

The background of the cover is a traditional Chinese ink wash painting of orchids. The painting features several slender, dark ink stems that curve and branch out across the frame. At the ends of these stems are clusters of small, five-petaled flowers, some in full bloom and others as buds. The ink is applied with varying thickness and texture, creating a sense of depth and movement. The overall style is minimalist and elegant, characteristic of traditional Chinese literati painting.

吴小雨画集

吳心雨魚集

心雨題



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On Drizzle Wu's Paintings

Xu Qinsong

It's a piece of good fortune that Drizzle Wu, a young artist in traditional Chinese flower-and-bird painting, has currently published an album in which a series of his new works have made us to look at him with new eyes.

Traditional subjects such as plum blossom, orchid and bamboo are the main objects in Wu's paintings which have a clean and serene atmosphere of culture. There are no scattering shapes and extra strokes in his picture, and the composition is well-balanced, nor are there any weirdness, roughness and deformed exaggeration. In an aura of serenity and simplicity, the combination of cultural tradition and spirit give people a sense of beauty full of meaning.

In art history there appeared quite a few masters including Zhu Da, Wu Changshuo and Qi Baishi, who were extremely good at painting such traditional subjects as plum blossom and orchid. So it is very difficult to make a breakthrough in this field. However, the most valuable thing in Drizzle Wu's works is his spontaneity without any vulgarity.

Apart from the above mentioned, I especially stress on the naivety shown in his paintings. Unlike the cold and vigorous style of Zhu Da, the boundless sense in Wu Changshou's painting and the vigor and proficiency in Qi Baishi's work, Wu's naivety can be transformed into a quality that is different from others.

Now we can further explain the feeling of naivety. Art cannot exist without feelings originating from our response to the nature. Artists cannot only see the images, but also feel them. Take Zhen Yunchao (an artist of Song Dynasty) for example, when he drew a grass-and-insect painting, he would "put the insects in a cage for watch, then put them on the grassland to make further observation." The moment he began to depict on the paper, he could hardly distinguish himself from the insects. This process is in fact a fusion of the subjective ideas with the objective existence, which will make art works powerful and moving.

There are three weak points with contemporary Chinese flower-and-bird painting creation. The first is eccentricity with no contents; The second is conforming to the old rules without any innovation; The third is too meticulous to show any artistic expression. Concerning all these, we'll be moved by the unaffected and unsophisticated works by Drizzle Wu.

It's obvious that the spirits and aesthetic character in Wu's paintings are the result of many years' cultivation and practice. We believe that with his perception, his confidence and ambition as well as his passion for art, we will see more and more colourful works by him in the future.

Xu Qinsong

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天趣、天真、天成

许钦松

中国画画家吴小雨，近期选出一批新作，结集为册，是为幸事。他能有今天的成绩，令人为之欣喜。

小雨的花鸟画多是梅兰菊竹的传统题材，展示欣赏之下，有一股股清新而幽雅的文化气息扑面而来。他的作品画面构图趋方，近距离取景，气势略见温厚、浑圆，平静心态写出，简约率真，没有庞杂纷乱的物象和多余的措置，没有险奇失重的构图，也没有怪异、粗笨或过分变形夸张，在一种清逸淡远、纯真天趣的氛围中，蕴涵着文化传统和文化精神的融合，给人们一种意蕴深广、灵动飘逸的精神性的美。

梅兰菊竹这类传统题材，历代有许多名家高手为之，近现代更有八大山人、吴昌硕、齐白石等大师，要在这类题材上有所突破决非易事。小雨作品的可贵之处，在于他保持着心境的纯真，用他的真情真趣浪漫天真自然挥写，天成意合，抵却一切造作狂放之匠气、俗气，获得一种真纯的精神境界。

小雨的花鸟画作品除以上所述之外，我还特别看重作品中显露出的那几分难得的天真，天真得使人动情，在不知不觉中会意于心，情意相融，它不是八大山人的冷逸和奇峭，不是吴昌硕的苍浑和老辣，不是齐白石的圆厚和雄拙，它是一种可以升华为品格的资源，是吴小雨花鸟画有别于其他花鸟画家的本质所在。

