第一章



Chapter 1

The Source of the New Paper-cut Art

新剪纸艺术之源

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荆轲刺秦王等
汉画石－山东嘉祥
Jing Ke's assassination attempt of the King of Qin State Stone relief of Han Dynasty-Jiaxiang, Shandong

一

传统文化背景下的中国剪纸

1. 基本文化背景状况

“中国剪纸艺术是中国民族艺术家的抒情诗，是艺术家们浪漫情怀的表述方式；同时，她渗透了广大劳动人民对大自然、对生命、对人间理想的无比深沉的爱情。”（2008 年 9 月《装饰》赵希岗“于遐想中创意”）

中国传统艺术，归结起来可以分为宫廷文人的主流艺术形态、劳动者群体传承的民间艺术形态和民间工匠为主体的职业性质的民间艺人群体艺术形态等三个艺术形态类型。中国民间艺术内容丰富、品类繁杂，是世界非物质文化遗产，是原生态的文化形式。民间艺术是一种反映群体思想观念的艺术，其之所以能够不断传承和延续发展下来，得益于依赖

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Chinese Paper-cut under the Traditional Culture Background

1.The Basic Cultural Background

"Chinese paper-cut art is Chinese folk artist's lyric poetry and their way to express romantic feelings; and she also embodies masses of working people's deep love for nature, life and world."("Creative in Daydream" in September 2008 in *Art & Design* written by Zhao Xigang)

Chinese traditional art can be summarized into three art forms: the mainstream of palace literati, the folk art form inherited by laborer group, and folk artists group which is professtional and dominated by folk craftsmen, etc. Chinese folk art which is rich in contents and various in forms is the original Chinese culture form. It is a kind of art which reflects collective views and values, and thanks to the reliance on the basis of a wide range of folk mass and folk activities, it can be continuously inherited and developed. Human could get the basic idea of the survival and reproduction through the long struggle against nature. And that is also the cycle of human's life and eternal ideology. This is cultural wisdom quintessence that has been accumulated by the masses of working people from generation to generation.

Folk art is the active art form of traditional culture, which is created by working people in life and production, and the history of folk art is the history of handmade creations that different ethnic groups created for the faith of survival and the needs of daily life. Chinese folk art is an important part



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1 中国民间刺绣艺术 Chinese folk art of embroidery

2 喜花 – 中国传统剪纸 王兰畔 – 陕西洛川 Like Flowers-Chinese traditional paper cutting-Wang Lanpan-Luochuan, Shaanxi

广泛的民间大众以及民俗活动之基础，人类在与自然界长期的斗争中，得出了生存和繁衍的基本观念思想，也就是展现出人类生命的循环、永恒的意识形态，这是我们广大劳动群众世世代代累积下来的文化智慧结晶。

民间美术是劳动群众在生活和生产中创造的活态文化传统艺术形式，民间美术的历史是不同族群的民众为了生存信仰和日常生活的需要而创造的手工造物史。中国民间美术是中华民族传统艺术的重要组成部分，是中华民族艺术传统的文化心理基础，它不仅蕴含着这个民族最本源的生命哲学观念和文化信仰价值观，也基本保持着最原始的文化思维以及最本色的艺术叙事传统状态，不了解以世代乡村农民为传承主体的民间美术，不会真正地了解中国艺术的文化根性，由此也就很难去探索中国特色的文化创新艺术之路。

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of Chinese traditional art, and it is the cultural psychological basis of Chinese traditional art. It not only implies the nation's most original life philosophy and values of cultural beliefs, but also maintains the most primitive cultural thinking patterns and the most original state of traditional artistic narration. If you don't understand the folk art which is dominated by generational rural farmers, you won't really understand the cultural root of Chinese art, thus it is not easy to explore the cultural innovation of art with Chinese characteristics.



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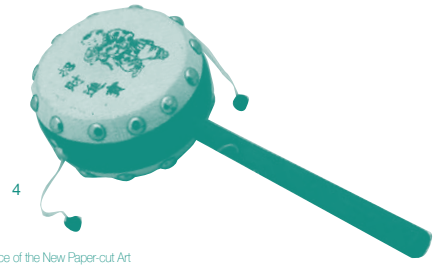
1 中国戏曲艺术 Chinese opera art



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2-4 中国民间玩具艺术 Chinese folk art of toys

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As the living normality culture characteristics, Chinese folk art can be recognized from the view of eight basic cultural characteristics:

① Living normality

Folk art is accepted as generational inheritance, thus it forms a kind of eternal law of being carried on from generation to generation. Civil society life is a natural soil for the folk art to survive, and oral teaching is the main way to achieve its intentions. All this has created the important cultural characteristics of living normality of Chinese folk art.

② Groupment

The traditional folk art gets rooted in the general population, and comes into being in the social custom, social identity and conventionality of public custom life. Its practical function presents a social attributes of common sense, as well as shows a kind of social cultural phenomenon of group significance and value.

③ Regionalism

China has many minorities, and the difference of regional characteristics is clear and distinctive, which determines the characteristics of distinct local cultural background in different regions, different ethnic groups, so the folk art makes the corresponding distinctive regional culture characteristics—the beauty of regional differences of culture.



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作为活态文化特征的中国民间美术，可以从八个基本文化特征去认知：

① 活态性

民间美术被公认为世代继承相传，由此，无形之中形成了一种永恒的承接定律——活态性文化特征。民间的社会生活是民间美术得以存活的天然土壤，口传身授成为民间美术实现其意图的主要方式方法，显而易见，这一切造就了中国民间美术活态性发展的重要文化特征。

② 群体性

传统的民间美术深深根植于广大的族群之中，形成于社会化、群体化的认同和大众习俗生活的约定俗成，民间美术具有广泛的大众意义，其实用功能性呈现出普遍意义的社会化属性，表现出一种群体意义和价值的社会文化现象。

③ 地域性

中国民族众多，区域特征差异强烈，这种现象决定了不同地域、不同民族呈现出鲜明的地方文化和背景特征，民间美术也由此构成了相应鲜明独特的区域文化特色——地域性文化差异美。

1 民间艺术节－踩高跷 河北蔚县 Folk art festival-Walking on stilts-Yu county in Hebei province

2 北京民间风俗雕塑 首都博物馆 Beijing folk custom sculpture-the Capital Museum

3 中国民间建筑 乔家大院－山西 Chinese folk buildings-Qiaos' Courtyard in Shanxi

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④ Inheritance

Inheritance is the striking feature of the folk culture and art. Chinese folk art has a family-based creation and production mode, and this kind of oral granted inheritance form which is conducted as a family unit embodies the social values of cultural heritage of agricultural civilization, and also makes the traditional Chinese culture in good inheritance and development.

⑤ Utilitarianism

Utilitarianism of folk art embodies in two aspects of utilitarianism respectively in religion and life beautification. Among them, the color of utilitarianism which is permeated with a spirit of life value constantly brings great outlook about idealism and positive romanticism to us.

⑥ Symbolism

Chinese folk art has a very strong cultural symbolism,and there are many artistic expressions with characteristics of primitive culture and myth spirits. The visual symbols of totemism symbolic of human childhood is the product of folk cultural beliefs, as well as the important content of folk art. Means of artistic expressions, such as symbol, metaphor, harmonics, personification quasiphysical and so on, make the folk art colorful and dazzling.



新剪纸 New Paper-cut Art

中国民间布玩具
父子猴 — 陕西
Chinese folk cloth toys-Monkey Father and Son-Shaanxi

④ 传承性

传承性是民间文化艺术的一个显著文化特征。中国民间美术具有家族化创作和生产的模式，具有很强的传承性文化特征，这种以家庭为单位进行的口传身授的文化传承形式，体现出了农耕文明的文化传承性质的社会价值观，民间美术的这种得天独厚的天然生存环境，同样也使中华民族传统文化得以较好地传承和发展。

⑤ 功利性

民间美术的功利性可以体现在宗教信仰的功利性和美化生活的功利性两个方面。其中，那些洋溢着具有鲜活生命精神价值的功利色彩，不断给人们带来富有理想主义和积极浪漫主义的美好遐想。

⑥ 象征性

中国民间美术具有极其强烈的文化象征意义。其中处处洋溢着众多原始文化和神话思维精神特征的艺术表现，人类孩童时代的图腾信仰象征视觉符号，是民间文化信仰观念的产物，也是民间美术的重要内容。象征、比喻、谐音、拟人拟物等艺术手段，使民间美术光彩照人。

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⑦ Symbiosis

Folk art interacts with other traditional culture art forms and shares common associations, which makes the oneness and builds up an intergral cultural ecology relations, thus it makes the traditional culture show a systematic culture system.

⑧ Rheological properties

In the process of its own development and changes, Chinese folk art presents a dynamic phenomenon of the living normality and historical development, showing an artistic rheological characteristics. Generally, the Chinese folk art shows the state of successive inheritance, and in the process of inheritance, it more clearly shows a unity of cultural phenomenon of people's conscious inheritance and creative inheritance.

