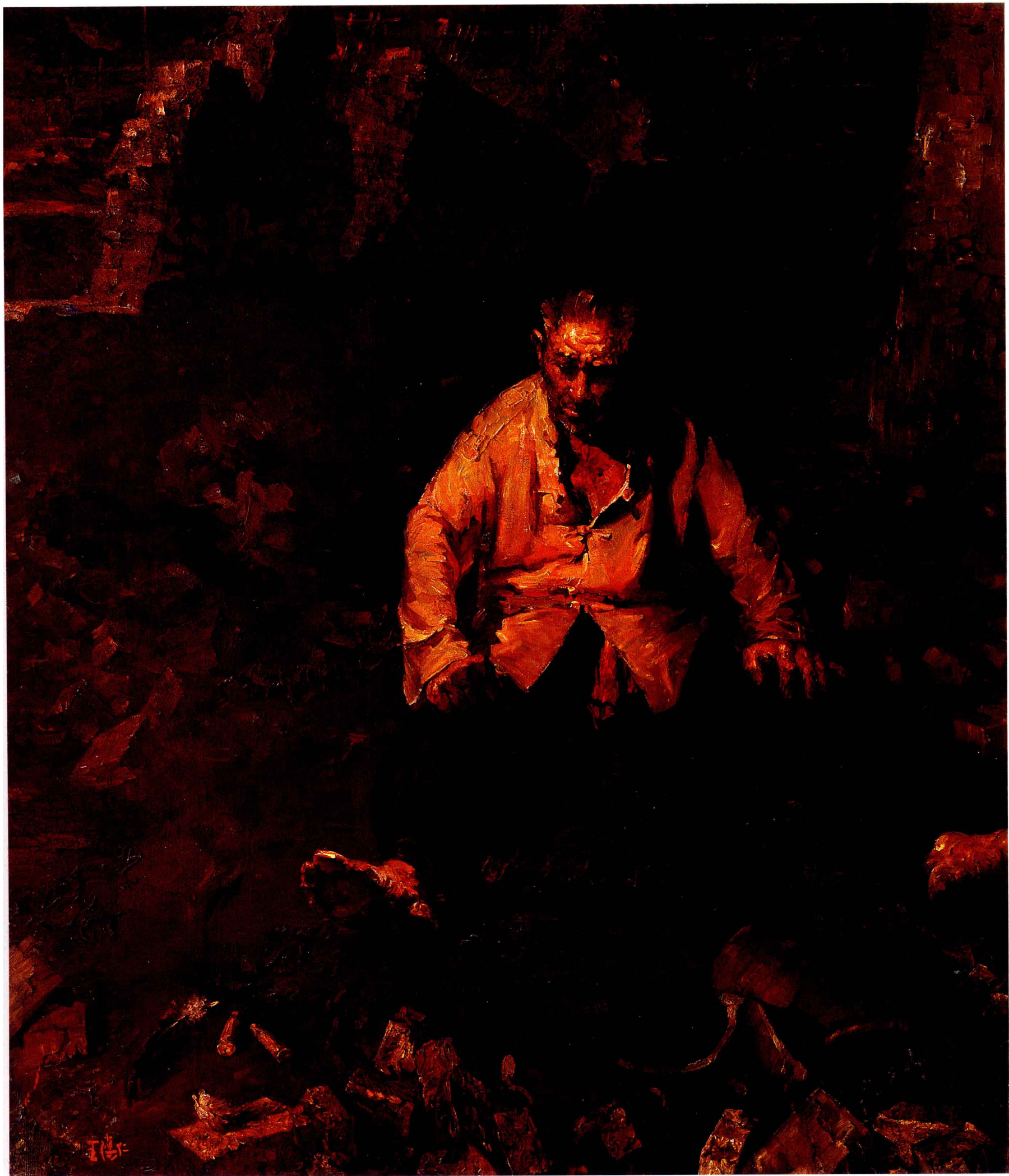
王慎仁在圣彼得堡列宾美术学院



王慎仁在工作室创作



王慎仁在莫斯科郊外写生



家园——1937 200cm×170cm 2004年 王慎仁



在全国美展上与刘大为合影



王慎仁在创作《家园——1937》



他有一双旱冰鞋 50cm×70cm 2003年 王慎仁



海货 50cm×70cm 2003年 王慎仁



美籍华人 90cm×120cm 2007年 王慎仁

瞧这一家子

华剑堃

我两次去纽约都住在皇后区法拉盛，这也不是什么巧合，在纽约的华人大多聚集在两个地方，一个是曼哈顿的中国城，再就是皇后区的法拉盛。两地有专程的小公汽往返，半小时一趟，只需3美金。你站在法拉盛大街上就和站在广州一样，全是中国人。中国餐馆、中国商店，就连国内刚兴起的一元货小店，法拉盛也随处可见。走进菜市场：圆白菜、芹菜、韭菜、土豆、黄瓜、大西瓜，连东北的酸菜都有。慎仁的儿子王阳一家住在海滩大道一栋三层小别墅里。自己家有两辆车。我和慎仁8岁的孙子小豹子经常去逛街。一路上他教我常用的单词，比如卫生间、汽车站、餐厅、大米饭、水一类在国外不能不会的单词，环境关系，比在国内死记硬背好多了。如果我也算是会一点英语的话，小豹子是我的启蒙老师。在美国学生负担很轻，几乎没作业，假期任务就是玩。小豹子总领我逛西洋景。他虽然到美国不过才两年，可对纽约了如指掌，说起大牌球星如数家珍。慎仁对孙子感情很深但不善言表，

