

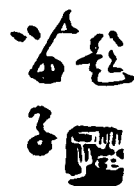


申沛農剪紙藝術



農沛申

紙藝剪



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申沛农剪纸艺术

陈得骅 编

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序 言

我国剪纸历史悠久,但把它当做一种现代美术形式进行创作,还为时不长。抗日战争时期,在延安的老一辈艺术家开拓过。解放后,有更多的人进行实践,表现工业、农业、新人新事、新风新貌等内容,申沛农的儿童题材剪纸,可说在众多的剪纸题材中独树一帜,不只产量高,持续的时间长,而且很有自己的特色。

他的剪纸,单纯、洗炼、优美,以一颗袒露、明净的童心惹人喜爱,其作风细腻、精巧,作法粗中有细,巧中藏拙,有着浓厚的趣味性和装饰性,并取众人之长再加以创造,形成鲜明的“申氏”风格。

他的剪纸,一般幅面都不大,也没有更多的景物陪衬,多将人物置于显赫位置,着力刻画人物的神情、五官和动态,放手大胆地加以夸张和美化,突出的是他们心灵的追求和向往,并力求达到性格化、典型化。人们一看到那大大的眼睛,圆胖胖的脸,小鼻子小嘴和活跃的身影,便知道是申沛农的剪纸了。

他的剪纸,往往几笔、寥寥数刀就概括出一个艺术形象,起着以少胜多的作用。

中小學生都非常喜愛他的剪纸,一经复制,便浮现出一个生动可爱的小伙伴。既丰富了童年生活,又是难得的范本和学习资料。我们见了也欣喜不已,美从心里来。他的剪纸艺术进入了雅俗共赏的境地。

我们翻开这个画册,那天真无邪和充满幻境的儿童天地便展现在眼前:唱歌、跳舞、打球、游泳、栽花、植树、拣麦穗、拾贝、自觉学习、静心思考……无处不有他们的身影,无处不留下他们的欢声笑语,可亲可爱,勾引起人们无限的回忆和联想,这是申沛农剪纸迷人而又发人深思的一大艺术特色。

那么申沛农是怎样和剪纸结的缘而踏上剪纸之路的呢?说来也有点蹊跷。他八岁那年,患了类风湿关节炎,造成终生残疾,开始两腿不能行走,随后发展到大部分关节强直,从此与大千世界隔离开来。他在苦闷中挣扎,在失意中求生,他学画画,看中医书,接触外

语，又学作儿童诗……他那一颗逢春萌动的心，时时让他想起他那有限的小学生活：一张张快活的笑脸，一个个可爱的小伙伴，时时浮现出来，他多么想再回到他们中间去……他的童年竟是那样惨淡，没有生机，可是又是那么值得回忆和留恋。

1954年，他合家搬进一个大杂院，一群叽叽喳喳、活蹦乱跳的孩子一下撞进他的心怀，他的眼睛顿时亮了，竟产生了表现他们的欲望。又是在一个偶然的会里，他认识了会搞剪纸的孙燕云……

孩子们的欢乐和亲近，温暖了他的心。他仔细观察他们的举止言行，注意他们的行装服饰变化，探测他们心底的奥秘，追踪他们的所想所爱 and 追求。孩子们给他带来外界的信息，传达了社会的震颤和变革。就是这些孩子，使他感受到时代脉搏的跳动和人世的浮向，他的心活了，思路宽了，他们成了他心中的主人公，变成了创作的素材。

他将自己全部的热力倾注在创作上，捕捉描绘、造像，画了刻，刻了画，一幅幅作品就这样产生出来；他作品中的形象出现在单幅画、组画、封面、插图、题头、尾花，壁挂、贺年片、旅游纪念品等多种艺术形式上，将一切迷人的有生机的和足以展现社会风貌的形象都提取出来。他心中有他们，他们之中也有自己。一颗童心复燃了，他用童心观察世界，用稚气的感情创造艺术形式，他感到自己又回到他们中间去了，拼命追回那已失去的童年。这种纯真挚爱的感情和迷恋忘我的创作热情，促使他的艺术向精深和优美境地发展，同时年复一年，也使他的创作从量到质发生着明显的变化。

