



LEI SHUANG 雷双



canna + calla lily + tulip + lotus + sunflower + orchid + rose

**Beyond the Sunshine** 非常花

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主编 向启雄

Editor in Chief: Xiang Qixiong

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Planning: Beijing Yataitong International Culture and Art Investment Co., Ltd.

[地址: 北京西城区前门西大街52号]

[Add: No. 52 Quianmen West Street, Xicheng District, Beijing, China]

Tel: +86-10-52023988 486-10-64824378

Fax: +86-10-63060712

E-mail: zyxuanmai@yataitong.com

设计 申占君艺术 & 设计工作室

Designing: Shen Zhanjun Art & Design Workshop

Tel: +86-10-30611168 13910962618

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Executive Editor: Zheng Liang

特约编辑 王萍

Editor: Wang Ping

责任校对 徐盾

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雷双 2005 年摄于新疆

Photos of Lei Shuang  
Taken in Xinjiang, 2005



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Preface

前言

# 雷双新画

水声中



雷双喜欢画花。花卉之于雷双，就如山林泉石之于中国古代诗人和画家，他们从自然中感悟生命的价值与力量，体验在世俗环境中不可能体验的

精神境界。开借以表现自我的心绪和抱负。十多年来，雷双一直保持着她对花的兴趣，不断地从花和花所在的空间发现过去忽略了的意象。例如她们的遗传基因和随之而来的性格、气质，她们对环境、命运的适应与反抗，还有种种由花引发的生命联想。

与当代许多画家从少年时期就开始进入专注、系统的绘画训练不同，雷双学习文学在前，研修绘画在后，但这并没有耽误她的艺术旅程。文学培养着她的艺术攀登打下坚实深厚的基础。中外文学家和画家都是她追随和交流的对象，这种追随和交流，为她的绘画增添了深厚的人文色彩。她对绘画技法和“功夫”的态度是关注，讲究而不沉溺其中。因为在她心里，与时代素朴的人文情怀和心灵感动，是艺术创作和艺术生活的动机和目的。

她越来越重视绘画的形式因素，重视寻觅恰当表达自己从自然界所获知的精神力量的视觉形式，在画面的整体色调、结构上成功处理形式的和谐与张力的平衡。按她的话说是“画面的张力与‘势’”，那就是她的“生命的能量和力度”。这种对“张力”和

“势”的重视，使她近年来的作品比过去更具力度和大气，而又又不失整体的单纯。但我们被她的作品所打动，首先是由于作品所蕴含的精神和感情境界。她总是以诗人的思路观察和思考人与自然，将色彩涂上画布只是她观察、思考的另一个阶段。也由于此，那些平凡的花卉永远处于生命发展的进程之中，永远保留着难以穷尽的神秘。她们由鲜活娇嫩到苍老枯萎，或者由明丽的朴素变向无法无天的艳丽，而画家与它们保持着同样的心灵节奏，无论是向日葵、雪莲、郁金香、美人蕉还是玫瑰，我们从绽放的花朵，从它们承受的日光与凉爽的晨夜，感受画家心灵最深沉最多样的变化，这种心灵的运动来自她对自然界多样生命状态日新月异新的感触，而不是对某一名家功夫的崇拜。雷双的艺术态度值得当代众多的中国花鸟画家借鉴和反思——因为我们的花鸟画正在丧失其安身立命的土地，轻忽了从独特的个性视角对自然的感知与思索。以艺术史已获定评的范式代替自己对生命的感悟。

近几年来，雷双在观察、思考和表现自然与艺术的过程中，幸会心灵的知音，那就是三百年前的绘画大师八大山人和石涛。雷双以他们的作品激励自己的创作，引导自己亲近自然。她描绘花朵的作品是从她“生命内部生长出来”的。如果我们用石涛的思路来看雷双的艺术，可以说是花让雷双代言而言，花融于雷双，雷双融于花，花与雷双“神遇而造化”，这恰是雷双所追求的艺术归宿和生命真谛。

# New Conceptions in Lei Shuang's Paintings

Shui Tianzhong



Lei Shuang is fond of painting flowers. For her, flowers are just like forests, spring and stories to Chinese poets and painters in the ancient times. All of them sensed the value and strength of life from nature, experienced a kind of spiritual ambit which is unavailable in the material world, and manifested their mind and ambition. For more than ten years, Lei Shuang has preserved her interest in flowers and has been discovering the images overlooked in

the past from flowers and the space around them, such as their inherited genes and the character and temperament following their adaptation and resistance to the environment and fate; and all kind of association to life triggered by flowers.