常常抱着双臂远远望着孙子傻笑。他对我说：早年他的父亲把他们兄弟从农村带到大连，成了城里人，如今儿子王阳又把儿女妻室带到美国成了美籍华人。这是一个飞跃，从此老王家就在地球的另一边生根发芽了……

有一次他和王阳谈了半宿。第二天我俩去中央公园写生，他告诉我儿子抱负很大，不仅限于眼前有房有车，说是要努力奋斗一定要在美国干一番事业，这话我信。王阳吃苦耐劳我很佩服，有一天要改造后面的花园，需砸掉一堵水泥残墙，两个老墨（墨西哥人）忙了一上午不见效果，王阳过去举起八磅大锤三下五除二，搞定，围观者一片掌声。他领着一群华工和老墨专门给长岛的富人修整花园，因为实在，回头客不少，再加上妻子会英语，如今在华人社区也是小有名气了。不过在国外创业也有很多难处，有一次开车警察误以为他违章，因为不会英语，说不明白，好端端地把票给交了。正赶工地急需用料，妻子急忙把孩子绑在车座上直奔长岛工地。风风火火有股子劲，我看这一家子准行。本文交稿时，传来美国经济危机的消息，据说是百年不遇、很多人失业了，我最惦记的就是这一家子……突然想起慎仁那幅《千里共婵娟》的油画来。此刻王兄应当是对着大海“举头望明月”吧……