The Chinese paper-cut art is an important artistic style of Chinese folk art, and it is cherished by the natural heaven of culture, as well as embodies the Chinese ancestor's visual ways of language expression which is full of cultural philosophy and artistry, at the same time it also reflects the artistic ability of reappearance brought by the induction of the heart and hand. Its changing artistic expressions, vivid language, unique expression, and strong visual tension always bring unforgettable impression to people. This is the visual language image which has forthright, honest and romantic characteristics of typical Chinese. Mr.Zhang Daoyi had compared the Chinese folk paper-cutting to "Zhuang Zhou Dreams of Being a Butterfly". Through the paper-cut art



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1 吉祥文化的中国传统剪纸－山东滨州
Auspicious culture in Chinese traditional paper-cut-Binzhou, Shandong

2 宗教绘画艺术
Religious painting art

⑦ 共生性

在中国传统艺术体系中，各艺术门类具有强烈的共生性。民间美术与其他的传统文化艺术形式彼此相互联系和互动，共同关联而构成了一体性特征，构筑成了一个整体的文化生态关系，由此使传统文化展现出系统化的大文化体系。

⑧ 流变性

中国民间美术在自身发展变化的过程中，呈现出活态性和历史发展的动态性现象，表现为一种艺术的流变性文化特征。总体上，中国民间美术的存在表现为一脉相承的传承状态，在传承的过程中，更明显地表现为人们的自觉性传承与创造性传承的统一性的文化现象。

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中国民间年画艺术
杨柳青 — 天津
Chinese folk New Year's pictures art-Yangliuqing-Tianjin

中国剪纸艺术是中国民间美术的重要艺术样式，它是存在于这个纯天然的文化天堂之中的一个骄子，展现出中华先祖那种充满文化哲理和艺术性的可视性语言表达方式，同时也体现出那种心与手的感应带来的艺术再现能力。中国剪纸艺术手法多变、语言生动、表现独特、视觉张力强烈，往往会给人带来难以忘怀的深刻印象，中国剪纸艺术是具有典型中国人的率真、淳朴、浪漫的视觉语言形象。张道一先生曾喻中国民间剪纸为“庄周梦蝶”，通过富有浪漫激情的剪纸艺术表象，可以窥见中华民族视觉艺术的根源、艺术规律，以及中国传统文化艺术的精神道理所在。

中国民间剪纸分布地域广阔，由于各地的地理环境差异和文化背景不同，自然带来了不同的剪纸艺术人文特点，可以说中国剪纸艺术的发展就是一本内涵丰富的历史教科书。中国剪纸艺术是中华民族土生土长的艺术品类，传承了中国文化艺术精神，具有两千年的传统文化历史记载，

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representation of romantic passion, we can see the Chinese visual art's root and art rule, and the spirit of truth of the Chinese traditional culture and art.

Chinese folk paper-cut has a vast distribution. Due to the geographical environment differences and different cultural backgrounds between different areas, it brings different cultural characteristics and historical imprints to paper-cut art, so the development of Chinese paper-cut art is a content-rich history textbook. The Chinese paper-cut art is native Chinese art, and it inherits the Chinese culture and art spirit. With two thousand years of recorded history of traditional culture, it is known as a "living fossil" of Chinese traditional culture.

For thousands of years, paper-cutting is extremely rich in its social application scope in the design of the traditional process as the typical local style classic graphic design; at the same time the Chinese paper-cut art has brought the extremely important significance and development of application value on the cultivation of people's art emotion and aspects of ideological



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被誉为中华民族传统文化的"活化石"。

千百年来，剪纸作为中华民族典型的本土的古典图形设计样式，在传统工艺设计中的社会应用范围极为丰富；同时，中国剪纸艺术在人们的艺术情感陶冶和思想精神教化的方面，带来了极其重要的时代意义和可开发的应用价值。剪纸艺术无愧于中国特色的视觉艺术的代表样式，通过剪纸艺术作品所呈现出来的视觉表象，我们可以深入地窥探出人类潜意识之中对美的理解认知以及华夏民族独特的审美趋向。自古以来，我们的祖先始终不渝所崇尚着的"以礼为先""以和为美"的中华文化道德精神，其道理所

1 风情万种的中国民间剪纸 — 山西
Amorous feelings in Chinese folk paper-cut-in Shanxi

2-3 戏曲故事 — 传统剪纸 浙江
Chinese opera stories-traditional paper cutting-Zhejiang

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indoctrination. Paper-cut art is worthy to be the representative of the visual arts style with Chinese characteristics. Through the visual imagery presented by paper-cut art, we can look in depth the understanding of beauty in the human's subconscious cognition and Chinese nation's unique aesthetic tendency. Since the ancient times, our ancestors unswervingly advocate the moral spirit of Chinese culture of "Put propriety to the priority"and"Beauty of harmony", and its logic of harmony and unification between man and man, human and nature, as well as man and society, has always affected the Chinese paper-cut art profoundly. "Completeness", "mildness"and"generiosity" build a distinctive artistic features of paper-cut art and the most perfect life realm; at the same time, in the mode of expression of conception, Chinese paper-cut art has individuation, hommization and aesthete artistic conception, thus this spirit will continue to make rational thinking and artistic confession; from another aspect, the Chinese paper-cut art has its unique way of expression, which are the special use of tools, special materials and special



静系列 赵希岗新剪纸
Series of Tranquility-Zhao Xigang new paper-cut

讲究的人与人、人与自然、人与社会的和谐统一，自始至终在深刻地影响着中国剪纸艺术。“圆满”“平和”“通达”构筑成了剪纸艺术鲜明的艺术特色和最完美的人生境界；同时，在表述构思方式上，中国剪纸艺术极具个性化、人性化与唯美性的意境，也由于这种精神又会不断地带给人一种充满理性的思索和艺术的表白；从另一个方面来看，中国剪纸艺术还有其较为独特的表述方式，这就是它那特殊的表现工具、特殊的材料以及特殊的工艺创作方式方法，正是这一切特殊性造就了剪纸艺术独具特色的艺术天性，也正因为如此，使得中国剪纸艺术与现代艺术思想、现代设计理念沟通互动起来极其容易。

现代人谈到剪纸艺术，已经不再将其与旧时代的“古董”工艺美术品的样式联系起来，不再认为它是纯粹的“传统”意义的玩意儿了。中国剪纸艺术，这种天然鲜活的、带有强烈的国际化视觉艺术色彩的艺术形式，已经作为一种现代感、时尚化极强的视觉艺术符号，展示在世界现代艺术和现代设计的舞台之上。

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technology creation methods. All these have created the unique nature of paper-cut art. Therefore, it is easy to make Chinese paper-cut art communicate and interact with modern art ideas and modern design.

When modern people talk about paper-cut art, it is no longer merely treated as the "antique" in old era or a "traditional" stuff. Chinese paper-cut art, which is the natural living and an art form with a strong international visual art color, has shown in modern art and modern design stage of the world as modern, visual art symbols of extremely strong vogue.

2.The Traditional Development of Chinese Paper-cut

Folk paper-cut as a style of ancient art, is known as the "living fossil" of Chinese traditional culture. As a kind of ornamental engraving art expression which uses paper or "alternative" of paper as the medium, it has a long history and a wide range of popular applications. The vitality presented by Chinese paper cutting's inheritance and innovation of evolution, is inseparable with its ability to adapt. Ultimately, the emergence and development of paper-cut art is rooted in the folk, and rooted in the life of the masses.



农耕－传统剪纸
白凤兰－陕西
Farming-traditional paper-cutting-Bai Fenglan-Shaanxi

① "Ornamental engraving art"

"Ornamental engraving art" is the earliest forms of modeling which has the Chinese paper-cut art characteristics, and it can be dated back to Neolithic pottery pattern and "Ornamental engraving art" of bronze in Shang and Zhou Dynasties. You can see the latter trace of inheritance and basic art form features of the Chinese paper-cut from these chase carved original crafts.

2. 中国剪纸的传统发展

民间剪纸作为一种古老的美术样式，被誉为中国传统文化的"活化石"，作为一种以纸或"替代纸"为媒介的镂花艺术表达方式，其有着悠久的历史和广泛的大众应用范围。中国剪纸的产生、继承和创新演变所呈现出来旺盛的生命力，都与它的适应能力是分不开的。归根结底，中国剪纸艺术的产生和发展都是根植于民间，根植于广大群众生活之中。

①"镂花艺术"

"镂花艺术"是具有中国剪纸艺术特征最早的造型语言形式，它的产生可以追溯到新石器时代前后的玉雕纹样和陶器纹样，以及商周时期青铜器的"镂花艺术"之中，从这些雕镂剔刻的原始工艺"产品"中，我们可以看出中国剪纸艺术后来传承的痕迹和其基本的艺术形式特征。

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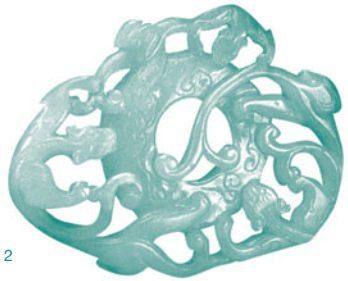
② “Alternative paper-cut”

Paper-cut forms were ever expressed on “alternative” of paper material such as leather, leaf, silk, tinsel and so on. *Historical Records* records the “jian tong feng di(a king conferred nobility with a Chinese Parasol leaf)”; silver foil hollow-out hand-cut arc decoration was unearthed at the site of the Warring States Period in Guwei villiage, Hui county, Henan province. This indicates that cutting and carving process has been well applied in the royal palace during the Spring and Autumn Period, and it can be said that all this is the prototype of the Chinese paper-cut art.



