

中外剪纸精品

China and foreign countries paper-cutting nonsuch

第三届国际（山西大同·广灵）剪纸艺术展组委会 编

主编 陈 竞 副主编 魏力群 段改芳



中国轻工业出版社



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序

盛夏八月，紫薇怒放。

经中国文化部批准，由中国人民对外友好协会、东西方艺术家协会(纽约)、华夏文化纽带工程组委会、山西省文化厅、大同市人民政府主办，东西方艺术家协会(纽约)剪纸艺术家协会、中共大同市委宣传部、广灵县人民政府等承办的“第三届国际剪纸艺术展”在中国山西省大同市揭幕了。来自世界各地的艳丽“山花”汇合大同，把大同点缀得分外妖娆、香气宜人。

剪纸起源于中国，已有三千多年历史。它是由中国劳动人民在民俗生活中创造、流传、享用的一种民间艺术，如同“山花”一样，年复一年、生生不息，开放在中国漫山遍野。而今“山花”烂漫，已传到世界上许多国家，成为“国际花”。为使这一“国际花”开放得更加灿烂，2004年，我在南京发起举办了“首届国际剪纸艺术展”，今年已是第三届，令人喜悦的是“国际剪纸艺术展”越办越好，吸引了更多的“国际花”参与。第一届参加评选的中外剪纸作品不到1000幅，第二届有1100多幅，第三届达到2100多幅。

参与的作者包括港澳台在内的中国所有省、市、自治区、特别行政区，以及美国、日本、瑞士、波兰、丹麦、墨西哥、英国、法国、俄罗斯、以色列等十多个国家。其中有民间作者也有专业作者。最高年龄有110岁，最小年龄才13岁，许多是中青年作者，特别使我高兴的是许多大、中、小学师生积极参与，作者队伍中涌现了大批有才华的后起之秀，他们在继承传统剪纸的基础上努力创新，反映当代生活和精神面貌，发展多种形式和不同风格的剪纸，出现了大量优秀作品。

今天，中国剪纸已经走向世界，在这多元化的国际大舞台中，中国剪纸如何起到发源国的表率作用？这是我们应思考的问题。

目前，世界上许多国家也有剪纸，追根溯源，都是从中国流传过去而发展起来的。只要仔细分析，就不难看出这种“源”和“流”的关系，也不难看出这种演变、发展的痕迹。例如，日本的传统剪纸，还保留着我国唐代的遗风。其形式有幡胜、人胜、灯花、

扇花等，功能是作祭神之用。墨西哥的传统剪纸，与中国的传统剪纸一模一样，祭神用的纸人也是双手上举，两腿下蹲的姿态。造型夸张简洁、粗犷。因此，人类民族学家怀疑墨西哥的祖先是古代中国人越洋渡海的移民。与中国黑龙江接壤的俄罗斯传统剪纸，在造型和纹饰上，都与满族剪纸相似。从十九世纪开始，西方国家有些画家也利用剪纸形式创作，出现了写意派和写实派。写意派即现代派，也称意象派。其中以法国的马蒂斯、丹麦的安徒生、以色列的乔纳·亚科夫·尼曼等为代表。他们吸取中国传统剪纸的营养，大胆创新，从造型、构图、色彩上都耳目一新，现代派剪纸与中国剪纸有许多相似之处，但根本的区别是，西方现代派是以个体意识创作，而中国剪纸是群体意识创作。写实派即具象派，以表现自然界中具体的物象为主，一般为影像或线描塑像，追求逼真。

近年来，东西方一些画家吸收了版画、装饰画等技法，发展版画剪纸、装饰画剪纸、动画剪纸、漫画剪纸等形式。在多元化的国际环境中，剪纸与其他艺术一样，应该百花齐放，丰富多彩。各国剪纸应该相互交流学习，不断创新发展。但有两点要注意：一是不能相互取代，二是不能失去剪纸的语言。中国剪纸在这当中，应该起带头作用。我们提倡创新，但不能脱离传统。如果脱离传统，则将成为无根之木、无源之水。我们提倡学习国外，但不能一味模仿。如果一味模仿，则将丢失中国剪纸的特征。“只有民族的，才是世界的”。中国剪纸只有保持自己的特色才能立足于国际剪纸花苑。同样，我希望各国剪纸的发展也应该走这样的路。这样，“国际花”才会开得五颜六色，光彩灼人。

最后，我用“大同”二字开头作幅对联，作为此序的结语：

大开国际花，
同结友谊情。

陈 竟

2007-7-18于南京大学

第三届中国剪纸艺术展组织机构

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Preface

Midsummer, jacaranda is blooming.

