

Zhang Zhiwei

獻給聯合國第四次世界婦女大會

LI KAI

李 鎧 主 編

UN Fourth World Conference on Women

CHINESE PAPER-CUT

中國



中國剪紙 中國剪紙

the book is dedicated to the

遼西張氏題

剪紙

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聯合國第四次世界婦女大會

THE BOOK IS DEDICATED TO THE UN
FOURTH WORLD CONFERENCE ON WOMEN

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前言

——寫在《中國剪紙》出版之前

中國書畫家聯誼會副會長，教授 張重梅

“剪紙藝術”是中華民族傳統民間文化藝術的一部分，是在中國土地上土生土長起來的，追根溯源，如果從漢代中國最早發明造紙時算起，迄今少說也有近兩千年的歷史了。從民間到民間藝術，從它誕生的那一天起，就已成為人民大眾、特別是鄉村農民生活的一個密不可分的組成部分。它表現了人們的理想和追求，再現了人們的生產和生活，表達了人們的純樸感情，記載了生命和生活的甜酸苦辣。剪紙藝術古樸、簡約、摯真、典雅、鮮明的地方特色、濃鬱的時代氣息，強烈的藝術感染力，使它成為中華民族的藝術瑰寶，成為世界藝術寶庫中的一種珍藏。

中國婦女是偉大的女性，廣大勞動婦女在下田種地、做飯裁衣、尊老携幼、相夫教子的繁重家務勞動和農作中，忙中偷閑地擠出時間從事剪紙藝術的手工創作。她們以剪刀為工具，片紙為材料，心有所思，眼有所見，縈繞心間的日常生活的各種形象，在她們一雙雙靈巧的手中，變成一幅幅美妙絕倫的藝術精品，從而在自娛自樂中最大限度地發揮了剪紙藝術的審美價值與實用功能。

剪紙藝術的傳播，既無文字記載的“書”，也無刊印樣子的“譜”，即使是位剪紙技藝絕倫的高手，也無法使作品保留下來，將技術記錄傳於後人，故寫史傳技都很困難。中國的剪紙藝術之所以能流傳下來，靠的是言傳身教代代相傳。中國的小女孩，幾歲稚童就學使用剪刀，模仿大人做活計，剪她心愛的花樣圖案，從母親的言傳身教而啟蒙，從鄰居姐妹的交流中而精進。雖然不識字，當有人結婚，她們却會剪出或方或圓的雙喜字，老年人過生日，她們就剪出壽字，逢年過節她們又剪出福字和吉祥如意等字樣。就是這一代代淳厚的農民，他們用剪紙表達對生活的祝願，對理想人生的企盼。

“剪紙藝術”直接影響了中國眾多的造型藝術。如葬禮使用的“糊紙扎”皮影戲之道具、粘貼畫、麥杆畫、農民畫等等都可以說是剪紙藝術的濫觴。隨着社會的發展，人們的視野擴大，研究深入提高，逐步意識到民間藝術是中華民族藝術之老“根”，素不受文人學士重視的剪紙藝術被專業藝術大師們從鄉村捧來，拍去泥土，遂大放光彩。

民間藝人的剪紙藝術作品真摯感人，觀之自有語言相通，聲氣相隨，可謂是一代民間剪紙藝術佳作。開卷可知言之不謬，對國際友人來說，要欣賞異國的藝術，首先要了解彼國之國情、民俗，其次要了解作者的經歷，最後要知道此藝術的特點，此三者缺一不可。細品之下中華民族之風骨、中國勞動人民創造藝術之真、之善、之美，俱在其中。

此書為欣賞便利起見，將作品按其多彩多姿分為九個小單元，每個單元均由藝術評論家李鎰先生作了簡介，不必在此贅述。民間藝術給我印象最深，對我影響至大，平生所最愛，但見識最淺，不妥之處，請同道不吝指疵。

一九九三年夏 重梅養病于北京喜雪樓

PREFACE

by Prof. Zhang Chongmei, Vice
Chairman of Chinese Painters and
Calligraphers' Liaison Association

" Paper-cut Art" is part of China's traditional cultural art with about 2, 000 years history. It is derived from China and can be traced back to Han Dynasty, the period when paper making was invented. From a folk activity to a folk art, from the day it first appeared, it has become the main part of life of Chinese people, esp. those living in rural areas. It shows people's life, expresses people's emotion, and records bitterness and happiness of their life. Its plainness simplicity, vividness, elegance and brightness, distinctive local color, strong flavor of times, and strong artistic appeal make it to be a gem of Chinese arts and jewellery in world arts treasure house.

