

第四届国际（中国·宁夏）剪纸艺术展组委会 编

主编 陶雨芳 陈竞
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国际剪纸精品集

International Paper-cut Fine works



宁夏人民出版社

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序

戊子岁金秋，百花盛开。经中国文化部批准的第四届国际剪纸艺术展，正值中国宁夏回族自治区成立五十周年庆贺之际，在银川市揭幕了。

中国是个由56个民族组成的国家。据我们考察，56个民族都有自己的民间剪纸。由于各民族的地理环境、风俗习惯、心理素质及审美观点的区别，从而形成各民族民间剪纸不同的形式、风格和特色。本届展览在征稿和作品遴选过程中重视了对少数民族作者和少数民族题材作品的选择，这也是本届与往届不同之处。

西部的回族、保安族、东乡族、维吾尔族、哈萨克族、柯尔克孜族、塔吉克族等是信仰伊斯兰教的民族，他们的民间剪纸共同点，都是以植物为主，很少表现人物，动物也仅是局限于与他们民俗生活有关。其中回族、保安族、东乡族民间剪纸经常表现的题材有汤瓶、吊罐、盖碗等器具和骆驼、牛、马、羊、蝴蝶、牡丹等动植物纹样，色彩崇尚绿、黑、白三色，功能多用于刺绣底样和窗花。比起汉族民间剪纸，回族民间剪纸风格更显得质朴与纯真，具有现实主义的色彩。维吾尔族民间剪纸多用于印染、刺绣、毡毯、建筑、陶器等生活用品上。题材以植物、星光、日月、雪花、几何纹等为主，常用巴旦木、玫瑰花、波斯菊、石榴花、圣壶等纹样，风格严谨、丰满。以游牧业为主的哈萨克族、柯尔克孜族、塔吉克族民间剪纸，主要用于服饰、毡房、毡毯、箱壳等什物用品，图案多以对称的牛、羊、鹿、鹰等动物美丽的头角和兽骨以及几何形纹饰构成，风格憨厚、粗犷、豪放、均衡，带有浓郁的草原气息。

北部的满族、蒙古族、锡伯族、赫哲族、达斡尔族、鄂温克族、朝鲜族是信仰萨满教的民族。他们的民间剪纸题材大多与萨满祭祀、神话传说、生活习俗、生产习俗、节令习俗、婚丧习俗及自然风光等有关。功能多用于衣物贴绣和窗花等。色彩追求强烈的红、白、黑色，常用对称、意象造型，风格古朴、粗犷、单纯、简炼、均衡。

南部的苗族、侗族、白族、彝族、羌族、水族、傣族、壮族、瑶族、佤族、怒族、黎族、藏族、土家族、布依族、哈尼族、仫佬族、纳西族、傈僳族、德昂族、拉祜族、独龙族等民族是信仰原始宗教、道教和佛教的民族。他们的民间剪纸题材大多表现神话传说、民间故事、民俗生活和动物花草等。功能多用于服饰的刺绣花样，色彩多为白色、黑色。纹样的组织多是以适合纹样为主。结构严谨饱满，外形规范整齐，线条粗壮流畅，造型概括简炼、夸张变形、象征寓意。其中苗族民间剪

纸，题材广泛，多以各种动物为主，尤以龙、牛突出。侗族民间剪纸偏重花果、蝴蝶、凤等。水族则花鸟、几何纹样兼有。在风格上，苗族民间剪纸简括、粗犷、古朴，其他民族民间剪纸，则玲珑、精巧、秀美。

东部的畲族、高山族是信仰原始宗教的民族。他们的民间剪纸题材大多表现神话传说、民间故事及反映农耕、渔猎、采集等各种生产活动等。功能多用于刺绣的花样和礼品装饰，用色多为白色、红色等。风格古拙、质朴。

分布在东、南、西、北、中部各地的汉民族则是信仰道教、佛教等多种宗教的民族。他们的民间剪纸更是丰富多彩。其题材包罗万象，品种有装饰房屋的居室花、点缀物品的礼品花、贴绣衣物的服饰花、祭祀祖神的供品花等等。其功能包括纳吉、祝福、祛邪、除恶、劝勉、警戒、趣味。造型方法有简括、夸张、添加、套叠、拼连、象征、装饰等。色彩崇尚红、黄、橙、蓝、紫五色，尤以红色为最。风格多种多样，大体而言，西、北方民间剪纸粗犷、浑厚、质朴，东、南方民间剪纸细腻、玲珑、秀丽。长期以来，中国各民族民间剪纸互相影响，不断发展。

