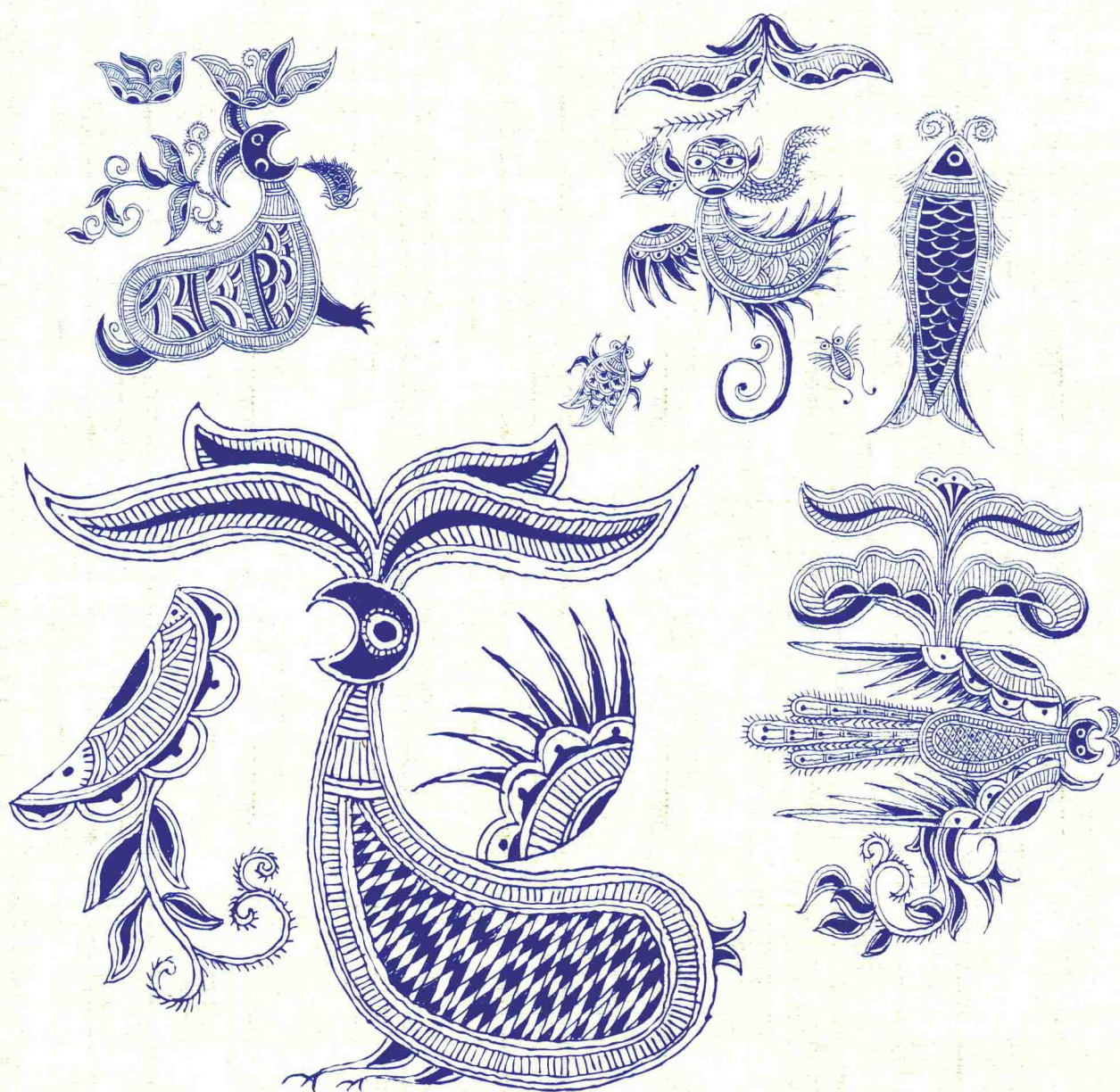




蓝花叙事 Blue Flower Narrating 王小梅 王建萍 著 By Wang Xiaomei, Wang Jianping

贵州教育出版社

蓝花叙事 — 丹寨蜡染从村落走向世界的探索

Blue Flower Narrating - Danzhai Batik from a Small Village to the World

王小梅 + 王建萍 著

By Wang Xiaomei, Wang Jianping

资助 > 花旗银行

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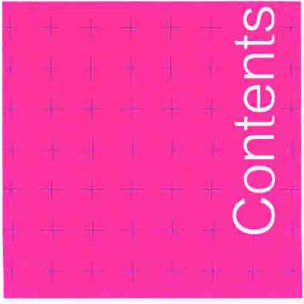
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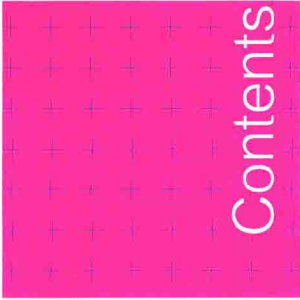
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人类进入当代社会，永不停息的变化成为周遭世界最显著的特征。当我们的生活伴随着现代生活方式和审美取向的改变而开始出现趋同、类型化时；当我们的生存状态正逐渐缺失个性和人文特质时；当我们的内心理想与现代文明不断冲撞而不堪重负时，我们更加渴望与追求能够充分舒展自己个性、保留本土文化与传统、实现人与自然和谐共处的生活理想的可能。我们的心灵希冀通过艺术来疏导现代社会制造的种种压力，通过艺术的参与和互动来实现情感的平衡。正是在这样的背景下，手工制作的意義又被重新发现。