Unlike many painters in the modern times, who have been drilling in single and systematic painting ever since they were teenagers, Lei Shuang had learned literature before she started her intense study in painting. However, it has not been an obstacle in her journey of art, but to the contrary, the accomplishment in literature serves her as a stable base in the pursuit of art. Both foreign and Chinese artists in literature and painting are the objects for her communication and pursuit, by which her paintings are added with profound color of

Shui Tianzhong  
Art Reviewer  
Former Director of Fine Arts Research Institute  
of Chinese Art Research Academy

humility. Her attitude towards the skills and tricks in painting is to pay attention and be dainty but not indulge. Because in Lei Shuang's mind, what is closely related to the ages are the feeling of humanity, the shiver of the soul, the artist's creation and life's motivation and aim.

She pays more and more attention to the formal factors in painting and the visual forms which can express the spiritual strength obtained from nature. The harmony of forms and the balance of strain are achieved from the whole tone and structure of the painting. In her own words, the strain and vigor are the energy and strength of her life. Her attention to the strain and vigor makes her works in the recent years much grander and more magnificent, but also preserve the purity of the whole. However, we are moved by her works first because of the spirit and emotions contained in them. She always thinks and observes human and nature in the train of thought of a poet, and painting the colors on the canvas is just another step of her observation and thinking. As a result of this, the ordinary flowers are put into a developing course of life, reserving the endless mystery forever. No matter they are fresh and delicate or aged and withered, or they change from canty simplicity to unimagined gorgeousness, they keep the same heart beat with the painter. No matter sunflowers, snow lotus, tulip,

canna or rose, from their blossom and the sunshine they received and the dark night they experienced, we can feel the various changes in the bosom of the painter, which comes from her feelings to the changes of lives in nature instead of the admiration to some famous painter's skills. Lei Shuang's style in art deserves the reference and consideration by many modern painters of birds and flowers, because the paintings of birds and flowers are losing their living grounds. The painters overlook the perceiving and thinking about the nature from the special and individual perspective, and substitute their own realization to life with the fixed model in the history of art.

In recent years, in the artistic process of observing, thinking and manifesting nature, Lei Shuang met her bosom friend, Bada Shanren and Shi Tao, two masters in painting who lived three hundreds years before us. She encourages her own creation with the works by them, conducting herself to be nearer to nature, thus the flowers painted by her grow from the inner part of her life. If we appreciate Lei Shuang's art in Shi Tao's way, we can say Lei Shuang speaks on behalf of the flowers and gives birth to them, thus they are in accordance in spirit and united as one in form, which is just the end-result and essence of art pursued by Lei Shuang.

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# 花已非花

## ——关于雷双的油画艺术

冯博一



在我看来，判断一位艺术家作品的意义或价值在于其作品的表现是否与其自身的生存环境、成长经验和个人的或集体的记忆有一个较为直接的联系。同时，这种联系是否与当下的文化情境或文化生态有一个所谓艺术转化的对应点，以及由此反映出艺术家对现实的态度或立场。再具体分析下去，就涉及艺术家在创作中题材的选择、文化资源的利用、