Chinese women can be regarded as the greatest women. They plow, cook, weave and take care of the old and the young as well. Not only are they busy with the housework and farm work, but they also squeeze time to engage in paper-cutting, which greatly gives full play to paper-cut's practical and beneficial characteristics. A pair of scissors is the only tool, a small piece of paper is the only material, and the daily life is their endless theme. Bearing all the surroundings in their minds, with their clever hands, they have portrayed and beautified life and enriched the civilization.

Paper-cut art is being passed on from generation to generation and taught by personal examples as well as verbal instruction. There have been neither bound books nor examples, nor classes or schools to teach this art. Even a very skillful specialist can hardly keep her works and leave her skills to the young. So, writing the history and teaching the skills of paper-cut are rather difficult. Chinese girls learned to use scissors when they were little girls and imitated their mothers' works to cut their own favorite patterns and figures. Learning the skill from their mothers and developing it from the neighborhood's exchanges, uneducated girls could cut round or square shaped " Double Happiness" when someone got married. They cut the Chinese character " Longevity" for the elders' birthdays, " Happiness and Luck" at festivals. It was these peasants who use their scissors to express hope for life and pursuit for ideal life.

Paper-cut art has directly influenced such Chinese popular plastic arts as straw collage and leather-silhouette show, and soon. With the social development, people have gradually been paying attention to folk arts -- the root of Chinese national arts. So the neglected paper-cut is shining with dazzling splendor again.

The paper-cut works of the folk paper-cutting artists are plain and moving, and capable of communicating with their viewers as if through language. For foreign friends, if they want to appreciate and understand another country's art of any kind, they should first learn about its culture, its customs, the artist's experience and also the characteristics of this art. Chinese working-class's paper-cut has presented the spirit of Chinese people.

For the sake of the reader's convenience, these works are divided into nine units and each unit is given a brief introduction by Mr. Li Kai, an art critic.



編著者小傳

李鎧 1952年12月19日出生于西安，曾就讀于西北工業大學、西北大學。現為中國民間文藝家協會會員、中國文物學會民間收藏委員會會員、《中國風俗叢書》編委、陝西省民間工藝美術學會常務副會長、中國書畫電視藝術學會理事、新華社《中國名牌》雜誌社陝西記者站站長、記者。曾參與編輯《中國風俗叢書》、《安木篆刻》、《烽火憶抗戰》，主編了《中國陝北李竹英剪紙》、《楊虎城將軍詩作名家墨迹》、《中國剪紙》、《王微書法作品選》等書籍。

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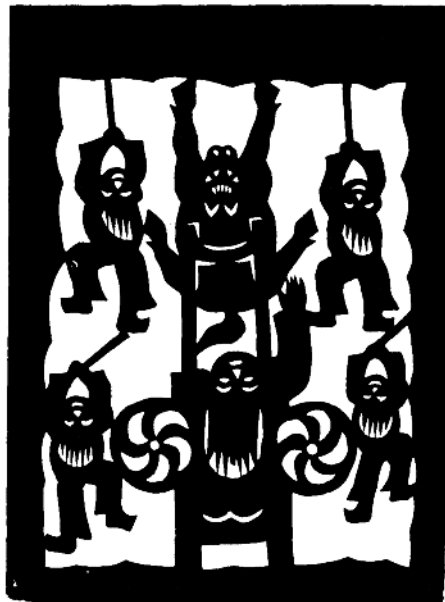
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Note: The titles with a " *" in the Chinese version are works awarded in the First Nationwide Grand Prize Competition of Chinese Customary Paintings.



黃帝到橋園 作者 * 賈四貴
Yellow Emperor Coming to Bridge Garden



風后發明指南車 作者 * 賈四貴
Goddess of Wind Inventing Compass Carriage



胡巢戴帽 作者 * 賈四貴
Hu Chao Wearing a Cap



嫫祖養蠶 作者 * 賈四貴
Luo Zu Feeding Silkworms