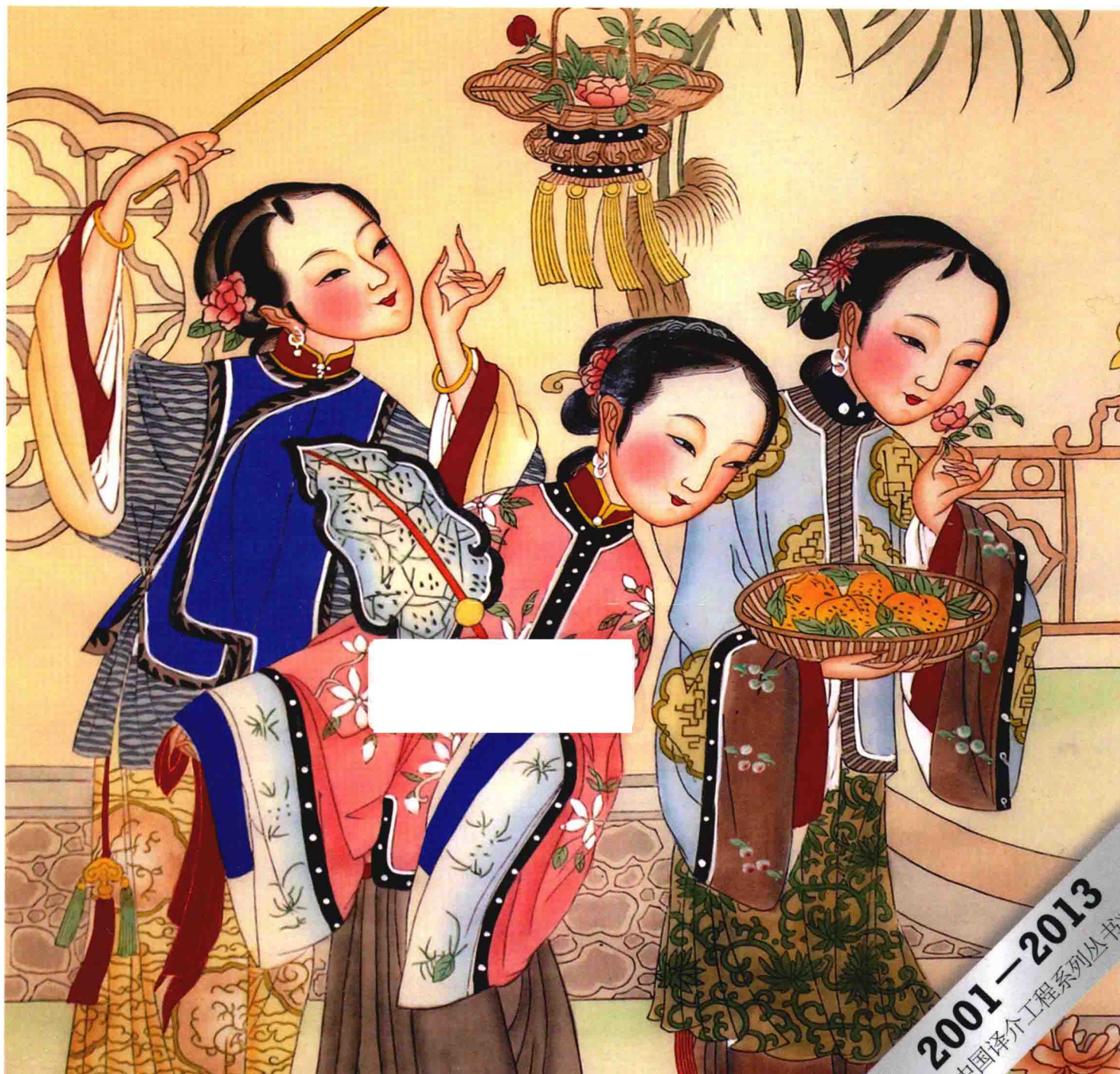


中国文联 | 中国民间文艺家协会

中国当代民间艺术名作

CONTEMPORARY CHINESE FOLK ART MASTERPIECES



2001—2013
《中国译介工程系列丛书》

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CONTEMPORARY CHINESE
FOLK ART
MASTERPIECES

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名作

(2001—2013)

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General Introduction

The themes of Chinese folk art come mainly from mythology, legends and tales, from history and tradition, and from people's daily lives and beliefs. The creators of folk art come from rural areas – towns and villages. They are farmers, workers and handicraftsmen. They create folk art, inherit it, and bequeath it.