媒介和话语方式等细节内容。倘若依此来评介作为女性油画家雷双的创作，可以明显地看到从上世纪90年代开始，雷双一直是执拗地向口葵、荷花、玫瑰、郁金香、美人蕉、鸡冠花等花卉为基本题材来言情展开的，这与中国传统女性绘画的样式与精神寄托有着内在联系。中国传统的女性绘画中所有描绘的场景好像没有超出其室内和后花园的生存环境，可以说是一种没有走出后花园的女性的生活经验。然而，这种特别的经验使得女性内心的私密空间和心灵活动，尤其是闲寂而无聊的私人感受和细腻而脆弱的情感体验，得到了某种极端的发育。很多有才能的女性，将这种体验抒发到诗词文字及绘画中。她们往往与花卉有着不解之缘，用笔工整精细，设色典雅亮丽，注重传达富丽、平稳、优雅的气质，与大家闺秀不露声色的教养规范一脉相承。这些具有一定精神性需求的景物，为我们提供了解读古代妇女内心情感的蓝本。但随着历史的变迁，雷双的油画显然已经完全超越了中国古代女性文化的情境。从上世纪90年代以来，个人身份的强化使得艺术创作不再是某种文化的样本，而更多地携带着丰富的个人记忆和历史细节，具有“老照片”式的仿真性。但正因为这种创作不再刻意寻求表现对象的“文化”象征意味，而强调个体记忆的丰富和细腻，因此，其文化记忆也带有很强的情感因素和拼贴的成分。作为现实大背景下个人的命运的变迁，个人经历的体验和想象是这种文化记忆的内在构成因素，它表现为对已经消逝了的、仅仅留存于个人生命记忆之中的“归属”和“精神故乡”的想象形态。也因此，这种想象带有了某种“后现代主义”的意味。所以，与其说这是雷双对花卉形象的勾勒，如《历程》、《荷·灵魂之舞系列》等作品，不如说她是在整体上被作为一种与今日个人生活血

肉相连的“成长”想象。其间，有着不再存在的日常生活的细节，有着割舍不掉的情感的关联，有着因不再现实的束缚性而显得温情饱满的文化礼仪，同时也必然地与童年、青春等生命经验联系在一起。因此，可以说雷双的油画艺术是以她笔下的花卉来实现了她的艺术理想——花已非花。

雷双的油画创作大致上说并不与现实世界发生直接的联系。如果从中国现、当代艺术史的角度考察艺术与现实的关系，就会发现有两个值得注意的倾向：一是许多艺术家始终执著于艺术对“现实”直接的投射和反映，相信现代性能够洞察生活的真相和现实本身，于是艺术的作用自然成为对历史趋向的反映与表达；二是执著于宏大历史进程的表现，执著于探究窘迫的民族和阶级冲突下的社会状况和革命激情。这两者都与中国现代性历史应对的民族屈辱和社会危机紧密相连，是中国的历史必然和中国现代性的特点之一。改革开放之后，由于社会转型所造成的中国现实本身的复杂性和丰富性，为中国当代艺术提供了可利用的充沛资源，而根植于中国现实的奇诡异观也构成了中国当代艺术具有独特魅力的原因之一。许多艺术家在创作上具有明确的现实文化针对性。作为艺术家个人所表现出的经验性存在，更多的时候常常体现出某种精神的还原，折射着艺术家的价值观和情感取向。在这种叙事过程中，艺术家们大多习惯于从现实的角度出发，在现实性的时空中寻找历时性的记忆，以一种时间对位法来测度现实的变化，并由此表明自己对这种变化的态度。这方面在上世纪90年代的中国当代艺术中最为显著的表征，也是中国当代艺术不断受到国际艺术界青睐的原因之一。然而，在这一趋向的过程中存在着令人担忧的问题，其问题的普遍性在于艺术家的创作虽然在材料媒介上有些变化的尝试，比如以装置、影像、行为等新的方式，但在观念或方法论上依旧延续的是一种现实主义思路与态度，这是中国在社会转型中出现的种种矛盾、困惑与焦虑相互纠缠的异常丰富而构成了中国前卫艺术的活跃与丰富多彩。这种对现实一对一的汲取缺乏艺术上的转化和超越，而流于一种廉价所谓当代性的体现，或陷入庸俗社会学意义上的表现，造成了许多艺术家的创作都是一种表现现实题材的视觉泛滥现象。其实，现实的