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1 舞蹈纹彩陶盆 青海宗日文化 — 新石器
Painted pottery basin with pattern of group-dancers:Zongri culture in Qinghai-Neolithic Age



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② “替代物剪纸”

在造纸术发明之前，剪纸形式还曾在皮革、树叶、丝绢、金银箔等“替代纸”的物质上进行剪刻。古籍《史记》中有“剪桐封弟”之记载，在河南辉县固围村战国遗址也出土了银箔镂空刻花弧形装饰物等，这一切都说明这种剪刻工艺远在春秋战国时期已经在官廷贵族当中得到很好的应用，可以说，这些表现是中国剪纸艺术的雏形。



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2 玉石雕镂 — 近古时期
Jade chase:ancient times

3 后母戊鼎（局部）青铜器 — 商周
Houmuwuding detail)bronze cooking cauldron:Shang and Zhou Dynasties

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③ The traditional Chinese paper-cut

The invention of paper leads to the development of art on paper, so the beginning of the real paper-cut art is the Western Han Dynasty. The “Symmetrical horses”, “Symmetrical monkeys” , “daisy”and other floral paper-cut of the Northern and Southern Dynasties (AD 386-581).These paper-cut were excavated from the tombs of Northern Dynasty in Astana(near the Turpan Flaming mountains)nearing Gaochang Ruins at Turpan Basin in 1967 indicates the beginning of Chinese paper cutting .

Tang and Song Dynasties is the developed period of paper industry and decorative crafts, as well as the prosperous period of the Chinese paper-cut art. The folk paper-cut was in vogue at that time. In addition to the folk festival paper-cut products, paper cutting for decorative and funeral supplies, etc. also appeared. Tang Dynasty poet Du Fu wrote: “Warm water wash my feet, paper cutting strokes my soul” in his poem; in addition, the Tang Dynasty has produced a “gold and silver inlaid process”, that is, to decorate the implements using the way of carving the gold and silver foil to paste in order to produce a resplendent and magnificent visual effects. In the Song Dynasty, thanks to the prosperous economy and market, rodeo and commercial shops of paper-cut also appeared in the marketplace; by using the paper-cut shape as the pattern of the ceramic, and getting a good performance by glazing and firing, Jizhou kilns in Jiangxi Province made the ceramic more exquisite; the ornamental engraving plate making of blue calico is to use the oil cardboard to carve into pattern, and the flower version patterns of squeegee



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1-2 对马对猴(复原图) Symmetrical Horses and Symmetrical Monkeys(the reconstruction)

③ 中国传统剪纸

纸张的发明带动了纸上艺术的发生和发展，所以真正意义上的剪纸艺术开始于西汉时期。1967年我国考古学家在新疆吐鲁番盆地的高昌遗址附近的阿斯塔那（新疆吐鲁番火焰山附近）北朝古墓群中，发现出土的南北朝时期（公元386—581年）的“对马”“对猴”“菊花”等团花剪纸，被认为是中国剪纸之开端。

唐宋时期，为制纸业和装饰工艺发达时期，也是中国剪纸艺术的繁盛期。当时社会发展带动民俗剪纸事业盛行，在民间除喜庆节日的剪纸用品外，还出现了装饰用品剪纸和丧葬用品剪纸等，唐代诗人杜甫在其诗中曾写道：“暖水濯我足，剪纸招我魂”的句子；另外，唐代还产生了“金银镶嵌工艺”，运用刻镂金银箔粘



3



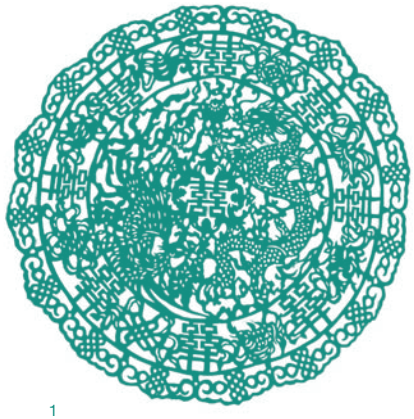
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3-4 对马对猴(碎片) 南北朝时期 Symmetrical Horses and Symmetrical Monkeys(pieces)-the Northern and Southern Dynasties

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printing is to use the techniques of paper-cut craft ,which has the distinction of being incised and being carved. The long-line should be cut off and mark the false or true is marked with point.

Ming and Qing Dynasties, is the period that universal practicality, art style, and artistic thoughts tend to be mature, and diversified in Chinese folk paper-cut. Needlework is an important symbol of a perfection of Chinese traditional female, but the paper-cut becomes compulsory skill in this period. The “trotting horse lamp” of Ming Dynasty is to put the paper-cut between yarns, and to glow a decorative pattern with the light of the candles in order to express good intentions. A lot of paper-cuts of Qing Dynasty are rich in content and wide in themes and they have been preserved; in addition, the paper-cut of “black dragon and phoenix with double happiness spends” in Kunning Palace of Beijing Forbidden City has became a representative of the court paper-cut.



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贴的方式对器物进行装饰，由此产生出一种金碧辉煌的视觉艺术效果。到了宋代，经济发达，市场繁荣，市井中还出现了剪纸的竞技表演和剪纸的商业店铺；在江西的吉州窑中，还将剪纸图形作为陶瓷的花样，通过上釉、烧制得以很好地表现，使陶瓷造型更加精美；蓝印花布工艺制作的镂花制版更是用油纸板雕镂成各色纹样，刮浆印花的花版纹样就是采用剪纸的工艺技法，有阴、阳刻之分，长线要割断，以点分虚实。

明清两代，是中国民俗剪纸普及、实用性以及艺术风格、艺术思想趋向成熟化、多样化的时期。女红是我国传统女性完美的一个重要标志，而这一时期剪纸成为女红的必修技巧。明代的“走马灯”，就是将剪纸图形夹在纱中，用烛灯的光映出装饰花纹，以此表达美意。清代的剪纸流传下来的有很多，内容丰富，题材广泛；另外，北京故宫坤宁宫中的剪纸“黑色龙凤双喜团花”，成为宫廷剪纸的代表。

1 黑色龙凤双喜团花 北京故宫坤宁宫 — 清代
Double happiness paper cutting of black dragon and phoenix-Kunning Palace of Beijing Forbidden City-Qing Dynasty

2 中国民间剪纸 高凤莲 — 陕西
Chinese folk paper-cut-Gao Fenglian-Shaanxi

书籍1.indb 26-27 15/12/14 下午6:56

④ Chinese modern paper-cut

The Chinese modern paper-cut after the Republic of China was appeared from the intervention of literati and later professional artists, and its emergence builds a good fundamental conditions for the further development of rendering individuation, artistic features and fashion.

3. The Form and Category of the Chinese Paper-cut

Paper-cut is a kind of hollow-out art, and it gives people a intangible feeling and artistic enjoyment on the vision. Paper-cut is also called engraved paper and painting by scissors, that is, some of the technique of expression use scissors, while some use with knives, and some use both. Though the tools are different, the creation of works of art is basically the same, and people call it paper-cut. The forms of carrier of paper-cut can be paper, gold or silver foil, bark, leaves, cloth, fur, leather and other sheet materials, and modern paper-cut art can also be extended to the forms of art like relief carving, round carving which apply metal materials, stone, pottery, glass and many other consolidated material through the cutting, engraving and carving.



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1-2 江苏苏州剪纸和山东莱州剪纸－明清时期
Suzhou paper cutting of Jiangsu and Laizhou paper cutting of Shandong-Ming and Qing Dynasties

④ 中国现代剪纸

民国以后的中国现代剪纸，是由于文人士大夫和后来的专业艺术家的介入而产生的，它的出现为当代新剪纸艺术呈现主题化、个性化、艺术化、时尚化的进一步发展奠定了很好的基础。