越来越多的城市人渴望回到过去的时光，通过重现那些现代工业化产品无法取代的传统手工制品，浸润在古老手工艺术之中，来汲取符合心灵和精神需求的一种文化源泉，让自己那些深埋在心底的、经久不衰的古老情怀，可以在世代相承的手工艺中得以释放和彰显。从而，再次思考、欣赏、保护，重拾这些古老遗产背后深厚的文化价值和精神意义，成为当代人逃离高度物质文明压力和缺乏灵性生活环境的一种方式。

与此同时，那些世代生活在乡间的手工艺人们，却被外面纷繁变化的世界所吸引、困惑着。市场经济带来更多的机会和挑战。一方面，他们渴望自己世代相承的手艺可以被这个日新月异的世界所认同，转化成价值，被更多人所欣赏；另一方面，他们也希望可以将祖辈精湛的手艺保留下来，给子孙后代传下去。然而，理性的现实却把他们心头对古老艺术的执著一天天动摇、摧毁……

丹寨是贵州省黔东南苗族侗族自治州一座民族风情浓郁的小县城。这里属于云贵高原向湘桂丘陵的过渡地带，以喀斯特地貌为特征的自然风光雄奇险峻，秀丽宜人。有苗族、侗族和布依族等多个少数民族世居于此，民族文化资源异常丰富。这里也是我国苗族人口最为聚集的地区之一，素有“苗疆腹地”、“苗族的大本营”和“民族风情博物馆”之称。

生活在丹寨的苗族拥有几百年制作蜡染的历史。在贵州蜡染几大支系中，丹寨蜡染素以构图精美、图案古拙、题材丰富和工艺精湛而自成一派。过去由于地域偏远，丹寨蜡染养在深闺人未识。改革开放后，丹寨蜡染吸引了越来越多外界关注的目光。丹寨蜡染技艺曾跟随这里的民间艺人一起，走向世界各地巡回展演。所到之处，无不引起世人对苗族悠久文化和高超蜡染技艺的惊叹。

丹寨蜡染具有一种独特而质朴的美丽，第一眼往往不会给人惊艳的感觉。然而你若仔细审视那些古老的“蓝花”图案，一种浓郁的、清新的、不喧闹却又极具震撼的美感就直入心底。世世代代以来，丹寨的苗族妇女用手下的蜡刀表达着对生活的热爱，记录着自己民族古老文化与传统的记忆。一幅幅绽放在蓝色蜡染布上精妙的图案，就是一个个浓缩的美丽故事，在细细讲述着苗族人的历史、现状和对未来的期盼。