The Ministry of Culture People's Republic of China authorized The Chinese People's Association for Friendship with Foreign Countries, The Committee of China Culture Ligament Project, Cultural Department of SHANXI and the Minicipal government of DATONG front for 'The 3rd International Festival of Paper-cutting Arts', but it is undertaken by the East-West Association(New York) of Paper-cutting Artists,the publicize department of DATONG, and the minicipal government of GUANGLING county. It was inaugurated in DATONG, SHANXI province. Many exquisite works, just like flowers from the world, that converged in DATONG city sprinkled the city, and made it fascinating and splendid.

Paper-cutting has more than three thousand years of history rooted in China. It is a kind of folk arts that had been created, passed down and used by the Chinese labor in the folk-customs life. Just likes pediment flowers, expanding all over the mountains and plains of China. It has become 'international flower' because it has spread to many countries in the world. In order to make the international flower more brilliant, I held the first paper-cutting festival in 2004. Being the third 'The International Festival of Paper-cutting Arts' has become better than before, more and more people have joined in the festival. At first time, less than 1000, paper-cutting works were displayed waiting to be chosen through public appraisal. More than 1100 works the second time, and, there are more than 2100 woks registered for the event this time around.

The festival participants come from different places included many provinces, cities and municipalities, Special Administrative Region, even of China and of the other countries, such as: the US, Japan, Switzerland, Poland, Demark, Mexico, England, France, Russia and Israel. There are folk craftsmen and specialties attend in the contest. The oldest one is almost 110 years old, the youngest is only 13. Lots of college teachers, middle school teachers and primary school teachers who have attended the events made me really delighted. Some of them really have literary and artistic talents. Their works reflect the modern life and spirit through making great efforts to innovate in the basic of traditional paper-cutting arts, and come into being multiform and different style paper-cutting works.

Nowadays, Chinese paper-cutting has made for the world already. How she can't be an example as the cradle of paper-cutting in the various international arena? That's a question that deserves reflection.

Presently, many nations claim to be the source of paper-cutting, but, it has gone round and developed from china. As long as you anatomize, it's not hard to take apart the relationship between fountain and genre. It's not hard to tell its mark of evolvment and development. For example, Japanese traditional paper-cutting still keeps the relic of the Chinese

Tang Dynasty. It also has FangSheng, RenSheng, light flower, and fan flower. Its function is to hold a memorial ceremony for God. In Mexico, the traditional paper-cutting works are like those of the. Chinese. The hands-up paper people offering sacrifices to God have the same pose. The modelings are exaggerative, simple and straightforward. So, the ethnologists believe that Mexican ancestors in fact are Chinese immigrants who had crossed the pacific. The modeling and pattern of Russian traditional paper-cuttings are familiar to the Manchu and Russian border of HEILONGJIANG Province, China. Since the 19 century, some western painting artists had been utilizing the format of paper-cutting to produce, works, so visional and realistic schools came into being. Visual school is a modern school, and was called intension school by French artist MATHIS, Danish artist ANDERSEN, Israeli artist JONA.YAKFU.NYMAN. They extracted Chinese paper-cutting features to innovate new works audaciously. Their modern school paper-cutting in the aspects of sculpt, composition of picture and color that have a great deal of resemblances with Chinese paper-cutting, yet, western modern school takes the individual consciousness to create work, and Chinese paper-cutting uses the colony consciousness to produce. Namely, Realistic school is called representational school, they represent mainly material matters of nature to make vivid images and line painting statues.