据我们所知，世界上不少国家的民族都有各自特色的民间剪纸，例如：以色列犹太民族阳线为主的对称剪纸，美国欧洲移民构图丰满的对称剪纸，瑞士日耳曼民族纤细入微的写实剪纸，墨西哥印第安民族神秘古朴的神灵剪纸，德国德意志民族风趣幽默的影像剪纸，波兰民族简洁明快的对称剪纸，蒙古民族浪漫豪放的草原剪纸，丹麦民族想象丰富的意象剪纸，等等，都给人留下了深刻印象。

世界各民族的民间剪纸，宛如遍布世界各国的土生土长的山花，散发出浓郁、清新的泥土芳香。这种不同的民族形式、民族风格和民族特色，显示出各民族民间剪纸的民族性，构成了维系民族成员的心理纽带，是民族生命的重要组成部分。而今在各国民族传统民间剪纸基础上，许多民间和专业剪纸艺术家相互交流，努力创新，从内容、形式到材料、技艺、应用上都在积极探索，产生出不少优秀作品，这一届国际剪纸艺术展上展出的作品就是有力的说明。

民族的才是世界的。祝愿世界各国民族民间剪纸“山花”开放得更加鲜艳夺目！

陈 竞

2008年7月28日写于南京大学

Prologue

In this golden autumn, hundreds of flowers are blossoming. Under the sanction of the Chinese Ministry of Culture, the Fourth International Paper-Cutting Festival will be unveiled in Yinchuan, Ningxia. In the meantime, the whole country is celebrating the 50th anniversary of Ningxia Hui Autonomous Region.

The theme of this year's International Paper Cutting Art exhibition is "National Characteristics and Integration".

China is made up of 56 nationalities. According to our research, each one has its own folk paper cuts. Due to the differentiation in these nationalities's geographic conditions, customs and habits, psychological and aesthetic values, different forms, styles and characteristics in paper cuts are formed.

In the west, ethnic minorities, like Hui, Bonan, Dongxiang, Uygur, Kazak, Kirgiz, Tajiks, etc, they believe in Islamism. The common feature of their paper cuts is that their main focus is on plants, with little figures, and animals are only limited to related folklore. Among them, the subjects in Hui, Bonan, and Dongxiang ethnic minority's paper-cuts are always soup bottles, hanging pitcher, bowls and other apparatus. Animals and plants patterns are mainly camels, cattle, horses, sheep, butterflies, and peonies. They advocate green, black and white colors. The folk paper-cuts are used for the embroidery and window decoration.

Comparing to the paper-cuts in Han, Hui ethnic minority's folk paper-cut style is much simpler and purer, with realistic colors. Uygur folk paper-cuts are used more for printing, dyeing, embroidery, felt, construction, pottery, and other daily necessities. The theme mainly based on plants, starry night, the sun and the moon, the snowflakes, and geometric features, such as Badan-wood, rose, coreopsis, pomegranate flower, and holy pot. The styles are conscientious and abundant. The nomadic peoples like Kazak, Kirgiz, Tajiks apply their paper-cuts to clothes, yurts, blankets, cabins and other utensils. The patterns are mainly skull of symmetrical animals, such as cattle, sheep, deer, and

eagle, with geometrical patterns. The Styles are honest, bold, heroic and well balanced, with a strong touch of grasslands.

In the north, ethnic minorities like Manchu, Mongolian, Xebec, Hezhe, Daur, Ewnki, and Korean believe in Shamanism. Their paper-cuts largely related to Shaman sacrificial rites, legends, customs in living, working, climate, marriages and funerals, and natural scenery. The paper-cuts are used for embroidery and windows-decoration, as well. Those peoples are in favor of red, white, black colors. They model with symmetrical patterns, with a simple, succinct and vigorous touch.

In the south, there are many ethnic minorities like Miao, Dong, Bai, Yi, Qiang, Shui, Dai, Zhuang, Yao, Va, Nu, Li, Tibetan, Tujia, Bouyei, Hanlao, Yaolao, Naxi, Lisu, De'ang, Lahu, Drung, etc. They believe in aboriginal religion, Taoism, and Buddhism. Their works obtain inspirations from mythology, folk stories, folk life, animals and plants. As embroidery in clothes, those paper-cuts are mainly black and white, with proper decorative designs. The structure is conscientious and plentiful. The appearance normative, the lines are fluent and strong. Their features are simple and summary, using exaggerated images to express symbolic meanings. Take Miao's folk paper-cuts as an example, its themes range in a large verity, mainly focus on animals, especially dragon and cattle. While, Dong's paper-cuts lay particular stress on flowers, fruits, butterfly, and phoenix. Shui's have patterns in flowers, birds, and geometry. Referring to styles, Miao's paper-cuts are famous for simplicity and boldness, differ from others whose styles are refined, sophisticated and elegant.