The materials used in Chinese folk art come from a variety of sources. Most are natural, such as paper, cloth, bamboo, wood, stone, leather, metal, flour, clay, porcelain, straw willow, palm and vine, lacquer and silk. Folk artists generally obtain their raw materials locally and use them to make by hand works of art with local flavor and national style. The works are all ingenious and unique in shape, bright and strong in color. Furthermore they are beautiful and practical and express people's hopes for good fortune.

Chinese folk art has gone through a period of considerable change. In the past, artworks were produced and sold by individuals or families, while the techniques were passed down from masters to pupils or inherited in families. Since the 1980s, this transmission has become more socialized.¹ Innovations and breakthroughs have been made in themes, fields of expression, materials and ornamentation. Those involved in the crafts have become more professional and skillful. Folk culture has left its stability behind and become more diversified and flexible.

We have selected some typical practitioners and their master works from the wide range of folk crafts, and we absorb and use fruits of the protection of Chinese folk

¹ The traditional forms of personal creation and family involvement have evolved to a more locally characterized and socialized folk cultural heritage.

cultural heritage. With both images and explanations, we will divide the contents by technique or craft.

In this book we will introduce some popular forms of folk art such as paper-cutting, New Year pictures, embroidery, Thangka, clay figurines, porcelain wares, stone carving, wood carving, dough modeling and festive lanterns. Among these, there are individual schools of folk art with regional characteristics based on localized traditions, and a range of works that include both classical and innovative styles. Most of the artists who have won the “Shanhua Award”² will feature, along with examples of their masterpieces.

Different environments, backgrounds, and experiences give individual artists different insights which inspire them to create beauty in their art. Together with the artists, their fine works combine to form a complete process of creation. By introducing these folk arts and crafts, and highlighting the artists and their experiences, we want to create a collective legacy of folk culture.

To introduce folk art in such a way is only a beginning. We hope that this book will help you to learn something of Chinese folk art, and to get to know the creators, recognizing their brilliance, skill, and vision. In this way, you can learn more about the people of China, their aesthetic tastes, and their values.



2. The “Shanhua Award” was set up by the China Art and Literary Association and the China Society for the Study of Folk Literature and Art to recognize folk artists and works that have made a significant contribution to Chinese literature and art.

概 述

中国民间艺术的题材大多来源于神话、传说、故事，来源于历史、传统文化，来源于民众的生产生活及信仰；它们的创作者来自于乡土，来自于广大乡镇与村落；农民、工人、传统手工业者既是民间艺术的创作者又是传承者。

中国民间艺术作品材质来源广泛，以天然材料为主，如纸、布、竹、木、石、皮革、金属、面、泥、陶瓷、草柳、棕藤、漆、蚕丝等。民间艺人往往就地取材，用传统的手工方式制作出具有地方特色及民族风格的艺术品，它们造型奇巧别致、色彩鲜艳浓烈，既美观实用，又具有迎福纳祥的精神诉求。

如今，中国民间艺术的生存环境发生了较大的变化。过去，传统工艺制作与销售主要以个人和家族为主要形式，传承方式以师徒传承和家族传承为主。自20世纪80年代以来，中国民间工艺的传承方式有更大范围的社会化发展势头¹；民间艺术的创作题材、表现领域及材料、装饰等方面都有较大创新和突破，民间艺术从业人员更加专业化、职业化；民间文化群体由相对稳定性结构趋于多样化流变态势。

我们从民间工艺流传的大范围中甄选出具有代表性的传承人及其代表作品，并吸收借鉴了中国民间文化遗产保护工作的重要成果，采用图文对照的形式，按照工艺种类进行分章叙述。

1.由个人创作产品、家族文化传统表现形式向地方民间特色文化、社会群体文化资源共享、代表性民间文化遗产样式转型。

本册我们将着重介绍剪纸、年画、刺绣、唐卡、泥塑、瓷器、石雕、木雕、面塑、花灯等中国民间艺术门类；它们既有遵循传统而形成地域特色的民间艺术流派选粹，又有个人创新之作与名家经典之作；基本涵盖了获得中国民间文艺“山花奖”²的民间工艺家的获奖作品或代表作品。