要说变化最大最显著的转折点，是步入剪纸七年后的1963年。那一年，他接触和临摹了一大批西北民间剪纸，那丰富的想象，纯真质朴的气息，不拘一格的自由表现和夸张浪漫的造型特点，大大开阔了他的眼界，提高了认识，得其真谛并运用到实践中来。从此他风格大变，一反过去的写实风，摆脱绘画的羁绊，开始沿着传统剪纸的轨道发展，并从构图、造型、装饰等方面表现出他的探索。

如《喂鸡》，将人物和被塑造的形象置于平视位置，从人物的头发、手指、服饰花边、鸡细软的绒毛、花头到阴刻线条，都用民间剪纸惯用的锯齿纹和月牙状线条概括。这种民间剪纸惯用的构图样式和独具的技法，不只避开了复杂的透视关系，便于夸张和装饰，而且也极易发挥刀具的性能和增强剪纸单纯、明快的艺术特点。《献上一朵小白花》，表现一个幼小的女孩伫立在周总理的花园前，一滴晶莹的泪珠挂在脸上，那精雕细刻和叠置起来的花朵，不只体现了剪、刻、压、刺多种民间剪纸技法，而且也将作者对党和国家领导人无限敬爱的深情表达得淋漓尽致。

锯齿纹和月牙线条,是剪纸的艺术语言,是区别于绘画表现的一个有力的造型手段。申沛农对此不仅理解得深、运用得娴熟,而且还有新的发挥和创造。把它们的大小、长短、粗细、曲直、疏密等加以灵活变化,用以表现不同物象的特征、质感。民间剪纸十分讲究玲珑剔透和“透光”效果,尽量镂空和不留死面。申沛农的剪纸艺术在黑白处理上,既留有明显的块面,又有精雕细刻之处,对比之下,造成黑白分明、对比强烈的明快效果。这是新剪纸在色调处理上与民间剪纸一个显著的不同点。在色纸加工方面,他不盲目使用大红纸,根据故事情节、情调和气氛的不同,用宣纸自染或其它多种方法加工,使单纯、惬意的色纸与作品的不同内容统一起来,使意境更加深邃。他配置的腊盘,既好看又好用,日本剪纸家藤井增藏视为珍宝,并起名为“申氏”宝具。可见,申沛农是富有开拓精神的艺术家。他既重视传统,强调向民间剪纸学习,又强调新剪纸应表现新内容新思想,应有时代气息和时代感,应不断创造和完善新的表现形式。继承和出新并不矛盾,只要作者的思想不陈腐,同时,在艺术上又不断追求,作品便不会旧。只有立足于现实并服务于社会,艺术才会有真正的生命力。他就是在这种思想指导下,使自己的剪纸艺术发展成熟起来的。

总之,申沛农的剪纸实践,为剪纸艺术的出新探出一条新路,为儿童题材的表现,提供了一个可借鉴的艺术式样。

申沛农是自学成才的人,走过一条漫长崎岖的路。他经历过创业的甘苦,经受过“文革”风暴的袭击,他从禁锢中惊醒,从痛苦中奋起,从与疾病、逆境和挫折的斗争中坚强起来。他一直没有成家,却一直与艺术热恋着。他热爱生活,追求着人生的意义,他牢记住鲁迅先生的一句话:“什么是路,就是从没有路的地方践踏出来的,从只有荆棘的地方开辟出来的。”他从保尔·柯察金那里得到精神力量,从所有有贡献的艺术家那里受到鼓舞。他发奋学习,努力提高艺术修养,从国内外多种艺术中吸取养料,经过三十年的拼搏,创作出近三千幅作品,终于成为有贡献有影响的剪纸艺术家,同时为残疾人树立了一个光辉的榜样。