3. 中国剪纸的形式门类

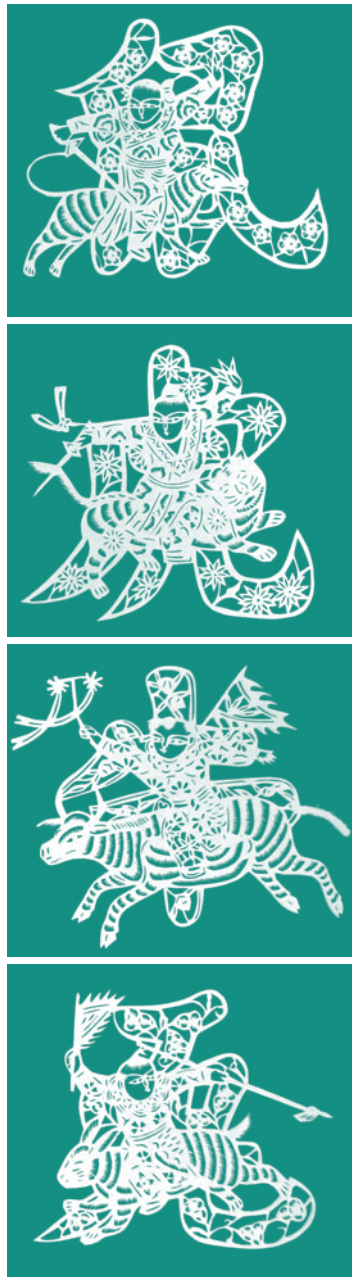
剪纸是一种镂空艺术，其在视觉上给人以通透空灵的美感和艺术享受。剪纸，又叫刻纸和剪画等，其表现手法有的用剪子，有的用刻刀，有的两者共用，虽然工具有别，但创作出来的艺术作品美感特性基本相似，人们统称其为剪纸。剪纸的载体形式是各色纸张、金银箔、树皮、树叶、布、皮、革等片状材料，现代剪纸艺术还可以延伸为金属材料、石材、陶艺、玻璃等众多综合材料，以此进行剪、雕、刻而成的浮雕和圆雕等艺术形式。

作为中国民俗民间艺术的代表样式，中国民间剪纸被广泛地应用于中国广袤的大地之上，其应用涉及领域

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As a representative style of Chinese folk art, Chinese folk paper-cut is widely used in China's vast land, its universality of the application covering various fields and the popularity of the community are rare within the scope of the world. Simplicity and convenience of the tools and materials should be the basic conditions for the fact that Chinese paper-cut art is widely circulated. Chinese paper-cut is a form of folk modeling art that folk craftsman cut and carve figures, flowers, birds, animals, insects, fish mountains and water, pavilions and other natural and social landscape images with scissors or a knife on paper, as well as the imagery of the visual image, which expresses good luck, bless, prevention of evil, exhortation, alert, interests and other morals. Chinese paper-cut makes the common people enlightened and joyful by its unique artistic charm.

As an artistic carrier of both modern and traditional expression, according to the sense of the design, Chinese paper-cut can be divided into graphic sense, spatial sense, space-time sense and so on. Graphic significance: the Chinese paper-cut has a level of art of painting which holds the value of appreciation, decoration and enlightenment, such as paper cutting, interior decoration, etc; spatial significance: it has the display effects of space design significance, and it is the beauty of smartness of the communication from space to space, such as paper-cut for window decoration, lanterns, smoke plaid(a kind of paper-cut that makes the windows exchange air indoor and outdoor by using the open space of paper-cut in Shaanxi folk house),etc; space-time significance: it produces during the period that the



的广泛性、社会大众的普及性，在世界的美术范围内是罕见的。工具和材料的简单便捷，应该是中国剪纸艺术被广为流传的一个基本条件。中国剪纸艺术，是民间工匠运用剪刀或刻刀在纸上剪和刻出人物、花鸟、禽兽、虫鱼、山水、楼阁等自然和社会物象，以及被意象化的视觉造型形象，从中表达出纳吉、祝福、驱邪、劝勉、警戒、趣味等寓意深刻和美意装饰的民间造型艺术形式。中国剪纸以其独有的艺术品质魅力，让世人看去不禁赏心悦目、乐不可支。

中国剪纸艺术作为一门既现代又传统的艺术表现载体，按照设计学的意义来看，其可以划分为平面意义、空间意义、时空意义等形式类型。平面意义的方面：中国剪纸具有强烈的欣赏、装饰和教化价值的绘画艺术层面意义，比如剪纸画、室内装饰剪纸等；空间意义的方面：具有空间设计意义的展示功效的剪纸，是一种空间与空间相沟通的灵透美感，比如窗花、灯花、烟格子（一种陕西民居利用剪纸的透空，使窗子将室内外空间的空气得到交流互换的剪纸形式）等；时空意义方面：是在影视动画未出现的时期产生的一种剪纸

文字剪纸 — 民国时期
Hand-writing paper cutting-the Republic of China

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movie and TV cartoon does not appear, with the multidimensional nature of the level of time and space, such as paper-cut shadow, etc.

Chinese folk paper-cut is rich in forms and categories, and from the perspective of usage it can be divided into the following contents:

Purely decorative patterns, window paper-cuts(including smoke plaid) , door paper-cuts (ancient streamers) , lantern paper-cuts, happy event paper-cuts (marriage, having kids, fruit) , present paper-cuts ,heatable brick bed paper-cuts, ceiling paper-cuts, vegetables decorated paper-cuts, embroidered paper-cuts (shoe, hat, pillow, apron, cushions, straps, curtain, pocketbook paper-cuts, etc.), offerings paper-cuts, funeral paper-cuts, embroider paper-cuts, shadow puppets paper-cuts, and many art categories like that.



动系列
赵希岗新剪纸
Series of Action-Zhao Xigang new paper-cut

形式，是具有时间性和表演意义等多维性质的时空层面的剪纸形式，比如剪纸皮影等。

中国民间剪纸的形式丰富、门类繁杂，从使用的角度主要可分为以下内容：

纯工艺装饰图案、窗花（包括烟格子）、门笺（古代的幡）、灯花、喜花（结婚、生子、果实）、礼花、炕围花、顶棚花、菜饰花、刺绣花（鞋花、帽花、枕花、肚兜花、坐垫花、背带花、门帘花、荷包花等）、供花、丧葬花、扎花、皮影等众多的艺术品类。



金年满堂
中国民间剪纸——山东莲菜
The gold fish-Chinese folk paper-cut-Pengjia Shandong

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4. Several cultural and artistic characteristics and unique visual aesthetic taste of Chinese folk paper-cutting

Several cultural and artistic characteristics of Chinese folk paper-cutting:

① "Good luck"

The concept of "good luck" is the fundamental direction of the expression of China's folk paper-cut art. The sense of decoration of completeness, passion and abundance is filled with positive and idealistic spirit. Techniques such as harmonics, symbolism, make strong implicated artistic images. For example, *Prosperity Brought by Dragon and Phoenix*, *Phoenix Plays with Peony* and so on symbolize happiness and holiness of the marriage. *Liu Hai Playing with Toad*, *Affectionate Couples* and so on symbolize the constancy of love. *Persimmon and S-shaped Jade Object* indicates the lucky four seasons, peace and happiness. *Magpies on Branches* implies the meaning of good luck and many happy events, etc.

② "Lifestyle emotional art"

"Emotionalized art in lifestyle" is a great artistic feature of the Chinese paper-cut. Folk paper-cut applies plenty of the techniques of expression such as homophony, symboliam and connotation which are implicit and meaningful and make life full of artistic and unique characteristics as well as expose strong artistic appeal and individual charm. Skillful folk craftsman can fully describe all ideal things with their imagination in the field of the paper-cut art, using figures to convey the spirit, and expressing the ingenious, original and nice meaning.



喜上梅枝
中国传统剪纸——浙江
Magpies on Plum Branches-Chinese traditional paper cutting-Zhejiang

4. 中国民间剪纸的几点文化艺术特征和独特的视觉审美趣味

中国民间剪纸的文化艺术特征：

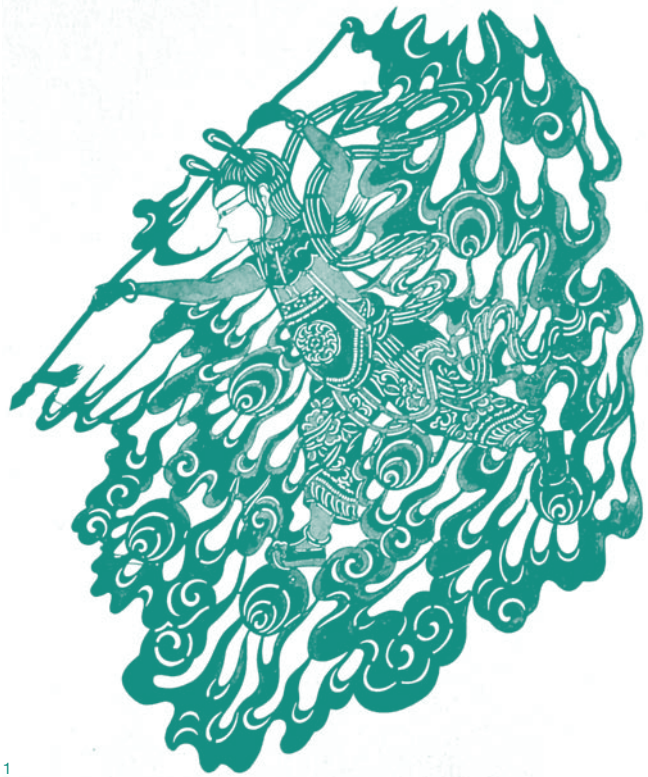
①"吉祥如意"

"吉祥如意"观念是中国民间剪纸艺术表达的基本方向。圆满、热烈、丰富的装饰感形式，充满了积极乐观的理想主义精神，通过谐音、象征、比喻等艺术手法，构成寓意性强烈、极具吉祥美意的艺术画面。如《龙凤呈祥》《凤凰戏牡丹》等象征婚姻的美满与神圣；《刘海戏金蟾》《鸳鸯戏水》等象征爱情的忠贞不渝；《柿子和如意》等表示生活的四时如意、平安幸福；《喜鹊梅枝》寓意未来前景的喜上眉梢，喜事盈门等等。