These days, some drawers have developed print paper-cutting, ornamental paper-cutting, cartoon paper-cutting and caricature paper-cutting by assimilating the skills of printing and ornamental picturing. In the multi-aspects of international circumstance, paper-cutting should bloom at the same time and be rich and colorful just like the others arts. The paper-cutting artists in the world should exchange their skills with each other and learn to inaugurate paper-cutting arts continuously. Though, we should pay attention to the deuce. On one hand, the skills of paper-cutting can't substitute one another. On the other hand, we can't lose the special art language of paper-cutting. Chinese paper-cutting should take the lead for its development. We call for innovative paper-cutting art that doesn't break away the rules of traditional paper-cutting. We advocate learn the advantages of foreign paper-cutting, except for perfect imitations. It would miss the characteristic of Chinese paper-cutting if you imitated the other skills, 'folk is international'! If Chinese paper-cutting art wants to be established in the international area, it has to keep its unique features. So, I hope the development of paper-cutting can follow the way around the world. In this way, the 'international flower' will be blooming and charming.

At last, I made a couplet with the two Chinese words Da Tong as epilogue of the preface.

The international flower blooms splendidly
The friendship heart links together

July 18, 2007 NANJING University **Chen Jing**

第三届中国国际剪纸艺术展贺信

欣闻“第三届中国国际剪纸艺术展”开幕，特表祝贺。因工作日程紧张，不能参加艺术展的活动，请予谅解。

中国是剪纸的故乡，剪纸艺术是中华民族文化的重要组成部分。与其他艺术种类一样，剪纸也是一种在各国、各民族间沟通了解、传播友谊的文化形式和载体。发扬光大这一传统民间艺术，使之走向世界，使世界各国、各民族的朋友了解中国，是值得倡导的好事。

据介绍，参与本届艺术展的国家和剪纸艺术家、专家的数目，参展作品的数量和水平，均超过前二届；艺术展中还有中国大学生的剪纸作品、论文和南京大学、中国地质大学的剪纸服装表演；这说明，在现代化飞速发展的今天，古老的民间艺术仍具有独特的魅力和兴旺的生机。当然，中国剪纸艺术的发展还面临很多问题，当前的工作仍是要努力做好抢救保护工作。在这当中，除了政府重视之外，学校教育的作用也有着重要的意义。南京大学领导和老师对此认识较早，从1993年起就在全校中外学生中开设了“中国民俗艺术”选修课。2004年，南京大学作为承办单位之一，在首届南京国际名城文化博览会期间发起举办了“首届国际剪纸艺术展览”暨“中外大学生手工艺术比赛”。现在，“中国民俗艺术”选修课已在全国几十所高校和不少中小学开设，陈竞先生等一批热爱民间艺术的人士更是积极地在社会上开展了一系列的推广活动，成果和影响越来越大。我相信，只要这样坚持下去，中国民间剪纸艺术发展的形势会越来越好！中国民间剪纸艺术将真正走向世界。

最后，祝“第三届中国国际剪纸艺术展”成功！

全国人大常委

中国民主同盟主席 蒋树声

2007年8月



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美国剪纸协会 秘书长 玛丽·海伦·葛拉伯曼 致中国第三届国际剪纸艺术节组委会的贺信

亲爱的第三届国际剪纸艺术节组委会和艺术家们：

请接受我们——美国剪纸协会及全体会员对于 2007年8月22日~25日在中国大同召开的第三届国际剪纸艺术节最诚挚的祝愿和最美好的祝贺！我们希望这次活动可以推动美中两国剪纸艺术家的友谊，同时也希望中国的剪纸艺术能够继续繁荣，再创辉煌！希望中国剪纸艺术取得更大的成功！

美国剪纸协会 秘书长 玛丽·海伦·葛拉伯曼

2007年8月1日

To: The Committee of the International Festival of Paper-cutting Arts
From: The Guild of American Papercutters