回忆过去,他感慨地说:“这些年,虽谈不上什么贡献和披荆斩棘,却也算得上坎坷不平、历经艰辛了;使我自豪的是,我从残疾中奋起,享受到与健全人同等的学习、工作、生活的权利;使我欣慰的是,社会没有把我抛弃,使我成为一个有用的人;这些剪纸,我已记不清各自确切的创作年代,但伏案忍痛求索的情景,却记忆犹新。这些东西,记录着我的历程和奋起自强的脚印。”这可说是对自己艺术生涯一种最贴切、客观的小结和概括了。

仇凤皋

Preface

Cutting paper designs as a folk art dates many centuries back in China. But it was within fairly recent times that it began to hold a distinguished place in modern creative arts. During the war against Japanese invasion (1937—1945), progressive artists in Yan'an, then the center of resistance led by the Chinese Communist Party, explored the papercut art to serve a contemporary purpose. Since the founding of the People's Republic, more people have cultivated this art to give expression to the growth of industry and agriculture and the way of life under a new social order.

Shen Peinong's papercuts concentrate on children. He has kept to this theme for many years and turned out a large amount of papercuts in a style clearly distinct from that of others. His works are plain, succinct and graceful, and show the artist's great love for the young. He discriminatively draws from the works of others to create the expressive, fascinating and decorative "Shen" style characterized by a harmonious combination of bold strokes and meticulous details.

Shen's papercuts are usually moderate in size. The human figures are in most cases conspicuously placed in the center against a plain background. The complexion and facial expression, slightly exaggerated, bespeak childish yearnings. They are not all alike; each has individuality and is typically representative of his or her peers. One can tell from their big eyes, plump round face and small nose and mouth that they are the works of Shen Peinong.

Students in primary and secondary schools are fond of Shen's papercuts. His figures are lovely portraits of their young pals and models for copying as well. Adults are attracted in no less degree. The collection in the album shows children singing, dancing, playing ball games, swimming, planting flowers and trees, gleaning wheat fields, picking shells on seashores, studying, thinking in silence....scenes familiar to people in everyday life. These figures take people back to their own childhood days, and this probably explains the artistic appeal of Shen's papercuts.

Shen Peinong got his start in art by sheer coincidence. At age eight, rheumatoid arthritis crippled him for life. The disease later spread to most of his joints. Forced into isolation, he struggled to rise from desperation by trying his hand at painting, Chinese traditional medicine, foreign language, children's poetry and several other endeavors. His mind often went back to his school days. With smiling faces of his old pals keeping flashing across his mind, he yearned to be back in the midst of them. But now there was nothing left of his youthful life but dullness and the nostalgia of his childhood.

In 1954, Shen and his family moved to a typical walled-in courtyard shared by many families. The children rollicking about aroused in him a strong desire to depict their buoyancy. One day, he accidentally ran into a papercut artist Sun Yanyun who was to be the first person to introduce him to the art.

The children around him shared the joys with their unfortunate big brother Shen. This gave him a unique chance to observe their dress and behavior, and understand their childly fancies and beautiful aspirations, thus putting him in touch with the trends and changes that were taking place in the outside world. Gradually his interest in life revived, his vision broadened, and he decided to reintegrate himself with life through art, using children as theme.

From then on, he spent all his time observing and sketching children and cut the figures on paper. Gradually his works won recognition. Repro-

ductions began to appear first in art shops and later as book cover designs, illustrations, vignettes, wall scrolls, greeting cards and other souvenirs for tourists. The subjects covered all kinds of children's activities that reflect the societal trends of the time. Feeling himself to be one with the children, he found he was once again back in their midst, seeing the world through their eyes. His dedication and sincerity kept him searching for new ways of expression.