2008年于北京



王慎仁全家在纽约中央公园



王慎仁在美国堪萨斯州写生



王慎仁与旅居英国的女儿王悦合影



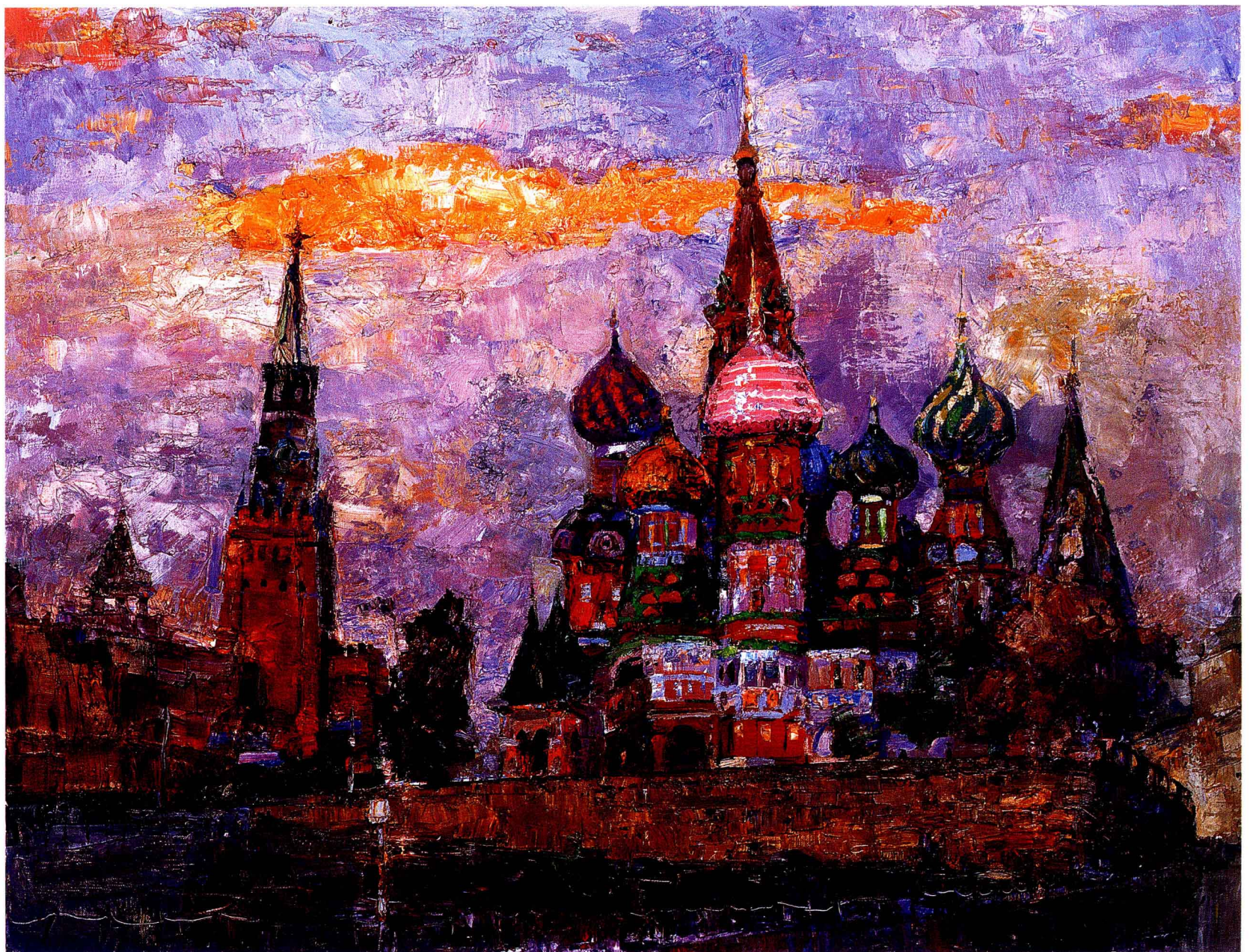
红地毯
80cm×120cm
2002年
王慎仁



千里共婵娟
90cm×100cm
2004年
王慎仁



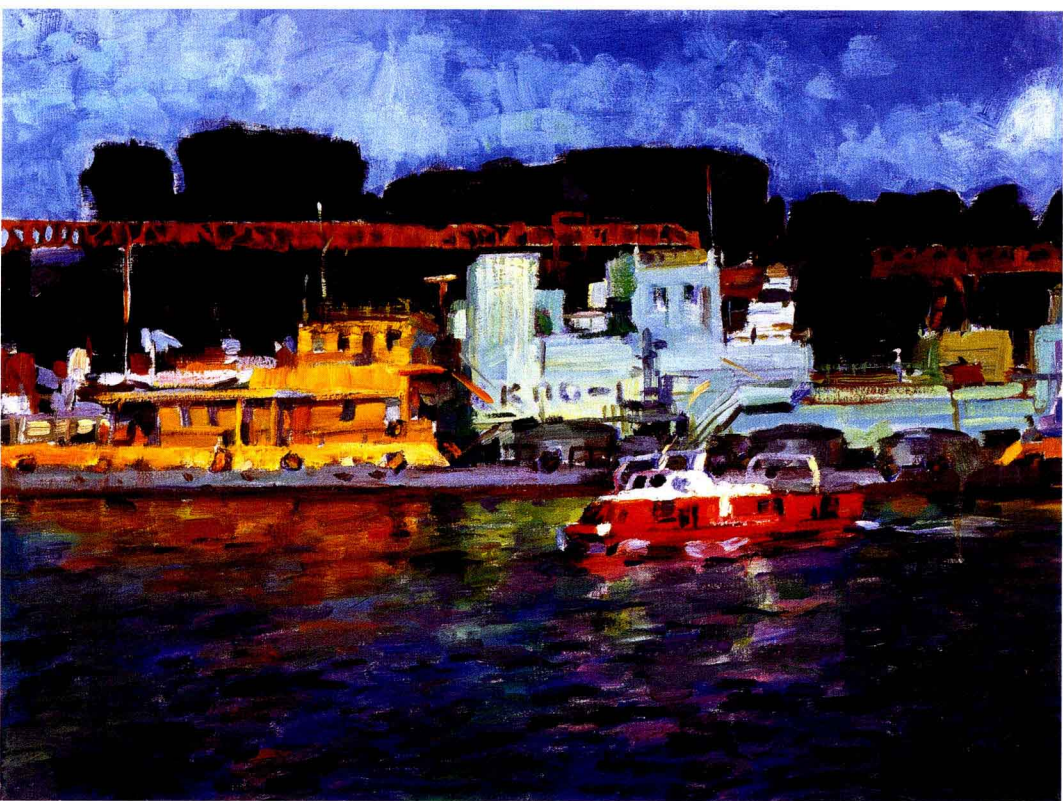
佛拉基米尔小镇 60cm×90cm 2008年 王慎仁