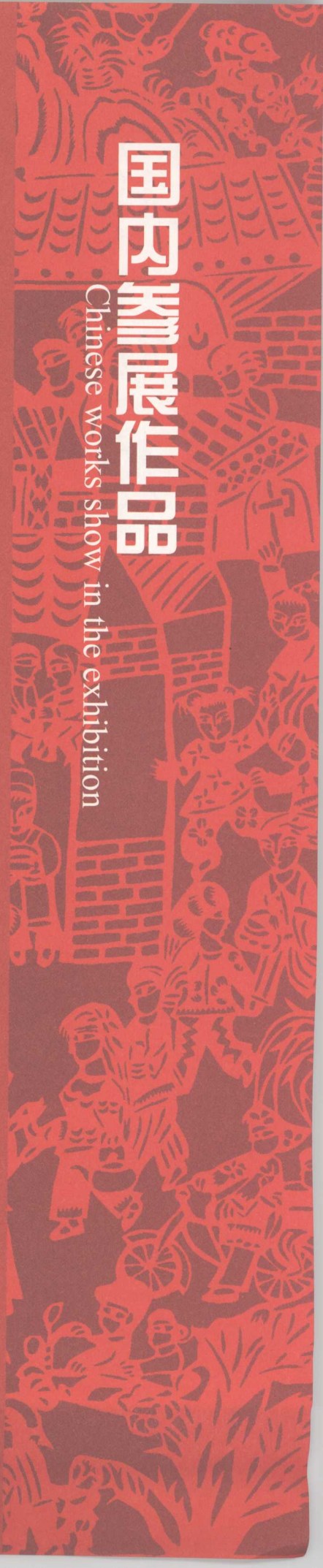
Dear Artists and Organizers of the Festival;

Our very best wishes and congratulations from the Guild of American Papercutters on the Third International Festival in Datong, China, August 22-25! We hope the festival will reinforce the friendship between papercutting artists in China and America. We also hope that Chinese papercutting will continue to be well appreciated and artists will find great success for their work. Sincerely!

Marie-Helene Grabman
Secretary, Guild of American Papercutting

国内参展作品

Chinese works show in the exhibition





剪古颂今 王计汝（金奖） 山西

作者王计汝生在山区里的一个贫苦家庭，幼年丧失双亲跟着祖母长大。由于她长期剪刀不离手，剪技娴熟，深谙剪纸艺术语言，很会处理每一幅画面的布局结构，疏与密、虚与实、黑与白、弧与直、大与小、动与静对比清晰，有条有理。在这幅作品中以对比手法对今天与昨天的衣、食、住、行，用诸多方面诠释了她的一生以及祖祖辈辈生活在山区的人民所经历的苦与甜。（段改芳点评）

Cut ancientness and extol the modern Wang Jiru Shanxi

The artist who was born in a poor family of a mountain area, she had become an orphan in her infancy. Due to the fact that she takes the scissors all the time, her ability to use scissors is so adept, and therefore she knows well about paper-cutting art language. She is good at dealing with overall arrangement of every paper-cutting works, such as: scanty and dense, false and true, black and white, arc and straight, big and small, dynamic and quiescent. The author takes the antitheses to show the basic necessities of life between past and today. It gives a clear annotation about her life, and the suffering and sweet people had experienced in the mountain village from generation to generation.