在全球经济一体化和呼唤文化多样性的今天，很多从事传统文化保护和社区发展的学者和专家们开始关心一个共同的问题：如何充分利用丹寨丰富的蜡染工艺资源，让丹寨蜡染走出村落，走向世界，让更多的人认识到“蓝花”的美丽，认识到苗文化的精粹，让这朵开放在贵州田野的芬芳艺术小花，可以在世界文化之林中更加自由娇艳地绽放？如何通过生产化的保护，让世代画蜡的苗族妇女们，从祖辈传承下来的古老

技艺中更多获益，从而也能获得更多动力把这项古老技艺更好地保持和传递下去？

由花旗集团基金会资助、贵州师范大学田野环境与社区发展中心主持的丹寨手工业发展项目，选择了丹寨蜡染这个极具地方性和个性化的特色工艺项目，从“蓝花”文化行动介入，以本土文化为导向进行文化产业开发，对丹寨蜡染的文化价值进行再造，在行动项目中，整合企业、政府、研究机构、媒体多方资源，从能力、机制和产业等方面进行适度干预，对丹寨蜡染的社区能力建设、文化传播、产品开发及市场推广等做了大量行之有效的工作。通过分析传统苗族蜡染工艺的形式与内容在新的发展环境下的传承与创新，寻找关键性的产业切入点，从而形成可持续发展产业链布局的可能性。同时，也希望通过帮助地方政府和民间蜡染组织开展合理的产业发展规划，培植品牌、引导产业的规范管理等，为丹寨传统蜡染民间工艺的保护和传承提供支持，为苗族社区的整体可持续发展提供思路。本书就是对该项目开展过程和经验的系统分析和总结，试图通过丹寨蜡染产业发展链的形成、发展和促进这个案例，对中国传统手工艺传承与发展的现状和出路做一些有益探讨和借鉴。

从宏观角度看，这种以研究和促进传统工艺传承和发展为目的的项目，同时具备了文化学和经济学的意义。一方面，通过蜡染资源的挖掘，可以开辟地方蜡染产业的潜力，生产出具有地方和民族特色的文化生活产品，通过进入市场产生经济效益，使当地老百姓获得实现富裕的可能性。同时，它又是一种发掘、保护、发展民间工艺文化的运动，是真正意义上的传统文化艺术的再建设运动。通过这种文化的建设，不仅可以重现传统文化在现实生活中的价值，还可以使参与者和本土民间艺人们获得荣誉感，并从这种来自地域的和身边的文化传统中获得精神上的依托与认同，从长远看，这将是社区内部发展的持续动力。

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● PREFACE

As human beings have evolved into contemporary society, constant change has characterized our surroundings. Our modern lifestyle and unique aesthetic reveal a monotonous life depleted of personality and humanism. Though our ambitions can clash with modern civilization, we yearn eagerly to enhance society so that local culture and traditions can be maintained to achieve the ideal harmony between man and nature. In this day and age, art has become appreciated as a channel to release stress from daily life. We can balance our emotions through participating and interacting with art. Hence, the true significance of handicrafts was rediscovered.

More and more city-dwellers are pining to return to the good old days. Irreplaceable by contemporary industrial products, traditional handicrafts allow city-dwellers to immerse themselves in an ancient art to fulfill their spiritual needs, as well as experience healing nostalgia. Other modern human beings have discovered that the renaissance of these handicrafts is a way to evade the intense pressure of our materialistic culture. Most importantly, many have recognized the urgent need to reconsider and reevaluate dull environments void of beauty, and protect and renovate the profound cultural and spiritual values behind such ancient heritages.

Meanwhile, handcrafters who have lived their entire lives in the countryside are simultaneously attracted to and confounded by the outside world. Market economies, therefore, have brought both opportunities and challenges. On one hand, villagers hunger for the recognition of their rare skills and handicrafts by the fast-paced outside world so that their work can bear value and be appreciated by more people. On the other hand, they also hope to preserve the intricate artwork techniques passed down from previous generations for their children. These conflicting desires have gradually destroyed their firm persistence in the ancient arts.