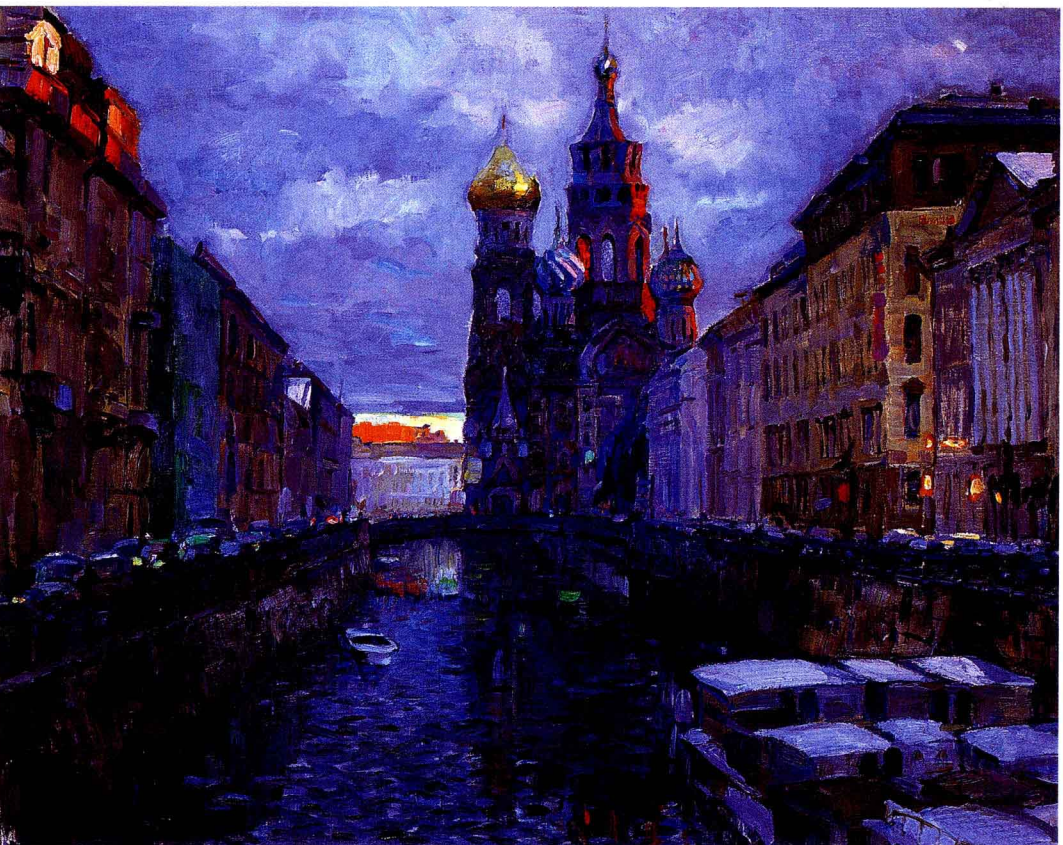
美丽的云霞 (莫斯科红场) 70cm×90cm 2008年 王慎仁



上图：莫斯科郊外
80cm×100cm
2008年
王慎仁



中图：涅瓦河上（圣彼得堡）
45cm×60cm
2008年
王慎仁



下图：滴血教堂的早晨（俄罗斯）
80cm×100cm
2008年
王慎仁



王慎仁夫妇在莫斯科吉列夫美术馆