②"生活化的艺术情感化"

这是中国剪纸的一大艺术特征。中国民间剪纸多采用谐音和象征寓意的表现手法，含蓄、迂回、耐人寻味地再现社会真实生活，使生活充满艺术气息和个性特色，具有浓厚的艺术感染力和个性魅力。在剪纸艺术的天地里，民间的能工巧手凭借其丰富的想象力，可以尽情地描绘出属于自己的、理想完美的一切，以形传神，形情具备，充分表达出其巧意、新意、美意。

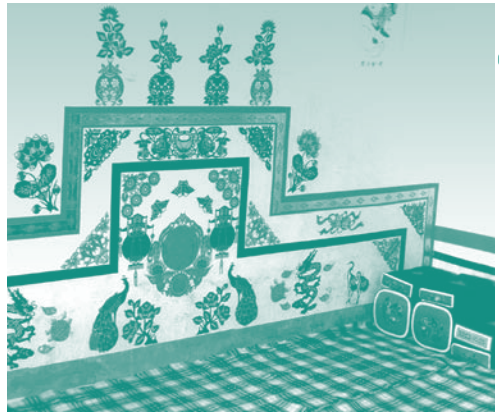
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1 时空性剪纸 — 中国皮影
Space-times paper cutting-Chinese shadow play

2 蝶恋花 — 传统剪纸
山东 — 清代
Butterfly love flowers-the traditional paper cutting-Shandong-Qing Dynasty

3 室内装饰剪纸
陕西凤翔
Interior decoration paper cutting-Fengxiang, Shaanxi

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③ “Interactive use of rational and sentimental visual language”

The artistic concept of “interactive use of rational and sentimental visual language” is heavily influenced by the “ritual and music culture” of Confucianism, and this is the remarkable art features of Chinese paper-cut. We can simply interpret this kind of idea as the fact that the environment is adaptable and rational with the perceptual content and internal factors which full of romantic colors and rich changes; abstract symbol-oriented and rational decorative patterns combined with symbolic meanings and human-oriented life image, which brings a beautiful scene of vitality and order.



姜娃拉马梅香骑
库淑兰 — 陕西
Jiang Wa Puling the Horse and Mei Xiang Ruling-Ku Shulan-Shaanxi

③“理性化与感性化视觉语言交互运用”

这种艺术理念，深受中华儒家“礼乐文化”传统人文思想的影响，这是中国剪纸显著的艺术特点。我们可以将这种思想理念简单地理解为：较适合性的、充满理性的外形大环境，与充满浪漫色彩、赋予丰富变化的感性内容、内在因素相统一；抽象符号化的、理性化装饰纹样，与充满象征意味、被人情化的生活形象给予巧妙的同构，由此给人带来了一派充满生机而有序的美的艺术景象。

④“随意自由性的艺术表达”

“随意自由性的艺术表达”更是中国剪纸艺术的显著特征。马蒂斯曾言：“剪纸比铅笔更灵敏”。通过民间艺术家信手的剪制，那种被赋予情感化了的“线条”自然地流露在剪纸艺术作品之中，使画面不觉会产生出一种天然之美、偶然之美。富有装饰化、平面化的纹样造型，突破了体积、空间以至时间的限制，打破了自然的客观法则和空间的限制，不追求与物象外在形象的模拟写实，也不受自然物象固有形体的束缚，以平面、意象、偶然化的形式语言表现出自己所要表现的崭新物象。

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④ “Artistic expression of casual freedom”

The“artistic expression of casual freedom”is a significant feature of Chinese paper-cut art. Henri Matisse once said:“the paper-cut is more sensitive than a pencil.” The emotional “lines” are naturally revealed in the paper-cut works with the conveniently cut, produce a natural beauty unconsciously. Pattern modeling that full of ornamentality and complanation breaks through the limitation of the volume, space and time, breaks the objective laws of nature and space constraints. It is not the pursuit of realistic simulation of the appearance of the object, not subject to the constraints of inherent form of natural object, but to express the image which requires to be shown in the form of plane, imagery and occasionality.

The unique visual aesthetic taste of Chinese folk paper-cut:



1

① The beauty between the paper and knife

Tools and materials are the basic material conditions of plastic arts creation, while proper use of them is an important means to reflect the artist style. The tools and materials of the paper-cut are unique. The paper taste and ways of cutting brought by the artists make art features manifested vividly. Paper taste is the intuitive appearance of the works’ image, and the “calligraphic style” of the paper-cut pays attention to steady, accurate, clever state, therefore we can see the sophistication, purity and simplicity of the author’s art from the performance of the “calligraphic style” of paper.



2

中国民间剪纸独特的视觉审美趣味：

① 纸间刀间美意

工具和材料是造型艺术创作的基本物质条件，同时，恰当地运用它们又是发挥艺术家风格的重要手段。剪纸艺术的工具材料独特，艺术家进行创作而带来的纸味和“笔意”（刀法）会使其艺术特点鲜明地表现出来。剪纸的“纸味”是作品形象的直观显现；剪纸的“笔意”（刀法）则暗含其间，讲究稳、准、巧，从纸间的“笔意”表现上可以看出作者艺术的老辣成熟和单纯简单。

1 自由的动物 — 陕西延安 Free animals-Yan'an ,Shaanxi

2 剪纸门神 — 陕西 曹殿祥 Paper-cut of a mounted door god-Cao Dianxiang-Shaanxi

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② The beauty of decoration

The limitation is one of the important form characteristics of decorative design, and the continuous connected lines constitute the unique beauty of structure of the paper-cut art. This aesthetic feeling can be achieved in the process of restrictions and anti-restriction. Patterning is an important content of decorative beauty of paper-cut art, highlighting the law of form of aestheticism on modeling, paying attention to simple and neat visual effects on color. The forms of Chinese paper-cut art pursues the beauty of the flat decoration with exaggeration, rhythm and dramatization.

③ The beauty of the hollow-out

The beauty of hollow-out is the main aesthetic characteristics of the paper-cut art. Interaction between Yin and Yang, mutual action of blankness and fullness and fusion of environment space factors make the Chinese paper-cut produce the ethereal and fresh beauty. The paper-cut of “cut ceaseless” makes all the artistic image manifested through the form of exquisitely carving and constitutes unique artistic beauty of the paper-cut art.

② 装饰之美

限制美是装饰设计的重要形式特征之一，线线相连而不断，构成了剪纸艺术独特的结构美，这种美感在限制与反限制的过程中实现。图案化又是剪纸艺术装饰美的重要表现内容，在造型上突出唯美的形式法则，在色彩上讲究单纯明快的影像效果。中国剪纸艺术形式竭力追求夸张，赋予节奏感、戏曲化的平面装饰美感。

③ 镂空之美

镂空之美是中国剪纸艺术的主要美学特征。阴阳互动，虚实相生，融合环境空间因素，使中国剪纸产生空灵、清新、通透的艺术美感。“万剪不断”的剪纸艺术语言，使所有的艺术形象都在玲珑剔透的形式中表现出来，构成了剪纸艺术独特的感染力。



1

橘熟 — 沈雪 — 浙江
Ripe Tangerines-Shen Lia-Zhejiang

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④ Natural beauty

Some form factors of contingency that may be unconsciously revealed in the process of conscious artistic expression of the Chinese paper-cut, and these imagery factors with contingency will bring some natural taste to the picture. Folk paper-cut is the art of common people, and purity and simplicity are its important artistic style and trend in the aspect of either the subject or the ideology, so we can appreciate the natural beauty demonstrated of human childhood profoundly.

5. The practical significance of study Chinese paper-cut art

In current world, it is a realistic space filled with the spirit of modern design. Modern design often makes people combined closely with characteristics of high-tech, fast pace, mechanization, and this real feature will undoubtedly bring a new aesthetic realm to human. It makes people experience the power brought by a kind of new regular beauty and the rational color. However, from another perspective, design ideas which are indifferent, monotonous, stiff, isolated and in economy polarism and materialistic rationality will bring people into another cultural extreme. In essence, the ultimate goal of modern design is design's care for human beings, and based on this point, the human spirituality, humanism thought and natural quality demonstrated in our traditional folk art will undoubtedly become an important and extensive treasure house of resources of modern design art.