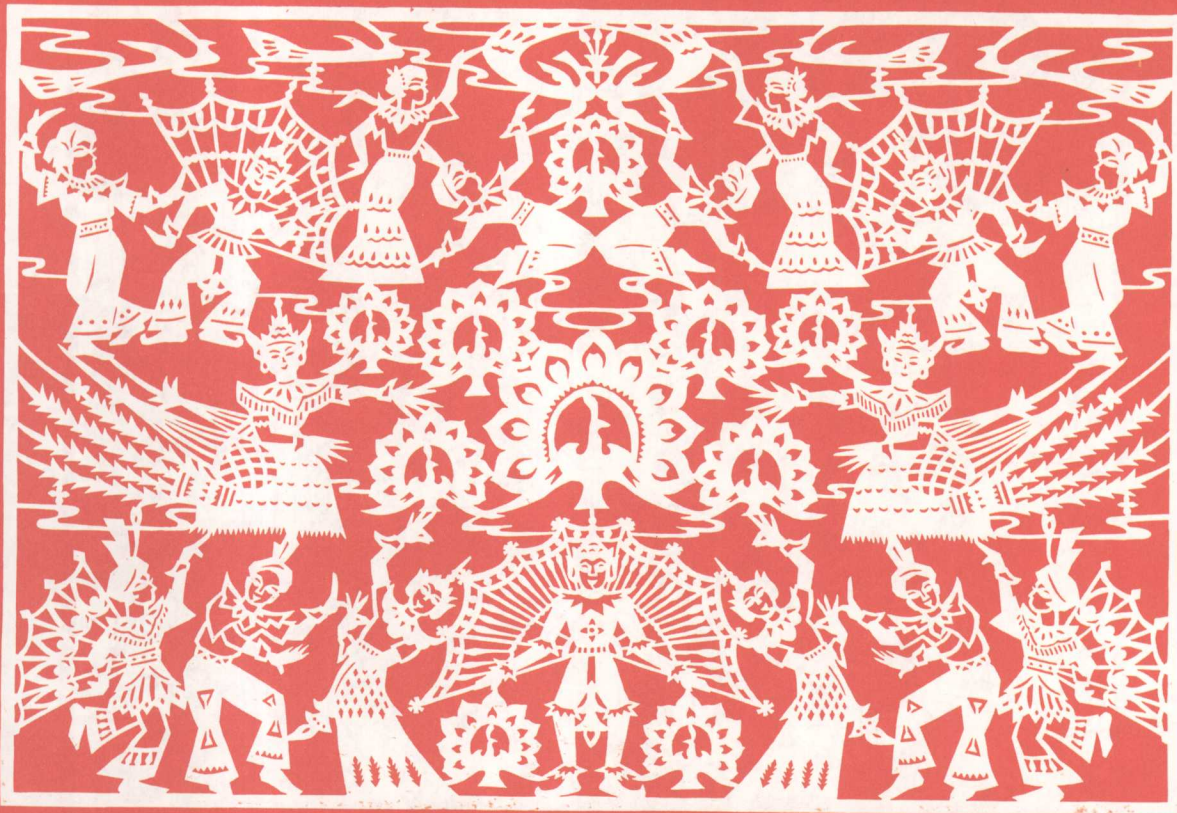


二月二 华月秀 (金奖) 陕西

作品构图饱满，层次分明，人物形象生动传神，充分反映了陕北农历二月二龙抬头时节的各种民俗活动，具有浓郁的地方特色和深厚的文化底蕴。表明作者在驾驭这方面的题材与表现技艺方面都达到了很高的水平。（孙建君点评）

February Second Hua Yuexiu Shanxi

The composition of the paper-cutting work is plentiful, layers are clear, and characters are vivid and lifelike. Reflecting various folk activities about the dragon raising his head festival (lunar February Second) in Northern SHANXI Province. This paper-cutting has full-bailed. Local features and profound culture connotations which indicate that the craftsman achieve a very high level in the aspects of holding folk-customs matters and representation skills.



孔雀会 钱景泰（金奖） 云南

孔雀是傣族的吉祥鸟，是幸福的象征，是真善美的化身。很早以前，傣家人就与孔雀生活在一起，经常模仿孔雀的各种舞姿而创造了“孔雀舞”。傣族民间的孔雀舞有着很长历史，并被纳入了宗教的礼仪之中，每年的佛教节日和迎接新年时，人们为了赎佛和祈求吉祥，都要表演民间传统的孔雀舞。傣族孔雀舞是重要的非物质文化遗产，2006年国务院授予云南瑞丽市为“孔雀舞之乡”。

这幅剪纸构图以孔雀为中心，左右对称、上下三层人物，表演孔雀舞的姿态生动，展现出傣家人与孔雀和谐共舞的场面。（魏力群点评）

Peacocks Qian Jingtai Yunnan

Peacock is a kind of lucky birds for Dai Nationality. It is a symbol of happiness which incarnate the truth the good and the beauty. Long time ago, the Dai nationality people lived together with peacocks. They created "the Peacock Dance" by imitating Peacock's dancing postures. Folk Peacock Dance of the Dai Ethnic Minority has a long history. People brought it into religious ceremonies. The Dai Ethnic Minority performs the folk and traditional peacock dance to make the Buddha clean and pray for fortune during the Buddhism Festival or New Year. It is one of the important intangible cultural heritage. And the RUILI religion was conferred the cradle of the peacock dance by the state Department of China in 2006.

