



LUCKY PAPER-CUT

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剪

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内 容 提 要

本书继承、综合了民间剪纸中吉祥纹样的内容和装饰风格，又充实了新的内容和时代风格，使民间艺术的传统精华和现代审美观紧密的融合在一起，从不同角度创作出“福、禄、寿、喜、富贵、吉祥、十二生肖”等内容的剪纸一百多幅，适合于节庆、嫁娶、祝寿等场合，具有较高的实用价值和欣赏价值。所有文字皆为中、英文对照，不仅可供美术工作者和包装、装饰设计者参考，也可满足城乡居民和外宾的需要。书首有著名工艺美术家樊文江的序，书尾附有吉祥剪纸的介绍，对广大读者甚有裨益和启迪。

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序

一把剪刀，一张纸。

一双灵巧的手，一颗纯朴的心。

精心的剪刻中，表达了劳动人民的理想、愿望和对生活的热爱，对未来的憧憬，作为审美意识的物化，寄托了对美的执着求索。

中国民间剪纸在长期的封闭社会中，作为劳动者一种文化自娱手段，是人类把原始思维意识通过简单的表现变成一种可视形象的民间艺术形式。它在比较稳固的封闭式社会结构和文化结构中，以协调人的情感和社会尺度之间的关系而活跃在人们生活之中。时至今日，这种结构与模式已发生根本变化，它必须以自身的优势去适应新的时代环境，为自己寻求新的依附点。

它的优势是什么呢？

首先，剪纸艺术作为广大人民群众所喜闻乐见的民间艺术形式，人民群众常用它作为喜庆节日的装饰品，逢年过节、喜庆嫁娶常见于窗棂、门楣、洞房的床头、灯笼的饰面……。反映的中心思想是吉祥、富贵、喜庆、福寿，给作者自己也给观众带来愉悦和美感。

其次，剪纸艺术在表现技巧上有它的独特性，工具和材料的制约形成了它独有的特点，简练、夸张、取舍、组合、寓意、象征形成了浓郁的装饰风格。依靠线条的衔接，绵绵相连，通过线的粗细、曲直、

刚柔、繁简、疏密以及与面的配合形成和谐的节奏、韵律。

历史在发展，社会在进步，对民间剪纸要继承，要发展。通过学习和研究，沿着它自身发展的轨迹，开拓这一领域的新天地，作者的“吉祥剪纸”正是继承、综合了民间剪纸中吉祥纹样的内容和装饰风格，有所发展，有所开拓，使之与现代生活结合，这一做法，无疑是可喜的一步。

为了使民间剪纸在民俗、民间的纯学术研究中有所突破，面向现代、面向世界和未来，也面向民间艺术创造者自身的利益，促成民间艺术的传统精华和现代审美观的融合，并紧密地与现代生活沟通。继承与创新交替，力图使不同样态的作品满足不同层次的审美需要，为现代人的喜庆生活增光添彩，为专业或业余剪纸爱好者提供素材。衷心希望，这本画册作为作者精心培育的“民艺之花”，在百花园地里茁壮成长，芳姿常新。

樊 文 江

1988年5月于西安美术学院

FOREWORD

A pair of scissors, a piece of paper
With two hands and an honest heart

Working people's ideas, wishes, love for life, longing for the future are reflected in the scissor-cut. They place their inflexible pursue for beauty on paper-cut as a materialization of aesthetic standard.

During the long closed society, China's folk paper-cut, as a cultural self-amusing means, was a visible artistic form to which the mankind changed original ideology through simple show. In the steady and closed structure of society and culture, it was active among the people's lives to coordinate the relationship between human feeling and social construction. Nowadays it has undergone a basic change in its structure and mode. It should suit the new times and find out new supportive point with its own superiority.

What is its superiority.

First, paper-cut, a popular folk artistic form, is used as adornment in festivals. It is always seen at window lattice, door lintel, bedside in bridal chamber and ornaments on festive lanterns. Its central idea is luck, riches and honour, jubilation, blessing and longevity, and brings joy and sense of beauty both to the writer and the viewers.

Secondly, paper-cut has its distinction on technique of expression. Being restricted by its tools and materials, it has formed its own characteristics: succinctness, exaggeration, accepting or rejecting, make-up, implied meaning and symbolization have formed its strong decorative style. The papercut is unbroken by linking its lines. The harmonious rhythm is formed by the thickness, curve,

strength, diversity, density of lines and their coordination with side. History is developing and society is progressing. Folk paper-cut must be inherited and developed. Through studying, following its own locus, open up a new field for the handicraft. This *Lucky paper-cut*, just inheriting and synthesizing the content and ornamental style of folk paper-cut's auspicious lines, has made some development. This course of action of combining it with modern life is undoubtedly a gratifying step.

In order to make folk paper-cut break through in folklore and folk art, face the modern times, the world, the future, and the profits of folk art creators, we should promote the integration of the folk art's traditional essence with modern life, inherit and create alternately, comply with the aesthetical needs of different levels by different shapes, do credit to modern joyous life, provide stuff for both professional and amateur. I heartly hope this picture album, a flower of folk art meticulously fostered by the writers, will grow sturdy and show bright in color forever.

Fan Wenjiang

May, 1988

Xi'an Art College

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