A great opportunity came in 1963 when he gained access to a large collection of traditional papercuts from the northwestern provinces of China. He made copious copies. The style of these papercuts, plain, free, imaginative and romanticized through accentuated expressions, was an eye-opener to Shen. The experience marked a turning point in his art career. He turned away from the realistic and graphic style that had thitherto restrained his imaginative power, and switched to the traditional style. The composition and decor of his works and the forms of his figures began to take on a new appearance.

In "Feeding Chicks"(p.153), for instance, the human figure is set in eye-level perspective, and the hair, fingers, borders on the dress, the down of the chicks, the flowers and some of the ornamental lines are all saw-toothed or crescentic, which is typical traditional style. This technique simplifies perspective, facilitates artistic exaggeration and enhances plainness besides making the cutting easier. "Proffering a Little White Flower"(p.171) depicts a small girl standing before a wreath in memory of the late Premier Zhou Enlai. The drop of tear on her cheek and the multi-layered paper flower exemplify the cutting technique of traditional papercut art. This piece of work speaks well for the artist's great love and respect for the late Premier.

Saw-toothed and crescentic lines, a powerful form of expression in papercuts, clearly differentiate them from drawings. Shen Peinong is not only well-versed in the technique but develops it by varying the length,

thickness, form and density of the lines to suit the characteristics of the subject matter.

A woodcut artist usually leaves plenty of open space in the design so that one can see through it with no thick strokes to block the eyesight. Shen's black-and-whites, however, mix thick strokes with finely-executed details to enhance contrast between black and white and retain the "translucency" of papercuts at the same time. His technique is a clear departure from the traditional style. For color works, Shen uses the common gaudy red discriminatively and applies different colors to enhance the theme. His homemade color wax set was called by the Japanese papercut artist Masizo Fujiyi the "Shen's magic tool".

While stressing the importance of learning from traditional papercut, Shen as a renovator insists that the artist should constantly improve his skill and create new forms to give expression to the changing times. He believes that as long as the artist follows the new trends, his works will have new appeal, and that the vitality of papercut art depends on the artist's readiness to draw his themes from reality and use his art to serve society. Guided by these ideas, Shen has developed his art over the years to become the founder of a new artistic style of papercut with children as the main subject.

Self-educated Shen Peinong came a long way over a tortuous path. He fought and conquered his illness, went through the joys and sorrows of a pioneering artist, weathered the storm of the "cultural revolution"-emerging from every twist and turn more matured and determined. Shen has remained single, devoting his whole being to the pursuit of higher aims of life. He draws strength from a famous passage by Lu Xun, China's foremost writer, "What is a path? A path is only opened by man treading on what used to be pathless grounds overgrown with brambles." He also derives inspiration from the disabled hero Pavel Korchagin in the Soviet novel "How the Steel

Was Tempered" as well as from the life of great artists. After thirty years of hard study and practice, not intrequently struggling against tremendous odds, and learning conscientiously from the art of great masters, Chinese and foreign, he has eventually established himself as an influential papercut artist praised for his meritorious service to society. Meanwhile, he beautifully exemplifies the potential of the handicapped.

Recalling his past, Shen Peinong has this to say: "I don't think I have contributed much, nor have I blazed a trail, so to speak. All I can say is that I traversed a difficult path. I'm proud to have risen from disability and enjoy equal right to study and work and enjoy the amenities of life. I'm equally proud to be member of a society that has turned me into a useful citizen, instead of throwing me overboard. I cannot remember the dates of my works, but I do remember the efforts I made and the physical pains I put up with in producing my works. They are like my footprints over a tortuous path."

This is probably the most suitable and objective assessment of the artist's life said in his own words.