In the east, ethnic minorities like She, Gaoshan believe in aboriginal religion. Their paper-cuts obtain materials from legends, folk stories, and much productivity like cultivation, fishing, food-gathering. Those works are popular decorative elements in embroidery and clothes, mainly in white and red, they formed a classic and simple style.

Han people, located in all parts of China, believe in

Taoism, Buddhism and many other religions. Their folk paper-cuts are more colorful. To them, it is an all-embracing art. Their works are chiefly used as decoration. Those paper-cuts ornament walls, windows, doors, columns, mirrors, lamps and lanterns in homes and are also used for decoration on presents or are given as presents. Paper-cuts used to be used as patterns, especially for embroidery and clothes. Sometimes they are used as symbolic characters, saved as decorations for sacrificial offerings to the ancestors and gods.

People believe that those paper-cuts can bring good luck and exorcise ghosts, can exhort for good and warn for punishment. The creating methods are abstraction, exaggeration, repetition and patching up, symbolism, decoration, etc. As to color, they advocate red, yellow, orange, blue, and purple, especially red. The styles are of different varieties. In generally, Paper-cuts in the west and east are bold, powerful, and simple. While, the eastern and southern are exquisite and elegant. For a long time, different peoples influent and integrate with each other, promoting a mutual and constant development.

According to my knowledge, many peoples in the worldwide have folk paper-cuts with their characteristic styles. For example, Israeli Jewish people prefer symmetrical paper-cuts based on positive line. In America, European immigrants like to composite a picture with various elements. In Switzerland, Nordic

paper-cut is famous for its delicate and realistic style. Mexican Indian advocate mysterious and simple God paper-cut. There are also charming shadow paper-cut in German, compact and vivid symmetrical paper-cut in Poland, romantic and heroic grassland paper-cut in Mongolia, imaginary imago paper-cut in Denmark, etc. They all make a deep impression to the viewers.

Those paper-cuts in all peoples are just like locally born and bred wild flowers on various lands, giving out a full-bodied, fresh soil fragrance. Different national forms, styles, and characteristics reflect their unique nationality in paper cutting. It is a very important part of national essence, also acting as a soul tie to hold different peoples together. At present, in various countries, based on their tradition, many folk and professional paper-cut artists communicate with each other and work on innovation diligently. They try to explore a new land from the form, to martial, to technique and application, producing a lot of excellent works. The works on this session's International Paper-cut Art Show is a powerful evidence.

Only be national first, the paper-cuts can go globally. I cordially wish the various national folk paper-cut—"the wild flower" opens dazzling!

Chen Jing

July 28, 2008 Nanjing University

贺 信

第四届中国·宁夏国际剪纸艺术展组委会:

值此第四届(中国·宁夏)国际剪纸艺术展在银川开幕之际,我谨代表中国人民对外友好协会表示衷心的祝贺。

剪纸艺术是我国民间传统艺术的一朵奇葩,反映了勤劳、智慧的中国人民对生活的感悟和对艺术的认知。宁夏地区有着悠久的剪纸传统,剪纸是当地民众喜闻乐见的艺术形式,在全国各个剪纸流派中因其浓郁的地方艺术特色,享有盛誉。

艺术无国界。在南京、和林格尔、大同广灵成功举办的前三届国际剪纸艺术展,对我国剪纸艺术走向世界以及为各地和各国剪纸艺术家进行交流学习搭建了平台,起到了很好的促进作用。希望通过此次艺术展能继续发挥原创地的优势和积极性,扩大影响,使剪纸这一中国古老的民间艺术形式真正走向世界。

最后,对于为本次剪纸艺术展的成功举办做出积极努力的宁夏回族自治区文化厅、第四届(中国·宁夏)国际剪纸艺术展组委会、中国乡土艺术协会、南京大学海外教育学院、宁夏回族自治区财政厅、宁夏回族自治区教育厅等单位及有关人士表示由衷的感谢。

预祝本次艺术展取得圆满成功。

中国人民对外友好协会

会 长 陈昊苏

2008年9月9日

The organizing committee of the Fourth International Festival of Paper-cutting:

On the occasion of the opening ceremony of the Fourth Ningxia International Paper-Cutting Art Festival in the city of Yinchuan, on behalf of the Chinese People's Association for Friendship with Foreign Countries, I would like to extend my sincere congratulations to the festival.