精彩往往超过了艺术家作品的视觉张力，而有些艺术家似乎缺失了在现实的形而上之艺术的超越性表现。

而雷双的艺术如果说有着某种超越，是指她都是以描摹自然花卉的种种变化来附类象形的。她艺术的虚拟空间就是真实空间中奇妙的植物隐喻性在显示着她本身的复杂经历、情感、记忆、张力。画面的缥缈的虚幻性和花卉的逼真性体现的正是她内在精神的紧张，这种紧张的压抑其实就是显示了过往经验的针对性。这里的一切毫无疑问是“过去”，但却如同自然之物的属性一样虚拟着过去。具体如各类花卉被抽象的色彩、笔触所笼罩就是她油画艺术展开的关键，尽管她不是简单地表现现实的复杂，但不过这也许反而成就了她的创作，因为远离现实使她的艺术保留了她爱情的细水长流，凸显了作品自身的神秘性。我们在观看她的作品时常常会遭遇这样的细节细节，比如她的《日食祭》、《红色书写》等等，她是从现实的个人经历中剪裁一些枝叶的片断去排遣、释怀她儿时的体验，尽管这些体验带有梦魂的记忆，所以给予并处理成有些荒诞、诡异的花卉中。从这一点来说，她又是非常真实的，她真实地表现了梦魂状态下的内心世界，可谓是一种在内心折射的抽象现实。这不仅是表现了人与社会的变迁、时光的流逝，更重要的是再现了人世的沧桑。依此来关注现实大背景下个人的命运，或许也导致了观看者种种认同的伤感情怀。雷双的“花卉”还有着一种“芳香”，她的《悼·向日葵系列》、《天地悠远》、《盛开系列》等来自于她对人情感的眷恋、来自于人的精神，尽管很多时候，人本真的情感都被割割、都被突如其来地社会动荡转变所淹没，但它还是固执地存在、生长，如同雷双油画中各种花卉和缠枝的灿烂、诡异、污浊，显得异常的丰富、却又仿佛暗示着她在现实困境中的一种遣怀、忍耐、坚守、抵御和希望。

# Beyond the Image of Flowers

—On the Art of Lei Shuang's Oil Painting

Feng Boyi



In my opinion, when we evaluate the significance and values of an artist's works, we should consider whether there is an obviously direct connection between the works' representation and the artist's living environment, his growing experience and his individual or collective memory. At the same time, another aspect that should be considered is whether there is a so-called corresponding point of art transfer between such connection and the cultural situation of cultural ecology at that time as well as the artist's attitude and standpoint towards real life reflected from this. Following this, a more detailed analogy will be related to very specific aspects in the artist's producing process, such as the choice of theme, the utilization of cultural resources, and the manner of medium and expression and so on. Judging on these, we can see clearly that the works of Lei Shuang, a female oil painter, have concentrated pertinaciously on sunflower, lotus, rose, lily, carnation, and cockscomb and some other flowers which are taken as the basic subject to express feelings ever since the 1990s. This is closely related with the manner and spiritual balm of Chinese traditional women, the scenes delineated in whose paintings unlikely go beyond their chambers and the gardens. If can be regarded as the living experience of women who never walk out their gardens. However, this special experience allows the women's inner personal space and spiritual activities to grow exceedingly, especially their lonesome private feelings and their frail and fine sentiment. And many talented women express such feelings through poems and paintings. They always tend to chose flowers as their object in their paintings, which are quite fine and thin in skill, bright and elegant in color, making effort in achieving the temperament of abundance, placidly and elegance, which come down in one continuous line with the underdemonstrative breeding criterion of the young ladies in a noble family. These spirituality-required scenes provide us with an original version to comprehend the inner world of the Chinese women in the ancient times. However, with the developing and variance of history, Lei Shuang's oil painting works apparently have surpassed the cultural situation of Chinese women in ancient times completely. Since the 90s in last century, the emphasis on

the individual identity has been changing the role of artist work as a stylebook of some specific culture to the imitation of reality which taking on the rich personal memories and historic details, just like the old photos. Because this kind of production does not pursue intentionally the cultural representation, but emphasizes the abundance and fineness of individual's memory, thus its cultural memory is characterized by many sentimental factors and subdued ingredients. As the variance of individual's destiny in the background of reality, personal experience and imagination is the inner element of this cultural memory, which manifested as the past imagined description and spiritual birthplace only in individual's memory. And because of this, this kind of imagination takes on some characters of postmodernism. So, it's better to regarded her works, such as "Course of life" and "Lotus - Soul Dance" as the imagination of growth which are closely connected with people's life nowadays, than simply take them as Lei Shuang's description of flowers's images. In her works, there are details of daily life which does not exit only matter there is emotional relevancy which can not be parted with, there is cultural amenity which seems warm and plump in the absence of real bondage; and these certainly are connected with the living experience of childhood and youth. So we can say the art of Lei Shuang's oil painting is the realization of her dream of art with this flowers under her paintbrush - flowers are beyond the images of flowers.