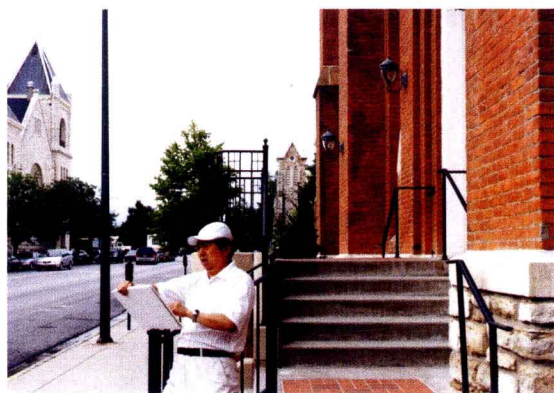
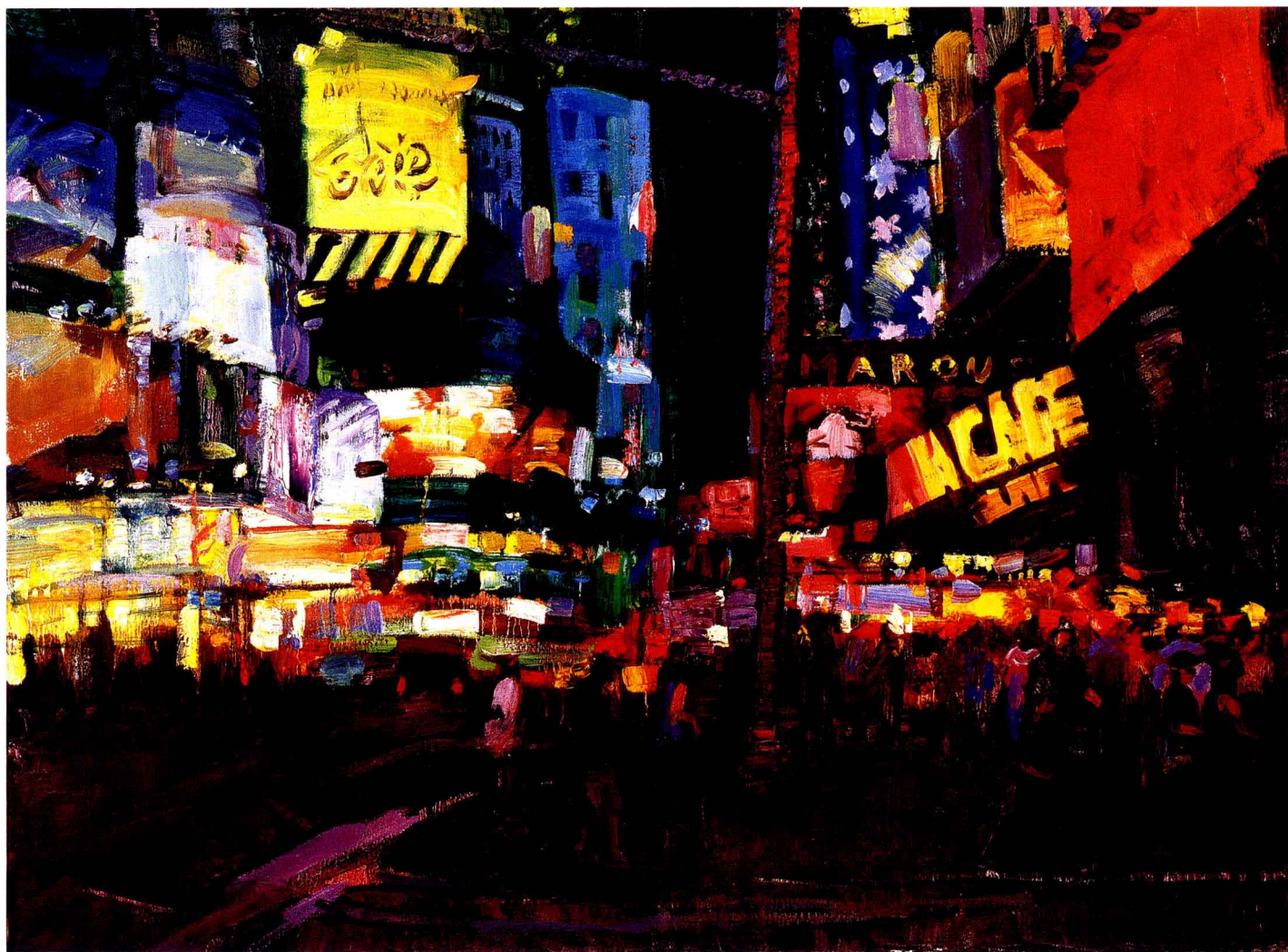


面对大师（在圣彼得堡）

曼哈顿时代广场
75cm×105cm
2005年
王慎仁



时代广场夜景（纽约）
60cm×80cm
2005年
王慎仁



王慎仁在美国劳伦斯小镇写生



王慎仁与朋友在美国堪州画廊



流淌的河
80cm×130cm
2005年
王慎仁