The art of paper-cutting is a glamorous flower of Chinese traditional folk art, which reflects the understanding of life and the cognition of art of the industrious and intelligent Chinese people. In Ningxia, the area where paper-cutting remains in the tradition, this kind of art form has always been popular and loved by its local people, and it is known to the nation for its unique artistic feature with local characteristics of paper-cutting.

As we all know that art is beyond all boundaries. The previous three international paper-cutting art exhibition successfully be held in Nanjing, Helingeer and Guangling of Datong, have played an important role in promoting the "going out" of Chinese paper-cutting art to the world, as well as in providing a platform of exchanges and studying between various domestic and international schools of paper-cutting. I hope, through the art exhibitions of the festival, this place of creative origin will continue to give full play for its advantages and enthusiasm to achieve grater influence, so that paper-cutting, as an old form of Chinese folk art may indeed move on to the world.

In the end, I would like to extend my sincere gratitude to the Department of Culture of the Ningxia Hui Autonomous Region, the Organizing Committee of the Fourth Ningxia International Paper-Cutting Art Festival, the Association of Chinese Local Art, the Institute of Overseas Education of Nanjing University, the Department of Finance of the Ningxia Hui Autonomous Region, the Department of Education of the Ningxia Hui Autonomous Region, and other units and personages of all circles.

I wish the art exhibition a full success!

Chen Haosu

The Chinese People's Association for Friendship with Foreign Countries

September 9, 2008

美国剪纸协会主席 凯茜·里德

致第四届中国·宁夏国际剪纸艺术展组委会的贺信

第四届（中国·宁夏）国际剪纸艺术展组委会并陈教授：

对于正在筹备的九月份将在中国举行的第四届国际剪纸艺术节，美国剪纸协会报以衷心的祝贺和最美好的祝愿。来自很多国家的人们将在这次盛会度过一段快乐的时光，同时，这也是人们享受剪纸艺术的乐趣，分享彼此剪纸经验并拓宽国际友谊的一个好机会。我们可以互相学习，有时我们可以像你们一样向祖辈学习，而有时候我们可以向朋友学习。通过这种学习方法，我们就可以既与传统相连又能通向未来。

我们协会中好几位曾参加过前几届艺术节的会员告诉了我们很多非常精彩的事情。玛丽·海琳曾将她去年的美妙经历写成文章发表在我们协会的时事通讯上。艾丽丝·海伦也是一位热情地传递关于你们剪纸节的故事和友谊的使者。我们协会所有出席过往届剪纸艺术节的会员们都鼓励我们的会员前往中国去参加本次国际剪纸艺术节。

美国剪纸协会也非常感谢您慷慨赠送予我们协会的礼物，同时感谢您参加我们的剪纸节——“珍藏 2008”，很荣幸能邀请到您和段女士参加我们的节日。您的剪纸作品“新疆爱情故事”和“老鼠嫁女”，还有好几本书和其他的剪纸作品都是珍贵的礼物，它们仍将是我们的剪纸艺术成就和我们正在努力发展的剪纸博物馆的一部分。

虽然今年我不能亲自参加，但是几年前能在中国大陆访问三个星期仍使我非常荣幸。我希望这次到你们国家参加国际剪纸艺术节的人们能感受到多少个世纪以来中国带给世界的令人惊叹的文化贡献，特别是有关纸和剪纸发展的历史文化。

对您和所有的剪纸节参加者致以我们最美好的祝福。

美国剪纸协会主席 凯茜·里德

The organizing committee of the Fourth International Festival of Paper-cutting, dear Prof. Chen:

Congratulations and best wishes from the Guild of American Papercutters as you prepare for the Fourth International Festival of Paper-cutting in China to begin September 9, this event will be a happy occasion for people from many countries and a special opportunity to promote the joy of paper-cutting, to share techniques, and to broaden international friendships. We all learn from each other, sometimes from our grandparents, as you did, and sometimes from friends. Learning in this way, we are both connected by traditions and a channel to the future.

Our several GAP members who have participated in your earlier festivals have many wonderful things to tell us. Marie Helene Grabman has written an article for our guild newsletter about her enjoyable experiences last year. Alice Helen Masek is also an enthusiastic ambassador for your papercutting events and new friendships there. All the GAP attendees encourage our members to consider traveling to China to participate.

GAP also thanks you sincerely for your generous gifts to the guild, and for demonstrating and participating in our own festival, Collection 2008. It was a pleasure to have you and Ms. Duan with us. Your paper-cutting "Love Story in Xinjiang Province", "The Mouse Wedding", and the several books and other cuttings are all treasured gifts which will remain part of our archive and the museum of paper arts which we are now working to develop.