1

1 剪纸熏样 — 山西
Paper-cut smoked kind-Shanxi



2



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④ 天然之美

中国剪纸在自觉的艺术表达的过程中，一些偶然性的形式因素会不自觉地流露、展现出来，这些赋予偶然性的形象因素会给画面带来一定的天然趣味。民间剪纸是老百姓的艺术，无论题材内容还是思想意识，单纯简单是先天的，是其重要的艺术格调和趋向，我们可以从中深刻地体会到人类童年时期所表现出的天然之情趣。

5. 研究中国剪纸艺术的现实意义

当今世界，是一个充溢着现代设计精神的现实空间。现代设计往往使人们与高科技、快节奏、机器化生产特性紧密相连，这种现实特征无疑会给人类带来一个

2 戏鸡 — 中国民间剪纸 高凤莲 — 陕西
Play Chicken-Chinese folk paper cutting-Gao Fenglian-Shaanxi

3 戏龙 — 中国民间剪纸 程建礼 — 安徽阜阳
Play Dragon-Chinese folk paper-cut-Cheng Jian-liyang, Anhui

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From several major events that emphasise tradition and style, we can see the actual and ultimate goal of human pursuit. The British arts and crafts movement in the end of 19th century, the humanized product advocated by John Ruskin and William Morris; the idea of "the unity of technology and art" advocated by Bauhaus and Walter Gropius in the early 20th century; the artistic feeling of emotion, nature, personality, countryside's freshness pursued by post-modernism design trend in 60's and 70's; in the period of highly developed information and technology, the strategic goal of sustainable development and the direction of multicultural development become the ideal of the common pursuit of mankind. The human beings strive to combine the times consciousness with the primitive culture of human and the humanistic all the time. The progress of contemporary design and art is an integrated development trend that integrates all the aesthetic factors of all kinds of the humanities and the technology of science and the culture of all the times and regions.

Traditional folk art is the symbol of the human primitive culture, and the outstanding local art resource over the world is an important development source of the modern design and art, and the spiritual communication between the modern design and art and the traditional folk art is the common need of the times and the mankind.

From the level of its unique cultural spirit, the Chinese folk art reflects the love for life, and is full of a strong mental characteristic. As a primitive culture, Chinese paper-cut shows a spiritual feature which is simple, natural and full of the exuberant vitality, and the huge

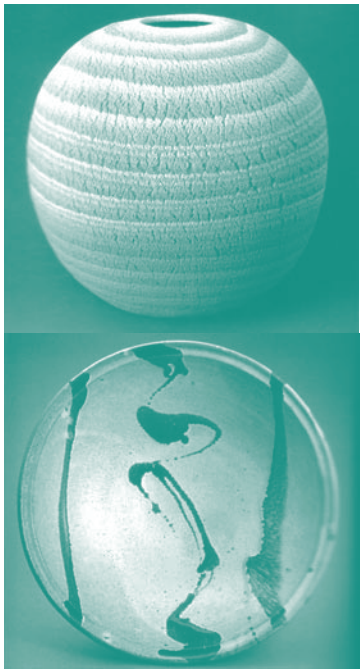
全新的审美境界，它让人们体验到了一种新的秩序美和理性色彩所带来的力量。然而，从另一个方面看，冷漠、单调、生硬、孤寂以及唯经济、唯物理性之设计思想，又会将人们带入另一个文化的极端层面之中。实质上，现代设计的最终目标是设计对人类自身的关爱，基于这一点，我们传统民间美术所显现出来的人类灵性、人文主义思想以及纯天然品质，无疑会成为现代设计艺术的重要而广博的资源宝库。

从美术史的几个强调传统、风格化的重大事件中可以看出，人类最终所追求的这种实在的社会目标和定位。19 世纪末叶的英国工艺美术运动，约翰 · 拉斯金和威廉 · 莫里斯所倡导的“人性化”产品；20 世纪初期的包豪斯设计学院，瓦尔特 · 格罗皮乌斯所倡导的“技术与艺术的统一”设计思想；20 世纪 60、70 年代的后现代主义设计思潮所追求的情感化、自然化、个性化、田园气息的艺术情怀；在信息科技高度发达的今天，可持续发展战略目标与多元文化发展方向变成了全人类共同追求的理想，人类无时无刻不在努力地将设计的时代意识与人类的本原文化、人文精神相融汇，以

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wisdom of culture of itself will be the important treasure for the innovation and development of modern design.

From the aspect of the expressive form of art, Chinese paper-cut art reflects significance of the times which modern designers and artists pay attention to. Chinese paper-cut art is a typical imagery means of artistic expression, through this symbolic expression of manner, the artist's subjective initiative, creativity and freedom romantic of poetic flavor can be showed to people very well, and this is a very precious thing for modern art.



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1 现代陶瓷艺术 — 日本
Modern ceramic art—Japan

2 福寿三多刺绣帐挂 江苏苏州 — 清代
An embroidery art work for hanging up a mosquito net (symbols of Good fortune and longevity) Suzhou, Jiangsu Qing Dynasty

此获得更高层次的文化品质。当代设计和艺术的进步，是综合各种人文学科和科学技术，综合一切时代、一切区域文化的各种审美因素的整合发展态势。

传统民间艺术是人类本原文化的象征，世界各民族优秀的本土艺术资源是现代设计和艺术的重要发展源泉，现代设计和现代艺术与传统民间美术之间的精神交流是时代的需要，是全人类文化发展的共同需求。

从中国传统民间美术独特的文化精神层面看，其体现出一种对生活的挚爱，以及充满着一种浓郁的情感特征。作为本原文化，中国剪纸艺术更是表现出质朴、自然、充满旺盛生命力的精神特点，中国剪纸以其自身所蕴含的巨大文化智慧，必将成为现代艺术和设计创新发展的重要宝藏。

中国民间剪纸从艺术的表现形式方面来看，呈现出更加令现代设计家和艺术家所注目的时代意义。中国剪纸艺术是典型的意象化的艺术表现手法，通过这种象征意义的自由手法表达，可以向人们展现出艺术家的主观能动性、创造性和赋予诗意的自由浪漫性，对于现代艺术来讲这是非常珍贵的东西。

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飞人捉燕
祁秀梅 — 甘肃
Flying Man Catching Swallows-Qi Xumei-Gansu

II
The Beauty of Regional Differences of Chinese Paper-cut Art

China has a vast territory. The totally different geographical and geological differences are shown in the four corners of the world, from east to west by sea level to the highest peak in the world, and it shows a step type geographic variation; from north to south by transition of the tropical climate to subtropical zone, temperate zone and cold zone, it shows rich changes of successive of the Northern Hemisphere. The complexity of geography and climate enrich regional cultural identity of Chinese different regions and national culture. Similarly, all this provides a rich background resources for regional specialties of Chinese folk paper-cut culture, and paper-cut as the representative of folk art is widely

二
中国剪纸艺术的区域差异之美

中华大地幅员辽阔，东西南北中呈现出迥然不同的地理地质差异，东西向由海平面向世界最高峰过渡，呈台阶式的地理特征变化；南北向则由热带气候向亚热带、温带、寒带过渡，呈北半球气候次递式的丰富变化。地理和气候分布的复杂性丰富了中国不同地区、不同民族文化的区域文化特征，同样，这一切为中国民间剪纸文化的地区特色提供了丰厚的背景基础资源，剪纸作为民间美术的代表，在中国这片土地上分布十分广泛，形成了中国剪纸艺术的区域差异之美。

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distributed on the land in China, then forms a beauty of regional differences of Chinese paper-cut art.

1. The Northwest folk paper-cut (represented by Shaanxi folk paper-cut and Shanxi folk paper-cut)

Northwest folk paper cutting is the most famous and ancient folk paper-cut. Remote closed natural environment in Northwest China forms the agricultural economy of living at the mercy of the elements from generation to generation and the living conditions of cave dwelling, as well as forms the ancient folk customs. The area inherits completely Chinese ancient design patterns, ancient philosophy thought of Yin and Yang and the concept of reproductive worship. The northwest area has a broad mass base and long paper-cut technology tradition, and ancient concept is widely used in the paper-cut. The paper-cut is posted indoor and outdoor, and everyone loves the paper-cut. The paper-cut has become a symbol of beautifying the building space and wishing a good life.

For thousands of years, the intrinsic motivation of continued development of the Northwest paper-cut art has a great relationship with the local folk customs and concept of witchcraft. Witchcraft activities can be originated from the human childhood, and witchcraft activities are accompanied by strong emotions, which needs to transmit through movement, sound, appliances, image and other carriers of forms, which contains a large number of connotation factors of totem worship. This kind of paper-cut's subjects has strong historical continuity. Pursuing good fortune and avoiding



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动物
高凤莲 — 陕西延川
Zoology-Gao Fenglian-Yanchuan, Shaanxi

1. 西北地区的民间剪纸

（以陕西民间剪纸和山西民间剪纸为代表）

西北地区的民间剪纸是最为著名而古老的民间剪纸。西北地区自然环境相对偏远封闭，形成了世世代代靠天吃饭的农耕经济，以窑洞为居所的居住条件，形成了本地古老的民风、民俗。该地区人们较完整地传承了中华民族古老的造型纹样、中华民族古代阴阳哲学思想，以及古老生殖繁衍崇拜的观念。西北地区具有广泛的群众基础和悠久的剪纸工艺传统，古老的观念被广泛地应用在大众的剪纸当中，形成了室内外处处张贴剪纸，人人皆喜爱剪纸的生动活泼景象。在这里，剪纸成为美化建筑空间和祝愿生活美好的象征物。

千百年来，西北剪纸艺术持续发展的内在动力与当地的民间习俗和巫术观念有很大的关系。巫术活动起源于人类的童年时期，巫术活动中所伴随着强烈的情感，需要通过动作、声音、器具、形象等形式载体传递出来，其中含有大量图腾崇拜的内涵

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disaster are its main social functions. Xihua is a paper-cut type of auspicious nature, and this kind of paper-cut is filled with the idea of reproduction worship. Primitiveness and ancient nature of graphic semantic meaning make these paper-cut mysterious and conceptual, which are with somewhat magic charm. This concept can be embodied in the ancient arts and crafts products, such as fish, birds, frogs and other graphics on the colored pottery vessels of Yangshao culture, are very similar to the content of modeling in the Northwest paper-cut. The hand in hand dancing figures on pottery basin of the Banpo period in Shaanxi is also close to the image of Child with two twisted hair knots in the Northwest paper-cut.