Danzhai is an ethnic small village in the southeast area of Guizhou Province. It is located in the Yunnan-Guizhou Plateau that borders on the Hunan-Guangxi Hills, and the scenery is characterized by magnificently beautiful karst formations. Many ethnic minority groups, including the Miao, Dong and Buyi reside in this town; therefore, this area is a great resource for the ethnic culture of China. It also holds one of the most concentrated Miao populations in China—traditionally, the area has been called the “Hinterland of Miao Territory”, “Headquarters of Miao Groups”, and “Museum of Ethnicity”.

The Miao ethnic minority group in Danzhai has enjoyed a hundred years of batik production. Though there are many places of batik production in Guizhou, Danzhai batik has historically established itself as a unique batik group known for its intricate composition, antique patterns, abundant themes and exquisite techniques. Unfortunately, Danzhai batik has not been largely recognizable in the past because of its remote location. After reform and opening up, however, Danzhai batik has attracted wider attention from around the globe. Local Danzhai artists have traveled around the world on performance and display tours to bring recognition to their local culture and heritage. Consequently, the world has been amazed by ancient Miao culture and their superb batik techniques.

Danzhai’s unique and rustic beauty may not evoke feelings of amazement upon first sight. On closer investigation of these antique patterns of blue flowers, however, a viewer can perceive a more full-bodied sense of freshness, peacefulness, and highly astounding beauty that directly touches the soul. For generations, Miao women in Danzhai have been expressing their passions for life through the batik knives in their hands and recording memories of their ancient ethnic culture and traditions. Each ingenious pattern blooming on the blue batik cloth can represent a concentrated and beautiful story, narration of history, or vision of the Miao people’s future.

Many scholars and experts have attempted to achieve the ideal unification of a global economy and pursuit for cultural diversity through traditional culture preservation and community development. This focus has asked how to better utilize the abundant resources of Danzhai batik so that it can be recognized by the world beyond the village. The goal is to have more people recognize the beauty of these blue flowers and the essence of Miao culture so that this delicate and fragrant flower of art in the fields of Guizhou can bloom among a forest of cultures more freely. There is, however, the question of how Miao women, who have practiced batik for generations, can benefit more from their artistic inheritance and subsequently, become more motivated to pass on this precious cultural asset.

Funded by Citi Foundation and operated by the Community-based Conservation and Development Research Center of Guizhou Normal University, the Danzhai Handicraft Development Project selected Danzhai batik because it was a project of distinguishing geographical and cultural features. This project was initiated with the proceeds from “Blue Flower”, a cultural awareness event that strove to reconstruct the cultural value of the Danzhai batik. While integrating multiple resources of corporations, the government, research institutions and the media, the project offered moderate intervention from the perspectives of capability, mechanics and industry. The project’s achievements have so far included community construction, cultural promotion, product development and market promotion. By analyzing ways to sustain and innovate the forms and content of traditional Miao batik techniques, the industry has the potential to achieve a sustainable development production chain. Meanwhile, we hope that aiding local governments and private batik organizations operating on a reasonable industry development program, cultivating branding and guiding standard industry management methods, the project can provide support for the protection and continuance of the traditional Danzhai batik art. In addition, we hope that it can reveal key insights on the sustainable development of the Miao community. This book contains systematic analyses and conclusions on the development progress and lessons learned from this project in the hopes of instigating fruitful discussions on the current state and future of continuance and development of traditional Chinese handicrafts.

From a broad perspective, projects that aim to study and enhance the conservation and development of traditional art embody both cultural and economic significance. On one hand, as resources of batik art are gradually unearthed, the potential of local batik industry can be explored. Local batik workshops will be able to produce local and ethnic cultural products that can enter the market for economic benefit and provide the possibility to rise to affluence. On the other hand, such projects also uncover, preserve, and develop folk and ethnic culture in a genuine movement towards the reconstruction of a traditional art. Through this cultural reconstruction, the project aims to not only revive the value of traditions in modern life, but also infuse a sense of honor in participants and local folk artists who gain recognition from these regional and familiar cultural traditions. In the long-term, this will be a sustaining motivation for development within the community.

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