Although I will not participate this year, it was my privilege to visit mainland China for 3 weeks a few years ago. I hope that many visitors to your country for the International Festival of Papercutting will realize the amazing cultural contributions that China has given to the world through the centuries, especially in the development of paper and paper-cutting.

Our sincere good wishes to you and all festival participants.

Kathy Trexel Reed

President, the Guild of American Papercutters

美国剪纸协会秘书 玛丽·海伦 致第四届中国·宁夏国际剪纸艺术展组委会的贺信

亲爱的剪纸艺术家和委员们：

衷心祝愿第四届国际剪纸艺术展圆满成功！非常感谢陈竟教授为促进中国剪纸艺术在全世界发扬光大所付出的渊博的学识和孜孜不倦的努力。

非常感谢陈竟教授能够出席美国剪纸协会今年在美国举办的 20 周年纪念日。通过他的参加，我们的成员更加深刻的领会到了中国剪纸艺术独特风格和技巧。

在中国大同举行的第三届国际剪纸艺术展上我遇到了很多艺术家，祝愿他们都能度过美好的一年！见到这么多天才的剪纸艺术家，并且看到他们美丽的艺术作品使我感到非常高兴。希望我们协会和中美剪纸艺术家们的联系和友谊将会继续，艺术家们也能与来自世界各地的艺术家保持联系，并因此激发出更多的具有个人特色的更伟大的作品。

此致

敬礼！

美国剪纸协会秘书 玛丽·海伦

2008 年 8 月 11 日

Dear Artists and Committee Members:

Very best wishes for a successful 4th International Festival! Professor Chen Jing is to be commended for his tireless scholarship and effort in promoting Chinese paper cutting throughout China and the world.

I was so pleased that Professor Chen could join The Guild of American Papercutters at our 20th Anniversary celebration this year in the United States. Through his visit, our members have gained a much deeper understanding of the unique features of Chinese paper cutting styles and techniques.

I hope all the artists I met at the 3rd International Festival in Datong, China have had a good year! It was so wonderful to see their many beautiful works of art and meet so many talented papercutters. We hope our Guild's association and friendship between Chinese and American paper cutting artists will continue and artists will be inspired to greater innovation in their own styles by their association with artists from all around the world.