说到此，我们就把天真这类情感因素推至一个高度。任何艺术是离不开情感的，情感源于对大自然的触发和切入，画家在大自然中找到了情感的切入点，移情于物，物我两忘，画家不仅感悟到艺术的意象，也感悟到一种艺术的境界。宋·曾云巢画草虫：“取草虫笼而观之，复就草地之间观之，于是始得其天，方其落笔之际，不知我为虫草耶？虫草为我耶？”这种物我转换的过程，实际上就是主观情意与客观物景自然的相互交融所生发出来的情感过程。正因为有这种情感的切入和升华，才使得艺术品产生感人的力量。

时下花鸟画有三大弊端：一、过分狂怪而无内容；二、死守陈规越不过古人雷池；三、精工制作缺乏艺术表现力。鉴于上述状况我们再细细欣赏小雨的花鸟画，我们为他的艺术语言的纯化和净化所带来的那种“天成”的、毫无雕饰的意趣所打动。自然含蓄，淡雅秀逸，文质彬彬，一切是那样的自然，不拘束、不造作、不玩异、不张狂，让真纯充盈在他的笔墨世界里，让一泓清逸之气直扑你的胸襟，让我们的胸怀为之酣畅。

由此可见，小雨花鸟画所涵咏的种种精神品格和美感特征都离不开小雨自身多年来的修养和实践，可以相信，有他这种对艺术的虔诚和挚爱，有他这种自信和执着的追求，有他这种勇于创新的精神和智慧悟性，不久的将来，他的花鸟画将呈现出更加斑斓多彩的广阔天地。