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因素，这类剪纸题材内容有较强的历史延续性，祈福避祸是其主要的社会功能；喜花则是喜庆吉祥性质的剪纸类型，这类剪纸充满了生殖崇拜的观念。图形语义的原始性与古老性，使这些剪纸充满了原始神秘色彩和观念，从形象看去不觉产生几分神奇的魅力。这种观念意识可以在古老的工艺美术产品中得以体现，比如：仰韶文化的彩陶器皿上的鱼、鸟、蛙等图形，与西北剪纸中的造型内容极为相似；陕西半坡时期的陶盆上手拉手舞蹈人物的舞蹈纹，也与西北剪纸中抓髻娃娃的形象近似等。

1 孔雀戏牡丹 王继汝 — 山西柳林
Peacock Playing Peony-Wang Jirru-Liulin,Shanxi

2 老鼠啃瓜 白凤兰 — 陕西安塞
Mouse Biting Melon-Bai Fenglan-Ansai,Shaanxi

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① Shaanxi folk paper-cut

Shaanxi Province is located in the loess plateau, vast yellow land with the Qinchuan of eight hundred li, and red and green paper-cuts are posted everywhere on each festival, It makes the boring loess plateau suddenly permeated with a vibrant scene. It is said that because of the remote regions, when sage Confucius civilized the world, he only omitted northern Shaanxi region, so people's temperament in northern Shaanxi is different from the moderate personality characteristics of central plains people. There forms a bright and strong characteristic, and its creativity of art is very strong, imagination is ample, also happy or angry, sad or joyous affections are expressed impassionedly and forcefully. The paper-cut retains the original visual impact. Northern Shaanxi paper-cut represented by Yanchuan and Ansai, and the paper-cut here inherits some artistic style of ancient Han Dynasty stone relief. Its appearance is succinct, wraparound, plump and vivid, and has a strong sense of block surface. Shaanxi paper-cut can be said that it is the representative of "living fossil" of Chinese ancient culture, such as the images of "fish body human face" ,"lion body human head", "Child with two twisted hair knots", and it completely inherits the Chinese nation's ancient modeling patterns, the philosophy of Yin and Yang and the idea of reproduction worship.

The basic features of Shaanxi folk paper-cut art: it has antique and simple modeling, original and straightforward style, lively and interesting moral, and



抓髻娃娃 陕西 Child with two twisted hair knots- Shaanxi

① 陕西民间剪纸

陕西地处黄土高原，茫茫黄土地，八百里秦川，每逢节日到处都张贴着红红绿绿的剪纸图样，这些鲜活色彩顿时使乏味的黄土高坡洋溢起生机勃勃的崭新景象。据说由于地区偏远，孔圣人教化天下时，唯独遗漏了陕北地区，于是与中原人那样中庸个性特点不同，陕北人的性情形成了鲜明而强烈的气质特征，其艺术的创造性大胆泼辣，想象力丰富，喜怒哀乐表现得淋漓痛快，不难看出在其艺术作品中保留了大量的原始视觉冲击力的印迹。陕北剪纸以延川、安塞为代表，在这里的民间剪纸似乎继承了古汉画像石的某些艺术风格，其外形简练、概括、饱满、生动，具有强烈的块面感。陕西剪纸，可以说是中国古代文化"活化石"的代表，它较完整地传承了中华民族古老的造型纹样和阴阳哲学思想，以及生殖繁衍崇拜的古老观念，比如"鱼身人面""狮身人首""抓髻娃娃"等形象。



歌系列 赵希岗新剪纸 Series of Songs-Zhao Xigang new paper-cut

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diverse and abundant form, and it is with the decorative effect and graphic language of ancient totem, also it reflects the local pristine, clear and massive folk customs. On the whole, the style of ancient simplicity is the unique charm and main feature of the Shaanxi paper-cut.

Scissors are the only tool for Shaanxi paper-cut product, and people use scissors to make creation freely on the color paper. Shaanxi folk paper-cut has various methods and forms, and it can be divided into monochrome paper-cut, color paper collaged paper-cut, stippling paper-cut, permeability dyeing paper-cutting, stereo paper-cut, and fumigated paper-cut sample pattern and so on. Monochrome paper-cut is the main kind of paper-cut in Northern Shaanxi, and its simple modeling focuses on exaggeration and distortion, and inherits the ancient aesthetic taste and modeling idea.

Shaanxi paper-cut's theme includes the elements that people pray for the harvest crop and rich life, such as "bumper grain harvest", and "The domestic animals are all thriving", "Everything goes well", "surplus year after year", "carp jumps over the dragen gate",etc; auspicious image performance of plants and animals, such as "polecat", "lion", "Chinese unicorn", "jade hare", "pomegranate", "peony", etc; legend story characters and mythological and historical scenes, such as "the Yellow Emperor", "match-making party", "the twenty-four filial exemplars", etc; the works express people's praise to life, such as "Child with two twisted hair knots", "fish play lotus" and "double bowls", etc.



新剪纸 New Paper-cut Art

乐系列 赵希岗新剪纸 Series of Happy—Zhao Xigang new paper-cut

陕西民间剪纸艺术的基本特点：图形造型古拙朴实，风格原始粗犷，寓意生动有趣，形式丰富多样，具有远古图腾化的装饰效果和图形语言，其中充分反映出当地特有的古朴、明朗、厚重的民俗民风。总的来说，古老淳朴之风是陕西民间剪纸特有的魅力和精神。

剪刀是陕西民间剪纸创作的唯一工具，人们运用剪刀在平面的色纸上自由造型创作。陕西民间剪纸形式方法多样，可分为：单色剪纸、色纸拼贴剪纸、点彩剪纸、渗染剪纸、纸塑窗花、剪纸熏样等表达形式。陕北地区则以单色剪纸为主，造型简洁质朴、注重夸张变形，传承着古老的审美情趣和造型观念。

陕西剪纸的题材内容包括：祈愿农事丰收和生活富裕内涵的剪纸，比如“五谷丰登”“六畜兴旺”“吉祥如意”“连年有余”“鲤鱼跳龙门”等；表现动植物吉祥形象的剪纸，比如“艾虎”“狮子”“麒麟”“玉兔”“石榴”“牡丹”等；展示传说故事人物和神话历史场景的剪纸，比如“黄帝”“鹊桥会”“二十四孝”等；表达人们对生命礼赞的作品，比如“抓髻娃娃”“鱼戏莲”“扣碗”等。

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1 彩色拼贴剪纸 库淑兰 – 陕西
Color collage paper-cut Ku Shulan-Shaanxi

2 家乡（局部） 高凤莲 – 陕西
Hometown Gao Fenglian-Shaanxi

3 娃逗雄狮 – 王兰畔 陕西洛川
Boys Playing A Lion-Wang Lanpan-Luochuan, Shaanxi

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② Shanxi folk paper-cut

Folk paper-cut in Shanxi area is deeply rooted in the people's hearts and widely circulated. People here love life and love the paper-cut. Paper-cut has become a form of art activity with strong mass base. Walk into the village courtyard homes of northwest Shanxi in the Spring Festival, all over the mountains and plains are yellow mounds and grey cave dwellings, but the colorful paper-cut and snuff, the door paper-cut blown by the wind, the auspicious colored paper-cut pasted on the cupboard, and barn and corral will bring you to a situation full of wonderful imagination, as if feeling rich, living folk life scenes.

The basic characteristics of Shanxi folk paper-cut art is rough, succinct, simple, with deep sense of life, etc. However, due to the differences of geographical environment, life custom and aesthetic idea, characteristics of paper-cut around Shanxi are different. Most paper-cut in southern Shanxi, central Shanxi, southeast Shanxi, northwest Shanxi, Lvliang mountain area is monochrome paper-cut, and its style is simple and rough; while dyeing paper-cut popular in Yanbei region is graceful and gorgeous.