Best wishes, Marie-Helene Grabman
Secretary, The Guild of American Papercutters

August 11, 2008

目录 Contents

中国剪纸作品 /1

Chinese paper-cut works

金奖作品 /2

Gold prize works

银奖作品 /22

Silver award works

铜奖作品 /55

Bronze medal works

特别奖作品 /126

Special Awards

外国剪纸作品 /131

Foreign paper-cut works

附录

Appendix

第四届(中国·宁夏)国际剪纸艺术展获奖名单 /142

The List of the Awarded works in the Fourth International Paper-cutting Festival

后记 /146

Postscript

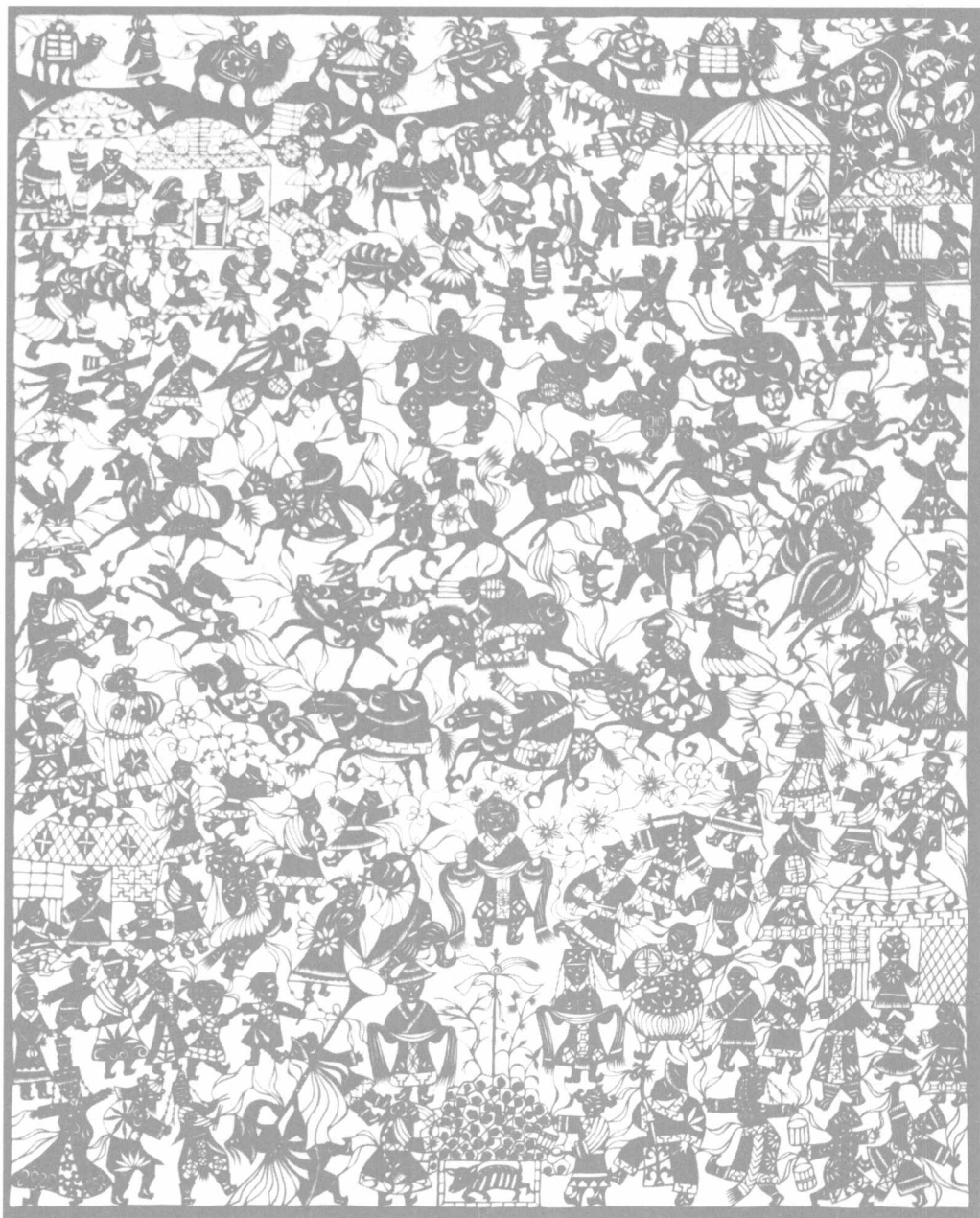


中国 剪纸作品

Chinese paper-cut works



国际剪纸精品集



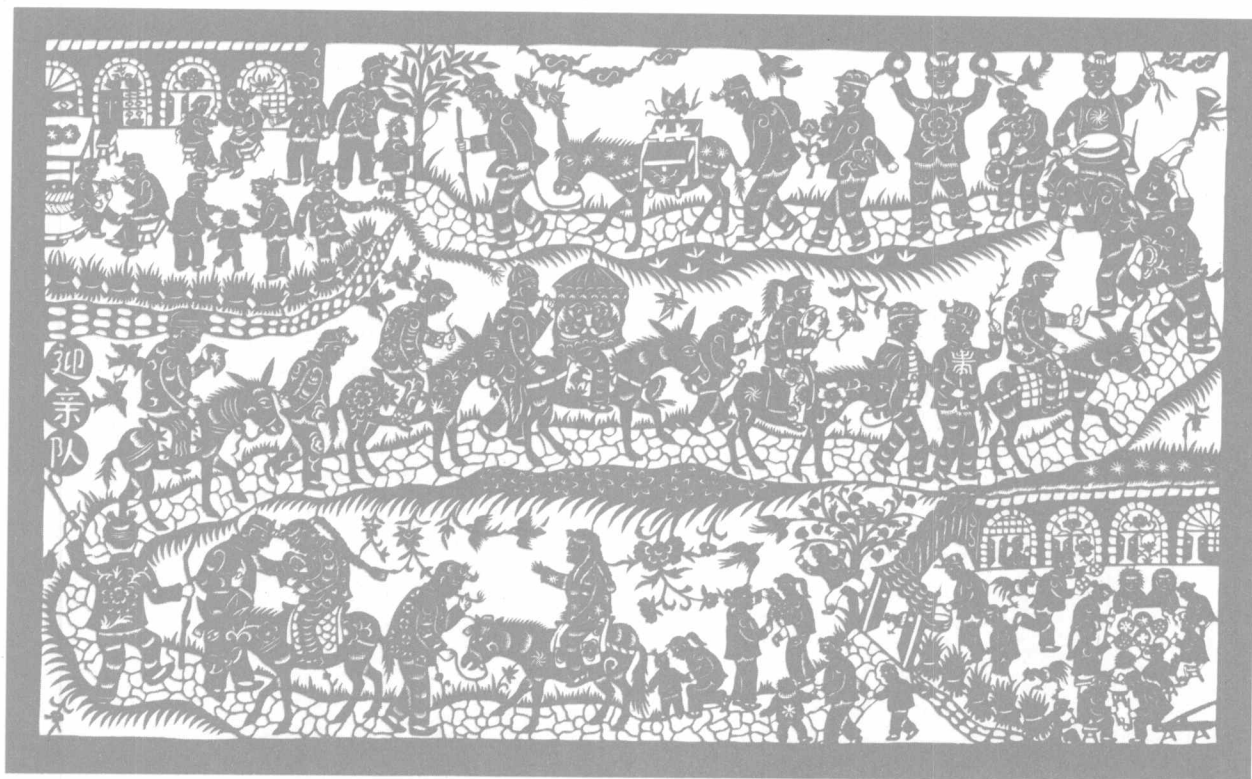
那达慕 华月秀(金奖) 陕西

华月秀这幅剪纸作品用娴熟的技艺、流利的线条、丰满的构图,表现了蒙古族人民“那达慕”大会的热烈场面。该剪纸的画幅虽然并不很大,但场面热闹、气势庞大,各式人物和马匹的造型就达 200 多个。有摔跤的、带孩子看热闹的、做生意的、赛马的、骑射的、歌舞的、祭祀的、拉骆驼的、喂牛的等等,造型简练、形态生动、装饰味浓郁。在这些体形并不大的人物中,还能有人物情感的细腻表现。这幅作品的剪法变化灵活、简练利索,表现力很强,是一幅比较耐看的剪纸佳作。(点评:魏力群)

The Nadam Hua Yuexiu Shannxi

In this paper-cut, Hua Yuexiu uses her adept skills, fluent lines and plentiful composition to display the bustling scene of the Nadam. Although the space is not quite large, she creates a scene of bustle and excitement, with a tremendous momentum. There are more than two hundred characters and horses. Whether those men who are wrestling, joining fun with kids, doing business, racing horses, or those who are shooting, singing, dancing, worshipping, pulling camels, feeding cows, the modeling is simple and vivid, with a strong touch of decoration. Those characters are not very big, but display exquisite feeling. Its modeling is succinct. The shape is vivid, highly expressive. In a word, This work is intensely interesting, worth watching again and again.





迎亲队 孙菁霞(金奖) 陕西

迎亲的队伍走过来,敲锣打鼓唱起来,贤慧的媳妇娶进门,盖上房子整好地,生个儿子养条牛,哟喝嘿,火红的日子就过起来。

对于个人来说,结婚娶亲是人生大事;对于农民家庭来说,更是举家的大事。从筹备到完婚,几乎是个系统工程。而其中最为重要的程序,就是迎亲,各地的迎亲有着不同的方式。这是一支西部地区的迎亲队伍,走在前面的是敲锣打鼓、文艺表演的队伍,营造着欢喜的气氛;中间的是新郎、新娘的家人和亲戚们,坐轿子的、骑驴的、拉马的,虽然有点散乱,倒是别有情趣;后面的是各种各样关系的亲朋好友,有老有少,或是说话,或是张望,脸上洋溢着喜气,好像是他们自己结婚似的。