辛巳年新春于枕流居

（许钦松，广东省美术家协会副主席、广东画院副院长）

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春意盎然 庚辰小雨





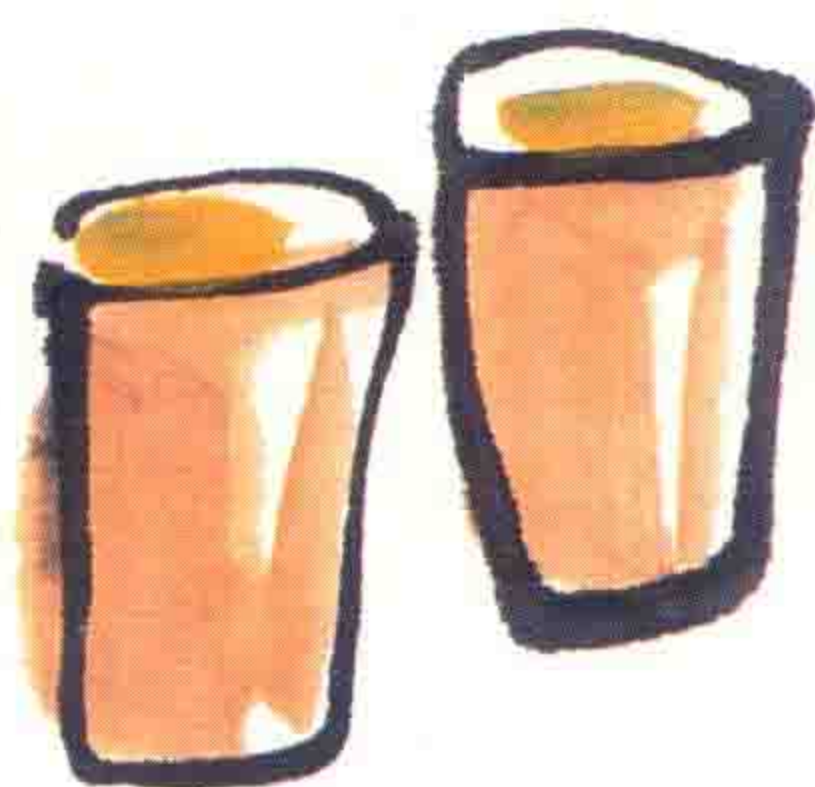
二 梅鶴圖 69x69cm 1997 Plum and crane



古香古色丁丑夏九月中秋小



昨日重陽風雨中
酒中又過一年秋
戊寅
二月
小雨
寓於
羊城
雅居



春色滿園丁丑深秋小雨歸於雅居



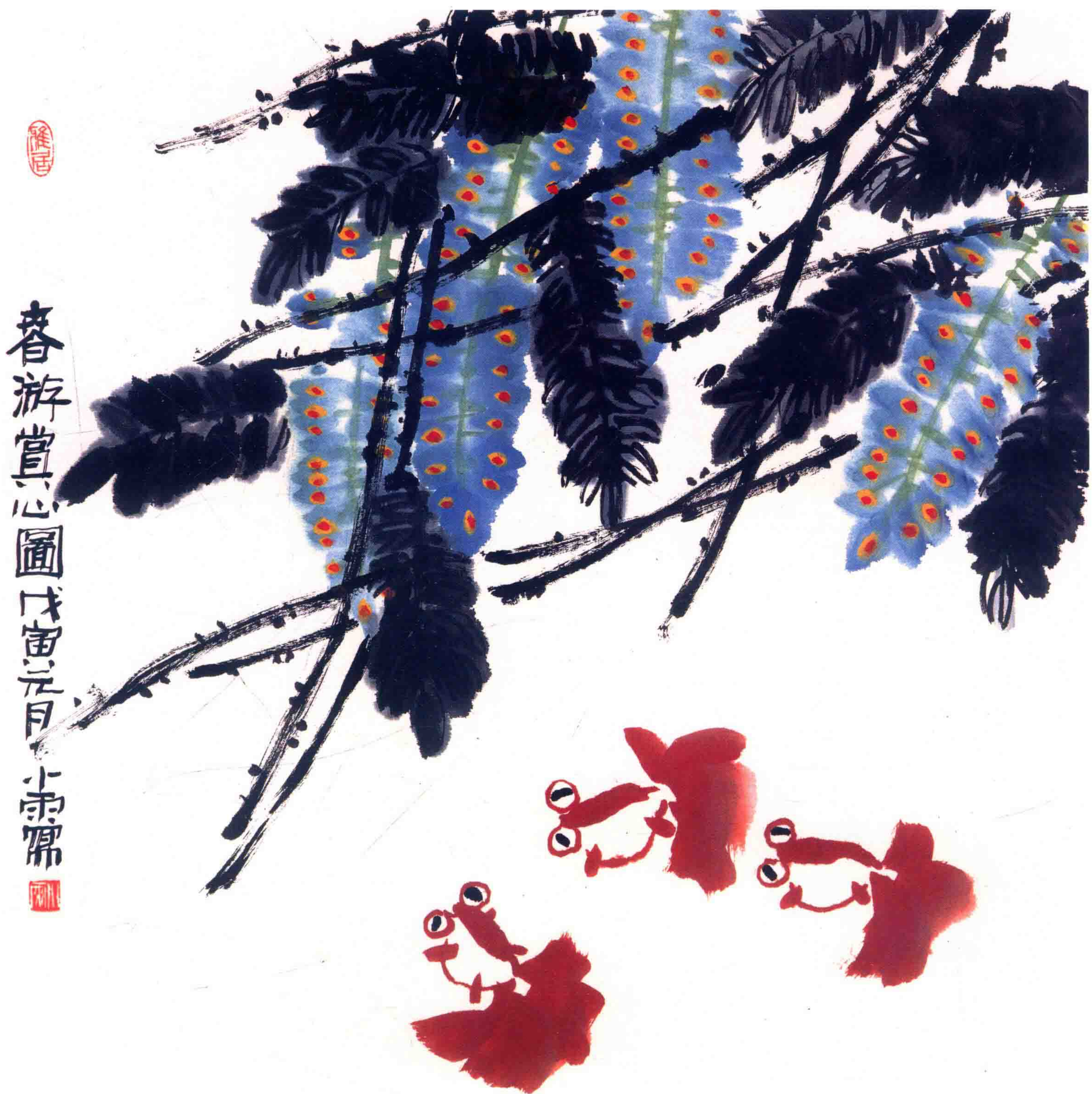


清供戊寅二月



小東寫







八映日 69x69cm 1998 Sun reflection

翰墨寄情

庚辰春
小雨
畫

室不在豪華有藝則高
小雨又戲題

