

李知非剪纸选集

SELECTED WORKS OF PAPER CUT BY LI ZHIFEI



广东民间工艺馆编

COMPILED BY THE GUANGDONG FOLK ART MUSEUM

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by

Li Zhifei

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SELECTED WORKS OF ART Collected by The Guangdong Folk Art Museum



李知非在剪纸

Mme Li Zhifei at Work

前 言

剪纸是中华民族民间艺术百花园中一枝艳丽的鲜花，它植根于人民群众之中。千百年来，它与人们的日常生活，婚丧寿宴，时令节日的民情风习紧密相联，它以优美的艺术形象反映了人民群众的精神面貌与审美情趣，具有浓郁的民间生活气息。

李知非是广东澄海县著名剪纸老艺人，七岁便在乡间随母学习剪纸，至今已有近七十年的剪纸生涯。她以其灵巧的双手，高超的技艺和丰富的想像力，剪出了为群众喜爱的各种民间人物故事、动物、花卉和带有吉祥寓意的图案纹饰。近三十年来，李知非不但继承了传统剪纸技法，又广泛吸收各种有益的艺术表现手法，不断创新。她巧手剪出的花鸟虫鱼、戏曲人物、博古图案，或表达现实生活的作品，无不构图饱满，形象优美，风格细腻，体现了作者在艺术上的追求、探索和淳朴的情感。

李知非的剪纸早在六十年代初期曾送往芬兰和瑞典展出，又在国内举办过个人作品展览，博得了国内外人民的赞赏。

李知非关心我国民间和民族艺术的保存与发展，1987年，将她三十年来所创作的近二百件作品捐赠给广东民间工艺馆收藏，她对博物馆事业的支持令人钦佩。我们特从这批作品中精选出部分付印出版，奉献给广大读者。

本书编辑过程中得到广东画院美术理论家周佐愚同志的协助，并撰文介绍李知非的艺术生平，在此致以衷心的感谢。

一九八九年三月

FOREWORD

Paper-cutting, a folk art with a rich flavour of life, is a splendid flower in the garden of arts of the Chinese nation, a flower that is rooted in the masses of the people. Since time immemorial, it has been closely linked to people's daily life and the folk customs with festivals and such occasions as wedding, funeral and birthday ceremonies, reflecting people's mental outlook, their aesthetic standards, their feelings and interests.

Mme Li Zhifei is a well-known artist of paper-cutting from Chenghai County, Guangdong Province. She began to learn paper-cutting from her mother at the age of seven and is now a veteran artist of seventy years' standing. With her superb skill, her rich imagination and a pair of clever hands, she has elaborated various kinds of papercuts, such as animals, flowers and plants, figures from folk stories and patterns implied with lucky meanings, all of which are very popular among the masses of the people.

In the past thirty years, Li Zhifei has not only succeeded in carrying forward comprehensively the traditional technique of papercutting, but has also pursued in her studies and has created different means of artistic expression. Therefore, her papercuts representing animals or plants or whatever are all exquisitely-made works of art with a substantial composition and a graceful design.

Early in the sixties, Li Zhifei's papercuts were put on display in the art

exhibitions held in Finland and Sweden; and personal art exhibitions by her name have been sponsored at home. Her works have received much admiration from people both in China and abroad.

We are greatly indebted to Mme Li Zhifei who shows deep solicitude for the preservation and development of folk art and, in 1987, donated to the Guangdong Folk Art Gallery nearly 200 pieces of papercuts she produced in the past thirty years. Presented to our readers in this album are some of the works selected from her donations.

Also, Mr Zhou Zuoyu, art theorist of the Guangdong Academy of Arts, has given us much help in editing this book and has written for it the introductory remarks about Li Zhifei and her art. To him we wish to express our deepest appreciation.

李知非和她的剪纸艺术

周 佐 愚

1912年的秋天，一个天资聪慧的女孩出生在民间艺术蕴藏丰富的澄海县的莲上区上巷乡。她七岁开始跟母亲学剪纸，十四岁就能剪出当时农村过节和办喜事所需要的全套装饰剪纸，成为历次全村自发的群众剪纸竞赛中的佼佼者。这个心灵手巧的女孩就是我省著名的一代剪纸艺人李知非。

李知非虽然剪纸技艺过人，但是她前半生的遭遇却是很不幸的。这一方面是因为旧社会轻视民间艺术，她不能以剪纸谋生；另一方面是，她结婚不久，丈夫就因病去世，生活困难，所以在相当长的一段时间里，李知非只能靠替别人佣工来维持生活。