作品的画面为三层“S”型结构,人物和动物为剪影造型,人物多而不乱,相互响应,亲密自然,点缀期间的鲜花小鸟,既活跃了气氛,又给画面带来了生气。绵延起伏的迎亲队伍,行进在黄土地上,创造着喜悦,播洒着欢乐,也为人们的新的生活带来了希望。(点评:徐艺乙)

The Wedding Procession Sun Jingxia Shannxi

Here comes the wedding procession. Beating drums and striking gongs, folks sing excitedly. After married the virtuous and intelligent wife, with the new house and land, maybe have a son and buy a cow, the life will be prosperous.

Marriage is of great significance to every human's life. For the Chinese traditional farmer family, it is a great thing even for the whole family. From the arrangement to getting married, it is almost a systematic engineering. But the most important procedure is going to the bride's home to escort her to the wedding ceremony. Different places have their local ways to greet the bride. On the picture, there is a wedding procession of the west region. The performance troops are in the front, beating drums and striking gongs. They create a joyous atmosphere. In the middle, come the relatives of the bride and bridegroom. Some are sitting in the sedan, others are riding a donkey, or pulling a horse. Although it seems a little messy, the artist has created a distinctive flavor. In the last part come their various friends and relatives, young and old. Some are talking, some are looking around, all with a smiling face as if it is their own wedding day. The whole picture is a three-layer "S" structure. The characters and birds are silhouette. Though there are many characters, but they echo with each other naturally. Those birds intersperse in between have enlivened the atmosphere and brought vitality into the scene. In all, the long wedding procession on the yellow land brings to us happiness and hope for the new life.