Generally speaking, the works of Lei Shuang are not connected directly with the real world. Considering the relationship between art and reality from the point of Chinese modern and current history of art, we will notice two remarkable trends: many artists, who believe that modernity can appreciate the fact in life and reality itself, adhere to the direct projection and reflection of art on reality, thus the function of art naturally becomes the reflection and expression of historical trends; While some other artists going to the manifestation of the macro progress of history, in replication of the social situation and revolutionary positions in the pressing notions and class conflict. These two trends, which are closely related to the nation's humiliation and social crisis in China's modern history, are the necessity of Chinese history and one of the characteristics of China's modernity. After reform nation and open policies carried out

In China, the complexity and enrichment of the country's reality itself provide Chinese modern art with available and abundant resources. Meanwhile, the astonishing and rare views which are rooted in China's reality constitute one of the elements in China modern art's glamour. In the process of producing a work, many artists hold a clear pertinence on the real culture. The experiential existence which is exhibited by the artist as individuals, more often embodies the revivification of some kind of split, reflecting the artists' view of value and trapism of emotion. In this kind of narration, most artists are used to start from the point of reality. They search the historical memories in the real space-time, and measure the change of reality with the counterpoint of time, basing on which they indicate their attitudes towards the change. This has ever been the most prominent characteristic in China's modern art in the 1990s, and it is also one of the reasons why China's modern art can win favor from the circle of national arts. However, there are some upsetting problems in the process of this trend. Various material mediums are tried by artists in the process of producing, for example some new ways, such as equipment, video, behavior, etc., but the thought patterns and attitude of realism are still employed in the conception and methodology. The one-to-one copy from reality lack transform and transcending in art, tending to be some cheap embodiment of the so-called contemporary age, or plunging into the representation from the perspective of philistinism sociology, results in the vision flowage in the works of many artists which all concentrate on the manifestation of the theme of reality. In fact, the glamour of reality always are beyond the vision's tension of the artists' works, but some artists seem lacking the transcendentalism representation of art's exceeding-experience basing on the form of reality.

On Lei Shuang's art, if there is some kind of exceeding-experience, it refers to that she paints by describing the diversification in natural flowers. The dummy space in her art is the manifestation of her own complex experience, emotion and the memory's tension through the metaphorical nature of the wonderful plants in real world. This illusory characteristic of the picture and the verisimilitude of the flowers are the embodiment

of her inner tension, whose oppression actually shows the pertinence of her past experiences. Undoubtedly, all those images in the painting belong to the past, but they can give us an illusory past with the property of substance in nature. The key element in Lei Shuang's oil painting is to paint the various real flowers with abstract colors and brushwork. She did not intend to show the complexity of reality in a simple and direct way, which on the contrary may be helpful to her works, because away from reality, her art maintains the fine details about her emotion and presents the mystery of the work itself. When we appreciate her works, such as "Eclipse Sunflower", and "Red Writing", etc., we can see that she release her experience in childhood by choosing some past experience in reality, though these experience is related to some nightmare-like memories and manifested in dreary and strange flowers. From this point of view, she is very true, because she show her inner world in the state of nightmare, which can be regarded as the abstract reality reflected from her heart. This embodied not only the change of human beings and the society, the passing of time, but more importantly the reappearance the hardship in the world. In this perspective, the attention to individual's destiny in the big background of reality results in self-identity of the appreciators' sad mood. The flowers painted by Lei Shuang have some special fragrance, because they are sentimentally attached to human feelings and come from human's spirit, such as "Magnificence-Sunflower Series", "The Heaven and the Earth", "Blooming Series" and so on. In many times, the genuine emotion of people is suspected and flooded by the sudden social turbulence, but it always survives and grows toughly. Just like the effluence and strangeness of flowers and branches in Lei Shuang's oil painting which seems externally abundant. While they seem showing her endurance, perseverance, withstanding and hope.