解放后，人民政府十分重视民间艺术，李知非的剪纸艺术被美术家发现了，不但吸收她为中国美术家协会广东分会的会员，并推荐她到广州文化公园工作，使她有机会施展她的艺术才能。自此以后，她不仅把潮汕地区优秀的传统民间剪纸艺术比较完整地继承下来，而且有所发展和创新。

不久以前，中国美术家协会广东分会与广州文化公园联合举办了《李知非剪纸艺术展览》，展出了她六十年来所作剪纸近二百幅，受到美术家和国内外观众的好评。

李知非的剪纸作品从用途来分，大概有如下几类：

第一类是昔日传统办婚事和元宵、中秋等节日用的装饰剪纸。其中婚事剪纸包括男方向女方送聘礼用的《烧猪花》、《鱼花》、《猪肝凤》（将煮熟的猪肝用剪纸装饰成凤头凤身、凤翅的立体丹凤），以及装饰嫁妆用的《粉盒花》、《烛台花》、《酒瓶花》等。

第二类是美化日常生活用品的剪纸，如《灯芯袋花》等。

第三类是传统剪纸欣赏品，包括花卉、动物和戏曲、神话故事中的传说人物等。

第四类是李知非解放后为参加美术展览和应报刊、宾馆所约而创作的剪纸，如《百花争艳》、《飞鸽双喜》等。

李知非的剪纸都是用一把特制小剪刀直接在色纸上剪出来的。小幅剪纸不用起稿，几分钟就可以剪出一朵小花，一条小鱼或一只小鸡、小鸟、小猫。大幅剪纸则先在色纸背面起稿，再把几张色纸钉成一叠，然后剪，一次可以剪出同样的剪纸作品五张。

解放前的传统剪纸，惯用红纸来剪，剪成后贴在白纸上，按照剪纸的外围轮廓留宽约二毫米，剪去多余的白纸，形成一条白边；然后再贴在一张绿色的纸上，再按白边的范围留宽二毫米，剪去多余的绿纸，形成围着白边的一条绿边，使剪纸具有红、白、绿三色互相映衬的鲜明色彩效果。

解放后，李知非除了用各种色纸去作剪纸之外，还尝试用有色的塑料来剪，这种用塑料剪出来的“剪纸”贴在灯笼上，在灯光照耀下，半透明的塑料可以产生特别柔和、优雅的感觉。

李知非的剪纸作品构图饱满，形象优美，作风细腻，艺术水平很高。她特别善于运用黑与白的对比、粗线与细线的对比、曲线与直线的对比、阴纹与阳纹的对比，使剪纸作品中的各种图案和形象虚实相生、鲜明生动，具有美的韵律。例如她的剪纸《百花争艳》，描绘了一个大花篮里装着不同的花卉五六十朵，四周还有六只蝴蝶在飞舞，这么多图象放在一起，如果处理不当，就一定会使人产生杂乱的感觉。而李知非却巧妙地运用各种对比的办法，使众多的花朵、蝴蝶、花篮与飘带等形象安排得层次分明，繁而不乱，分外优美，足见其构思的精密与技艺的高超。

李知非的剪纸作品不仅常在广东省和广州市的美术展览中展出，在各种报刊上发表，而且曾由广东电视台拍摄成专题节目，在《文化生活》专栏中向观众播放。她的一些优秀作品还于六十年代初期被收入《中国妇女画展》，送到芬兰和瑞典展出。解放以来，不少爱好中国民间艺术的外国专家，曾经到李知非家里欣赏她的剪纸。有一位专门研究中国美术史的美国加州大学马丁教授，在看过李知非的剪纸之后，亲口对我

说：“我在美国看过一本由德国人编辑出版的《中国民间剪纸选集》，里面共有中国各地的剪纸一百张，都不及李知非的剪纸那样优美丰富。”

李知非今年已经七十六岁，但仍然不知疲倦地坚持剪创工作。她那热爱剪纸艺术的精神是十分令人敬佩的。

Mme Li Zhifei and Her Art of Paper-cutting

by Zhou Zuoyu

In the autumn of 1912, a gifted girl was born in a village in Lianshang District of Chenghai County, a place that is rich in folk art. She began to learn paper-cutting from her mother at the age of seven and, at fourteen, was able to elaborate complete sets of papercuts then used by the villagers as decorations on festivals or other happy occasions, thus making herself a consistent winner in the "papercut competitions" held in the village. This clever and deft girl was Li Zhifei, who is now a well-known artist of paper-cutting.