Zhang Fenggao



作者小传

我叫申沛农，现年五十岁，1936年3月出生，河北省宝坻县人。七岁时入北平私立兴华小学读书。读三年级时，类风湿关节炎突然向我袭来，我忍痛读完四年级，由于病情加重而休学。1948年带病考入北平私立盛新中学。1949年冬因不能走路再次休学。病魔把我禁锢在床上，它夺去了我的童年和青春。

1952年，哥哥给我借来了《钢铁是怎样炼成的》、《卓娅和舒拉的故事》，以及鲁迅的小说。我贪婪地阅读，苦苦地思索着，似乎在黑暗中看到了一缕希望的曙光。我开始懂得了生活的含义，有了生存的勇气，最后，我终于觉醒了：要顽强起来，要掌握一技之长，走向生活，这是我唯一的出路。

从1953年至1956年，我学过美术、外语、针灸等等。我要寻求一条切实可行的生活道路。1957年秋，经人介绍来到西安门文化站当义务服务员。在一个偶然机会，我得知文化站的孙燕云同志会搞剪纸。面对着这些剪纸，我看呆了，竟使我同它结下不解之缘。

从此，我选定了搞剪纸这条路，并决心做出成绩来。1958年春节这一天，《北京日报》发表了 my 剪纸作题花。继后又在《人民日报》、《群众诗画》等报刊上发表了几幅署名剪纸，有的还作了专题介绍。

1958年夏，我被推荐参加了北京群众艺术馆成立的北京职工业余剪纸小组，认识了著名的剪纸前辈庄平老师和滕凤谦先生。在学业上颇有收益。1960年我担任了北京市少年宫剪纸小组的辅导员。1963年夏，中央新闻电影制片厂在拍摄《剪纸艺术》纪录片时，让我担负根据张竹先生早年在西北搜集的民间剪纸拓稿进行放大复制的任务。通过认真临摹，放大复制，我发现西北剪纸重于写神，所以形态古朴夸张，构图概括简练，没有多余的陪衬。我如获至宝地吸吮着西北剪纸中的精华，熟悉民间剪纸的语言，开始自觉地注入我的创作之中。如我创作的《喂鸡》，就是在学习西北剪纸传统技法的基础上，又有所发展的

作品，曾被称为我的代表作。

我学习西北剪纸豪放的气质，山东剪纸明快的色调，江苏剪纸圆润的线条，浙江剪纸清秀的风姿……取长补短，兼收并蓄，力图创出自己的艺术风格。

一场浩劫开始了。我被抄了家。全部剪纸和所有的资料统统被付之一炬，我的心被碾碎了。但我并没有同剪纸分手。十年后，迎来了文艺的春天，我决心从零开始，继续我的剪纸生涯。

1977年3月初，我创作了一幅悼念周总理的套色剪纸——《献上一朵小白花》。在制作上我根据宣纸、铜板纸、银纸、拷贝纸等不同性能，施以不同刀法的运用，并把拼贴、镶嵌、衬托色块的方法结合起来，使它产生具有浮雕感的装饰效果。这幅剪纸参加了1977年全国美展，受到群众的好评。

从1978年起，我用剪纸分别设计和制作了挂花、剪纸折子、书签、礼品贺片、陶瓷挂盘、印染方巾、信袋、壁挂等等，受到国内外旅游者的欢迎，有的作品曾参加了1979年在美国纽约举行的国际儿童玩具展览，受到称赞。

我是中国美术家协会北京分会会员、中国民间文艺研究会剪纸学会副秘书长、北京剪纸研究会副会长、北京民间艺术研究会委员、北京市残疾人协会委员。

今天，轮椅已取代了双拐，类风湿往手指蔓延，血管性头痛无情地折磨着我，我踏上了更为艰苦的而充满光明和希望的路程。向我拥抱而来的是三月的春风，嫩绿的小草，火红的山花……

申沛农

My Autobiography

My name is Shen Peinong. I was born in March 1936 in Baodi County, Hebei Province. At age seven, I entered the private Xin Hua Primary School. In the third year, I suddenly contracted rheumatoid arthritis. I managed to complete the fourth year before the pain was too much for me to continue my study. In 1948 when I got better, I went to the private Sheng Xin Middle School, but had to drop out in the winter of 1949, again for health reason. From then on, I was confined in bed, completely deprived of the joys of childhood.