她的人生体验的深邃。震动起她无以名状的人生感触。这是一种由丰富的生活经验所赋予的心理真实。但是它确实是由艺术作品的形式结构所引发的。这种形式正是打动画家并且感染我们的关键所在。有论者将雷双笔下的花卉称之为“从物到造物”。在雷双的高室中有许多花无声地存在了许多年。它们作为物体的物质分子结构还存在。但其生命的湿度与体液的流动已荡然无存。但在雷双的笔下。它们又一次获得了生命的明艳与亮丽。雷双在存在中画出了虚无。又在虚无的表达中使我们触摸到了许多难以言说的生存状态。这种难以言说的东西常常使我们感到迷惘。同时也使我们具体而微地体验了人的生命的真实存在。

概言之。雷双的创作状态。是以画布上的内在和谐对抗画布外的破碎世界。在孤独与专注中获得精神上的自给自足。从而保持自我的内心独立与完整。她时常沉浸在画面结构的诞生过程中。同时也就沉浸在生命成长的快乐中。这就是在生命的流逝中感受和品味自我实现的快乐。而不去考虑过程之外的得失与荣辱。雷双的绘画又不是那种一挥而就或索然无味的平涂。也不是古典绘画的多层次渲染。而是在反复的涂抹中。积淀出凝重的笔触与色痕。我们从中可以看到画家游移的思绪被重复地捕捉。像有一只双蘸满颜料的手在黑暗中抚摸一面古老的墙壁。她的许多作品具有这种自发性的力量。即持续不断地在画布上探索。色彩层层叠加。互相穿插。无法而法。如同中国传统水墨最后一位大师黄宾虹一般。夜行于群山之间。偶然窥见天际闪烁的曙光。如同神启。

这种自发性的力量。来源于雷双自发的艺术创作方法论。即她的绘画。具有心物相遇。物我两忘的直接性关系。也可以说是一种现象学的表现方法。正如贾柯蒂斯所说。他只摹写眼前的东西。避免先入之见。手中的刀笔仿佛听从物象的诉说。在潜意识或者是无意识中完成形象的生成。她常在画室中面对眼前的静物沉思。有时半天也不画一笔。在中国古典画论中。这大抵是一种“坐忘”与“心斋”的状态。相看两不厌。只有敬亭山。

与时下许多青年画家的视觉资源大多来自影像和复制性图像不同。雷双的作品。虽然有一部分来自于写生性的手绘。但其中

有着许多文学性的想象和诗意的感伤。在某种意义上讲。雷双属于古典典型的画家。即诗中有画。画中有诗。强调艺术的想象性与象征性。雷双作品中的意象具有某种体味生命苍凉后的热烈低吟。犹如“独自一壶酒。凭栏望江南”的悲怆情怀。虽然与戴望舒的《雨巷》那种紫色阴柔的惆怅意蕴不同。但她常常具有一种出神离魂的移情状态。总是将自我与笔下的花卉融为一体。花非花。雾非雾。花似人。人似花。一如庄周梦蝶。不知身在何处。所以她的作品能够得到一些著名文学评论家的激赏也就在情理之中。

在当代女艺术家中有她这样广泛的文学阅读。这种阅读不是理性的知识信息的记忆。而是与个人生命体验相融合的感觉感悟。随着年龄的增长。她日渐喜欢贾柯蒂斯的雕塑与里尔克的诗歌。前者的孤独与后者的忧伤。都深刻地揭示了现代人在世俗繁华之后感受到的徘徊存在的虚无。她笔下的花卉。有过热烈地交织与相拥。也有过惊艳的开放与茂密的繁盛。但在这一切之后。它们有的是独立寒秋的清傲。和在超越世俗的喜悦中的安然静观。

想要清晰地分析和表述雷双的艺术是相当困难的。这与雷双的平易近人。坦诚相见正好相反。在她的作品中。有着太多的人生体验与艺术感悟。她画作中的色彩是如此丰富。层次是如此厚重。这正如雨果所说。比天空和海洋还要大的是人心。可惜的是雷双从来没有将自己的心灵用样式化的风格来加以修饰和遮盖。在她那些充满激情的花卉中。我们可以感受到永远的生命冲动。对真与爱的永恒追求。

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