Outstanding though she was in the art of paper-cutting, Li Zhifei was overcome with sorrow and regret in the first half of her life because, for one thing, folk art was considered unrefined and was looked down upon so she could not earn her living by her speciality; for another, her husband died of illness not long after they were married, and so for many years she had to work as a servant to eke out her livelihood.

Since the founding of New China, the People's Government has given much attention to the exploration and development of folk art and Li Zhifei, being acknowledged as a talented artist of paper-cutting, was admitted into the Guangdong Branch of China Association of Artists, and was recommended to work in the Cultural Park of Guangzhou. Since then she has been able to give full play to her talent, working wholeheartedly to carry forward and bring forth new ideas to the art of paper-cutting of the Chaozhou-Shantou style.

Not long ago, a "Li Zhifei Papercut Exhibition" was jointly sponsored by the Guangdong Branch of China Association of Artists and the Cultural Park of Guangzhou, in which nearly 200 pieces of her works produced in the past sixty years were on display, and were well received by artists and visitors from home and abroad.

Li Zhifei's papercuts, according to their usages, fall roughly into four categories:

1. Decorations formerly used on weddings or festive occasions like the Lantern and the

Mid-autumn festivals. Wedding papercuts include the "Pig liver Phoenix" (cooked pig liver decorated into the shape of a phoenix with papercuts) and the roast-pig and fish patterns for decorating bride gifts, as well as thoes for decorating dowry like cosmetic box, candle holder, wine bottle etc.

2. Decorations for daily utensils like lampwick bags and other things.

3. Traditional ornamental patterns of animals, flowers and plants and images of figures from dramas, legends and fairy tales.

4. Works specially produced for display on exhibitions or at request of the press or hotels, such as "A Hundred Flowers Blossom in a Riot of Colour" and "The Flying Pigeons and the Double Happinesses".

Li Zhifei's papercuts are all made by cutting directly on coloured paper with a specially-made tiny scissors. Small patterns such as those of a flower, a fish, a bird, a chicken or a cat can be made within a few minutes without a design. For larger patterns, a sketch is drawn on the wrong side of a coloured paper-pad with up to 5 sheets, so that several pieces of the same design can be made at one time.

Traditional papercuts are made of red paper. The red pattern is stuck on a background of white paper that is trimmed about 2mm away along the periphery of the pattern. Again, this pattern with a white fringe is stuck on a sheet of green paper, which is trimmed the same way to leave a green border. Thus, a contrastive effect of red, white and green colours is created.

While keeping up the traditional practice of using coloured paper as material, Li Zhifei set herself to try on coloured plastic sheets. The semitransparent "plastic cuts", when stuck on a lantern, can make the light softer, thus producing an effect of peacefulness and quietness.

Substantial in composition, graceful in form and exquisite in style, Li Zhifei's papercuts are of very high artistic value. She is good at adopting the artistic technique of contrasts between black and white colours, thin and thick strokes, straight and curved lines, and between objects that are represented by the "cut-to-open" or "remain-closed" lines, so that the patterns will be vividly and beautifully presented, with the negative and positive characters setting off

each other. In her work "A Hundred Flowers Blossom in a Riot of Colour", for instance, a good many things—a basket holding more than fifty flowers with six butterflies flying around etc—are mixed in one design but are so properly arranged and so distinctly and gracefully portrayed that they do not create any effect of confusion at all, which is an example that gives proof of her high artistic attainments.

Not only have Li Zhifei's papercuts been often put on display in the art exhibitions in Guangzhou or in Guangdong province or frequently been published on the press, but they have also been televised on the GDTV in the special program of "The Cultural Life". Moreover, some of her works of excellence of the early sixties were put on display in the "China Women Art Exposition" held in Finland and Sweden. Since the founding of New China, many foreign specialists who are interested in Chinese folk art have appreciated her works at her home. Having seen Li Zhifei's papercuts, a professor of the UCLA, who specialized in the history of Chinese folk art, once told me, "I read in the States a German-published 'Selected Works of Chinese Papercuts', in which 100 pieces of papercut from various parts of China were printed. But they are not as fine and exquisite as Li Zhifei's."

Although now at the advanced age of 76, yet Li Zhifei tirelessly perseveres at paper-cutting. Her spirit of utter devotion to art is indeed the admiration of us all.

(Translated by Dong Qingyuan)

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