My brother got me the Soviet novels "How the Steel Was Tempered" and "The Story of Zoya and Suela" and some novels by Lu Xun. I pored over them. They seemed to give me a ray of hope. I began to understand the meaning of life, and gained from the heroes and heroines enough courage to fight for a meanful existence. After some hard thinking, I came to the conclusion that I must learn a skill and live an active life. That was my only way out.

Between 1953 and 1956, I tried to learn painting, foreign, language, acupuncture and several other skills to find out which was the best for me. In fall 1957, I was recommended to work in a district cultural center in Beijing as a volunteer. Someone there told me that another volunteer worker Sun Yanyun was good at papercut and showed me some of his works. I could hardly move my eyes away from his fascinating papercuts. Then and there I knew I had found my choice for a career. Having thus decided, I began to learn the art with all my heart. The following year, the Spring Festival issue of the Beijing

Daily used my woodcut for the first time as a vignette for a feature story. Other leading newspapers such as the People's Daily and journals like Folk Poetry and Drawings published my papercuts several times with my name and sometimes plus a brief account of my past and present.

In the summer of the same year, I was admitted to a sparetime papercut hobby group at the Beijing Popular Arts Center where I met two papercut veterans, Zhuang Ping and Teng Fengqian. Their guidance was of great help to me. In 1960, I was appointed a counsellor to the Papercut Group of the Beijing Children's Palace. In the summer of 1963 when the Central Newsreel and Documentary Film Studio did a documentary "The Papercut Art", I was commissioned to make enlarged copies of the folk papercuts collected by artist Zhang Ding in earlier years from China's northwestern provinces. In the process, I had the unique opportunity of studying at close range their ancient unsophisticated style that accentuates vividness of the human figures. The composition was concise, with little unnecessary details in the background. These papercuts from northwest China was a treasure house to me. I eagerly learned their style and expression and applied them to my own works. My "Feeding Chicks", considered one of my representative works, was a revised version of the traditional style from the northwest.

Besides the northwest tradition, I went on to study the lucid and bright tone of the Shandong variety, the smooth lines in the Jiangsu style and the graceful forms in the Zhejiang tradition. By assimilating and developing their strong points, I formed a style of my own.

Came the cataclysm of 1966 which marked the start of the so-called cultural revolution. My home was searched and all my handiwork and collections were seized and put to torch. Heart-broken but defiant, I vowed never to part with my chosen art. Ten years later, China's art and literature came back to life. Once again I took up paper and scissors, starting from scratch.

In early March 1977, I did the color papercut "Proffering a Little White Flower" in commemoration of the late Premier Zhou Enlai. I used rice paper, art paper, silver paper and copy paper for different parts of the design, varying cutting techniques. And to give the design a basrelief effect, I supplemented cutting with appliqueing, mosaicking and color patching. This papercut won public acclaim at the 1977 National Art Exhibit.

From 1978 on, my papercut designs have been widely reproduced to decorate souvenirs for tourists such as wall scrolls, papercut folders, bookmarks, greeting cards, towels, scarfs, ceramics, letter bags and wall decorations. Several of my papercuts were shown at a toy exhibit held in New York in 1979, the International Year of the Child.

I am now a member of the Beijing Branch of the Chinese Artists' Association, the Deputy General Secretary of the Papercut Society of the Chinese Folk Art Association, a member of the Beijing Folk Art Institute and a member of the Beijing Committee for the Handicapped.

Now my rheumatoid arthritis is spreading to my fingers and I am suffering from vascular headache. I have to use a wheelchair in place of the clutches that had accompanied me for many years.

I know life is getting more difficult for me, but I am full of hope. I can see with my mental eyes verdant meadows and little red flowers swaying in a spring breeze, inviting me to go on and on and on....

Shen Peinong