兰花花 郭如林(金奖) 陕西

当你站在这幅作品前，好似穿过时间的隧道在与画中的人物对话。兰花花的故事在我国黄土高原上已经传唱了半个多世纪，曾鼓舞多少受封建买卖婚姻迫害的女孩儿觉醒去争取婚姻自主。然而，此陋俗在沟沟峁峁的山涧，有些女子像兰花花那样去追求真爱仍旧受到阻碍。作者以连环画的形式，分区组合，将窑洞、房舍、树木、石磨、山道、陡坡，俊男靓女约会相见等内容展现在剪纸上，再现了浓郁的山寨村景。在艺术手法处理上夸张而不扭曲，变形而不失美。在表现画面的视觉形象与内容情景上，继承了经千百年积累的被人们认可的传统，整幅作品没有失去民间剪纸艺术区别于其他绘画艺术的那一点特征。（点评：段改芳）

Lan Huahua Guo Rulin Shannxi

When you stand in front of this work, you seem to get through the tunnel of time and are talking with the characters in the picture. The story of Lan Huahua has been well-known on the Loess Plateau for half a century. It has encouraged many girls who suffer from the fetter of marriage purchase to struggle for the freedom of marriage. However, in some places, there are still some girls who have no freedom to pursue the true love. The author uses the form of comic strip, providing us the content of cave-house, building, tree, milling, hill path, slope and tryst of beautiful girls and handsome men. The work reappears a full view of hill village. Exaggerated but not distorted, changed but not nullified, the work successfully inherits the tradition accumulated through hundreds of years, which is the very point that distinguishes paper-cut from the other art forms.





黄河人家 刘洁琼(金奖) 陕西

作者刘洁琼是剪纸艺术家高凤莲之女，剪纸作品继承了粗犷豪放、对比强烈的艺术风格。

这幅作品中的亮点是对比，硕大的块面与小面积的细线刻画形成黑与白、大与小、疏与密的对比。其富有动态的马与周围环境——山、石、林、木形成动与静的对比。两整幅作品在布局安排上，在多角度、多视点的理念指导下，需横则不竖，该突出的不隐，该隐的不凸。根据画面需要，随意灵活，作品中没有呆板的边线，没有刻意塑性的痕迹。画面中运用了相互借用、衬托、依存，使作品散发着独有的艺术气息。(点评:段改芳)

The People by the Yellow River Liu Jieqiong Shannxi

The artist Liu Jieqiong is the daughter of Gao Fenglian, a paper-cut artist. Her works succeed the style of rough lines and sharp contrast.

The highlight of this work is the contrast. A large part and narrow lines linking together forms the contrast of black and white, large and small, sparse and dense. The dynamic horse with its surroundings—hills, stones, bush and tree—form the contrast of stillness and movement. The arrangement of her three works, under the instruction of multi-view conception, manages to act flexibly according to the needs of the picture. There are no meaning edge lines or trail of mechanical figuring. With the application of mutual referring, contrast and backing up, the work is giving out a particularly aesthetic fragrance.





赶集 李爱萍(金奖) 山西

作者李爱萍是土生土长在黄河岸边上的吕梁山区。因家境贫寒早早地承担着割羊草，砍柴，跟着长辈学女红，直至上学后仍然兼顾农活。真应了我们的一句老话“穷人的孩子早当家”。也正因为她生活在原生态的环境中，接受着没有被污染的民俗文化与丰富的民俗艺术，才使她身上有一股朴实、纯真的黄土情，成就了她在1984年文化部举办的全国农民画展时，凭借一副反映农家生活的《六畜兴旺》获得银奖。当时她还只是一个头上扎两个小刷刷的山妞。自那以后，她创作的剪纸作品中总透露着浓浓的传统味儿，也彰显着时代的精气神。《赶集》就是对此很好的诠释。（点评：段改芳）

Going to Market Li Aiping Shanxi

The author Li Aiping grew up in Lv Liang Mountainous Area by the Yellow River. Because of family's poverty, she started to cut grass for the sheep, hew firewood and learn needlecraft at a very early age and even when studying in school, she still helped to do farming work. It reminds me of an old Chinese saying: Children in poor family take responsibility early. But thanks to her natural living condition, she can get in touch with the unpolluted folkcustom and rich folk art, inherit a particular spirit of yellow soil: straightforward and pure. When she got the silver award by her work—Prosperity of Livestock, which reflected the life in the countryside, in the National Countryside Picture Show in 1984, she was just an innocent girl from hill village. From then on, her works are always taking a strong feeling of custom, but they also reflect the spirit of times. This work is a strong prove of that.