The central elements of paper-cutting are peahens and peacocks. The composition of this paper-cutting work is right-and-left symmetry and three-layer people that display the dramatic poses of Peacock Dance, and put up the harmonious scene between the Dai Nationality people and peacocks.



家乡三瑰宝 魏惠君 (金奖) 广东

“家乡三瑰宝”指的是作者家乡潮州的笛套、英歌与剪纸，都是被列入首批国家非物质文化遗产的代表作。笛套古乐以笙、管、笛、箫为主奏乐器，再配以琵琶、古筝、三弦等进行演奏，包括笛套音乐与笛套锣鼓，其风格古朴、风韵典雅、节奏悠扬、赏心悦目。英歌也叫“鹰歌”，或者秧歌，是一融舞蹈、南拳套路、戏曲演技于一体的民间广场舞蹈，表演气势豪壮、气氛浓烈，有着阳刚英武之气。潮汕剪纸造型灵活，刀法精巧细腻，其“花中套花的构图”是最具特点的表现。

本幅作品的四周以潮汕地区民居为装饰，中间以三瑰宝人物造型为主体，充分体现三瑰宝形态特征及海滨地区的生活特征。剪纸历史悠久，题材广泛，轻巧雅致，拙朴中显纯真，纤柔中显精妙，构图饱满，疏密有致。（魏力群点评）

Three treasures of hometown Wei Huijun Guangdong

DITAO, YING GE and Paper-cutting were called the three treasures of hometown in CHAO SHAN Region. They are placed to the representative work in the first national intangible heritage.

Old DITAO music has many dominating musical instruments: SHENG, PIPE, FLUTE, XIAO. On the other hand, people have to outfit Lute, Zither, Trichord drum when they are playing DITAO Music. It has four special features such as, style of primitive simplicity, elegant charm, melodious rhythm, which please both the eyes and the mind.

YING GE is called the Eagle Song or Yang Ge, it is a kind of folk square dance that combines dancing and south boxing formula with drama acting in a creative way. Whose vigor of performance is grand and heroic. The paper-cutting modeling of CHAOSHAN Region is very smart and agile. The skill of using the knife is finished and exquisite. Also, the composition of the work is really special. The artist puts the flower device in floriated pattern.

The paper-cutting work takes the resident of CHAOSHAN as decoration pattern. Three Characters are THE principal part in the middle of paper-cutting who root in the three treasures, which fully represents the configuration of tree treasures and the people's life feature who live in the beachfront.



生命树 孙菁霞（金奖） 陕西

生命意识与繁殖意识是人类的基本文化意识，“生命树”寓意着生命繁衍不息，这是中国最传统的观念，是中国本原哲学的哲学基础，是民间美术特别是民间剪纸艺术表现的重要题材。

本幅作品以一棵挂满石榴、大桃、鸟巢、各式花卉，同时爬满猴子与小孩的生命树为中心，树下有毛驴拉犁耕种的青年农民、吃草的山羊，以及远处的窑洞，看似一幅生活、生产的场景，实则表现着人与植物、动物的生生不息。（魏力群点评）

Life tree Sun Jingxia Shanxi

The life consciousness and propagating consciousness are the basic culture of the mankind consciousness. Life tree implies that life greatly multiplies and is endless life; This is a Chinese traditional idea and Chinese original philosophic of philosophy foundation. And it's a folk arts, especially, is folk expressional important subject matter of the paper-cutting.

This life tree hangs fully pomegranates, big peaches, nests, multifarious flower, climbing full monkeys and the kids as centers in the meantime. Under the tree the young farmer who is cultivating farmland with a hairy donkey who is pulling plough and the goat is eating gross, There is cave house in the distance. All these look like a scene about life and production. Actually, this work expresses the eternity of mankind, animas and plants.