不同的生活环境、家庭背景、人生阅历给予艺术家不同的艺术感悟，这些艺术的感悟给予艺术家创作的灵感，令艺术家们创作出美好的艺术作品。这一件件精美的作品与创作者们勾画了一个工艺创作的完整形态，民间艺术品的交流展示与艺人的经验叙述构成了民间文化记忆的独特风景线。

我们以这样的方式对民间艺术的叙述和表达，仅仅是一个开始。我们希望，这本书能让您了解中国民间艺术的点点滴滴，了解隐身于或繁复或简约的艺术品背后的那些才华横溢、技艺精湛、心胸宽广、淳厚朴实的民间艺人；通过他们，了解中国人，了解中国人的生活理想、艺术审美趣味与精神价值……

2.中国民间文艺“山花奖”是由中国文学艺术界联合会与中国民间文艺家协会联合主办的国家级民间文艺奖项，主要嘉奖对中国民间文艺发展做出巨大贡献的民间艺术家及民间艺术作品等。

Paper-cutting is also known as “paper-carving” and “window decoration.” The artist employs scissors or scalpels to cut designs in paper. Paper-cutting is popular in China's rural areas. On traditional Chinese festivals and for wedding celebrations, people paste paper-cuttings on doors, windows, walls, pillars and lanterns, praying for happiness, longevity and good fortune. Paper-cutting artists are mostly rural women, cutting paper designs from the time that they are young girls until they are white-haired grannies, their paper-cuttings either simple and unsophisticated or exquisite and complex.

剪纸，又被称作“刻纸”“窗花”或“剪画”，是用剪刀或刻刀在纸张上镂空而成的民间艺术。剪纸艺术广泛流传于中国农村，逢年过节、新婚喜庆，人们便把剪纸贴在门窗、墙壁、房柱、灯笼等处，以表祈祷福寿，吉祥如意之意。剪纸艺人多为农村妇女，她们可能从十几岁一直剪到成为白发苍苍的婆婆。在她们的剪刀下，产生了一幅幅或稚拙或精细，但无不充满情趣的剪纸作品。



巧夺天工的

paper-

CUTTING

剪纸





USES AND ARTISTIC FEATURES OF PAPER-CUTTINGS

剪纸的 用途及特点



Paper-cuttings are usually used as decorations, or as patterns for embroidery and textile printing or dyeing designs.

Duan Jianjun is a paper-cutting artist from Horing County in the Inner Mongolia Autonomous Region. At the age of five or six, he often went to watch his aunt Duan Liannü cutting paper designs in a nearby village. Influenced by his aunt, he developed a strong interest in paper-cutting, and became a well-known local paper-cutter after years of diligent practice had given him the knowledge and skills.



Duan Jianjun at work

段建珺在剪纸

内蒙古自治区和林格尔县民间艺人段建珺从五六岁开始，便经常来到邻村姑母段莲女的小土屋里看她剡花。剡花又叫剪纸，是用剪刀和刻刀在纸上剪刻出各种镂空图案的民间乡土手工艺，常用作张贴、摆衬、刺绣底样、印染等。爱画画的段建珺受姑母的影响也对剪纸花样儿产生了浓厚的兴趣，凭借着自己的悟性和多年苦学，他后来成为了当地著名的剪纸艺人。



Duan Liannv at work

段莲女在剪纸



A paper-cutting by Duan Liannv
段莲女的剪纸作品



Duan Jianjun is skilled at depicting the grassland folkways through rough and simple cutting techniques. This paper-cutting represents a horseback pyramid, a Mongolian custom. On the Nadam Fair, young riders stand in a pyramid on the back of running horses, holding multi-colored hada, and praying for propitious rains and winds and prosperity for the herdsmen and their livestock. Duan's depiction of animals such as horses, dragons and rabbits is also true to life.

段建珺的剪纸多用粗犷质朴的手法表现家乡草原的风情。此幅剪纸展示的即是蒙古族的马背叠罗汉风俗。在那达慕大会上，由层层叠压矗立在飞驰的马背之上的青年骑手手捧各色哈达，祈福草原风调雨顺、人畜两旺。另外，在作品《套马》《龙》和《兔》中，段建珺刻画动物、神兽等也栩栩如生。



"Horseback Pyramid" by Duan Jianjun
段建珺作品《马背叠罗汉》