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② 山西民间剪纸

山西地区，民间剪纸深入人心，广泛流传。在这里，人们热爱生活，热爱剪纸，生活离不开剪纸，剪纸成为一种具有极强的群众性基础的艺术活动形式。新春之际，走进晋西北的村落院户里，漫山遍野都是黄色的土丘和灰色的窑洞，但是，透过窗户，那色彩纷呈的窗花灯花和各色剪纸图案，那迎风飘动的门笺，那碗橱、粮囤、畜栏等处寓意吉祥的各色剪纸纸花，马上会将人带到一个充满美好想象空间的境地，让人亲身领略到了浓郁的、活生生的民间生活场景。



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1 晋北歌谣 李斌杰 — 山西 Northern Shanxi's folk song-Li Binjie-Shanxi

2 锦绣中华 杨毅 — 山西 Splendid China-Yang Yi-Shanxi

3 牛年吉祥 陈玉泽 — 山西 Lucy In the Year of Ox-Chen Yuze-Shanxi

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2. Folk paper-cut in the Central Plains (represented by Shandong Peninsula folk paper-cut and Yuxian county folk paper-cut in Hebei)

The Central Plains located in the prosperous area of Chinese traditional culture, is the birthplace of Confucian culture and the important area of the progress of the Chinese civilization. Because under the influence of orthodox traditional cultural thoughts, there shows a mature national culture and art language of this region and forms a regional paper-cut art characteristics represented by Yuxian county folk paper-cut of Hebei and Shandong Peninsula folk paper-cut.



花 王秀荣 — 山东莱芜
Flowers-Wang Xiurong-Penglai, Shandong

山西民间剪纸艺术的基本特点：粗狂、简练、纯朴、生活气息浓厚等。然而，由于地域环境、生活习俗、审美观念的差异，山西不同地区的剪纸特点存在一定的差异。如晋南、晋中、晋东南、晋西北、吕梁山区的剪纸，多为单色剪纸，风格质朴、粗犷；而流行于雁北地区的染色剪纸，则婉约典雅、富丽堂皇。

2. 中原地区的民间剪纸

（以山东半岛民间剪纸和河北蔚县民间剪纸为代表）

中原地区地处中华民族传统文化的繁荣地带，是中华儒家文化的发祥地，是中华民族文明进步的重要区域。由于深受正统文化思想的影响，该地区展现出较为成熟的华夏民族文化艺术语言，形成了以河北蔚县民间剪纸和山东半岛民间剪纸为代表的地区剪纸艺术特色。

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① Yuxian county folk paper-cut of Hebei

Yuxian located in the northwest of Hebei Province is one of the important birthplace of Chinese northern ancestors. Due to the unique geographical location and cultural background, there decides Yuxian people have the folk beliefs and customs with both Han and northern minority features, but also creates its folk paper-cut art language of unique local characteristics. Yuxian folk paper-cut has a history of over 500 years, and it differs from other folk paper-cut that is mostly made by scissors, but graver is the main tool of Yuxian paper-cut. Its material is the thin and flexible rice paper, and the works also need to be dyed bright and brilliant colors after engraved. The basic production process is design modeling—fumigate sample pattern—batch engraving—batch dyeing. Yuxian paper-cut is a kind of incised-based stippling paper-cut forms, which has been known for its elaborate knife skills and bright color. Paper-cut artist Wang Laoshang is the outstanding representative of this region.



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1 戏曲人物 王老赏 – 河北蔚县 Opera character-Wang Laoshang-Yuxian county-Hebei

2 采莲船 赵景安 – 河北三河 Gathering Lotus Boat-Zhao Jing'an-Sanhe, Hebei

① 河北蔚县民间剪纸

蔚县位于河北省西北部，是中国北方先民的重要发祥地之一。由于独特的地理位置和文化背景，造就了蔚县人民兼具汉族和北方少数民族特点的民间信仰和习俗，也造就了其独具地方特色的民间剪纸艺术语言。河北蔚县民间剪纸已有五百多年的历史，和其他民间剪纸大多用剪刀剪制的方法不同，蔚县剪纸多用刻刀刻制而成，其材料则应用薄而柔韧的宣纸，一摞剪纸剪刻完毕还要对作品加以点染明快绚丽的色彩。其基本制作工艺为：设计造型—熏样—成批量刻制—成批量点染色等工艺手续，蔚县民间剪纸是一种以阴刻为主的点彩剪纸形式，素以刀工精细，色彩浓艳而驰名，早期剪纸艺人王老赏是本地区杰出的代表人物。

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Yuxian paper-cut is the art developed directly from window of the building, and the windows of Yuxian are generally large windows of top beam and clamp column. Its modeling form mainly includes two windows, four windows, striped screen window, window in window, sister window, etc. In addition, the pane's layout also has various forms, while the windows provide a very good performance stage for Yuxian paper-cut. The paper-cut is pasted on white hemp paper of window lattice, and people pay attention to practice but also the pursue of beauty. Stippling grilles is famous at home and abroad for its knife skills and gorgeous color, thus expresses a kind of festive atmosphere, so paper-cut is generally called paper-cut for window decoration by Yuxian people. Peking Opera mask paper-cut is one of the most representative contents of Yuxian paper-cut works, and the emergence of Peking Opera mask can be said to have a meaning of landmark in the history of Yuxian paper-cut. Yuxian paper-cut has the bold and direct stippling staining on the expression of color, which is not bounded by color and with its own unique aesthetical standard to dye the paper-cut, it expresses the creator's inner feelings. Yuxian paper-cut pursues the artistic characteristic which has the full composition, vivid modeling, and crude and refined, light but not clumsy features. All this fully demonstrates Yuxian people's uninhibited, upright, intelligent characteristics and their aesthetic psychology of rich life interest and healthy social psychology. Yuxian



戏曲脸谱孙悟空点彩剪纸 — 河北蔚县
Peking Opera facial makeup of Monkey King stippling paper-cut- Yuxian country, Hebei

河北蔚县剪纸是直接从建筑窗户上发展起来的艺术，蔚县窗户一般都是顶梁夹柱的大窗户，主要有对扇窗、四扇窗、条屏窗、子母窗、姊妹窗等造型形式，另外，窗格布局也是多种形式，窗花贴在窗棂的白麻纸上，窗户为蔚县剪纸提供了很好的表演舞台。人们在讲究实用的同时，还要追求美感，点彩窗花以其刀下生花、点彩绚丽夺目而闻名海内外，由此烘托出一种喜气洋洋的气氛，所以，蔚县人一般把剪纸称为窗花。脸谱剪纸是蔚县剪纸作品中最具代表性的内容之一，脸谱剪纸的出现，在蔚县剪纸的历史上可以说是具有里程碑式的意义。在色彩表达上，蔚县剪纸的点染色大胆而直接，其中不受颜色的约束，用自己独特的审美去点染剪纸，尽情地抒发创作者内心的感受。在造型构图上，蔚县剪纸追求构图饱满，造型生动、粗中有细、巧而不拙的艺术特征。这一切充分表现出蔚县人民豪放、耿直、心灵手巧的气质品性，以及他们富有浓厚生活情趣的审美心理和健康向上的社会心态。

蔚县剪纸大胆吸取其他地区的优秀文化艺术，借鉴学习

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paper-cut boldly absorbs the excellent culture and art of other areas. Through learning the color and decorative art characteristic of Wuqiang of Hebei's woodblock printing paper-cut and Tianjin Yangliuqing New Year picture, it develops itself and uses carve instead of cutting and forms the unique artistic style of Yuxian folk paper-cut. The basic features of Yuxian paper-cut can be concluded into five points:

The first aspect is the composition. The equilibrium of upper and lower and the substantial symmetrical of left and right give people a plump visual beauty with a certain sense of design.

The second aspect is the engraving technology. It is dominated by incised carving, supplemented by relief carving, and the color and knife skills can be seen from the part of incising and relief carving, and it has been known for its elaborate knife skills and bright color.

The third aspect is dyeing which jointly makes the spot dyeing, paint dyeing, blooming dyeing, sets dyeing, rendering dyeing and other dyeing methods combine organically with the distinctive local characteristics.

The fourth aspect is the image modeling, and the modeling of both plants and animals is nuancedly described and strives to give person a vivid aesthetic beauty.

The fifth aspect is the theme selection. It uses the patterns symbolizing auspicious meaning such as surplus year after year, peace all year round and so on to give person happy and auspicious feelings. Yuxian paper-cut has extensive subjects, which has deep moral and rich meaning of life. Its main contents of theme include the Chinese opera



新剪纸 New Paper-cut Art

花果
点彩剪纸 — 河北蔚县
Flowers and fruits stippling paper-cut-
Yuxian county Hebei

河北武强的木版水印窗花、天津杨柳青年画等，从中吸取其色彩和装饰艺术特色，以此发展自我，以刻代剪，形成了蔚县民间剪纸的独特艺术风格。

河北蔚县民间剪纸艺术具有如下五大特点：

一是构图方面，上下均衡，左右基本相似，给人以丰满匀称的视觉美感，具有一定的设计感。

二是刻制工艺方面，以阴刻为主，阳刻为辅，阴刻处见色彩，阳刻处见刀功，素以刀工精细，色彩浓艳而驰名。

三是染色工艺方面，将点染、涂染、晕染、套染、渲染等染色方法给予有机的结合运用，富有鲜明的地方特色。

四是物象造型方面，刻画细致入微，力求传神妙处，给人以生动的美感，不管是人物还是动植物的造型皆是如此。

五是选题方面，采用象征吉祥美好的图案寓意，给人以吉祥美满感，比如“连年有余”“岁岁平安”等。河北蔚县剪纸的题材广泛，意寓深刻，生活气息浓郁，所表现的

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characters and Peking Opera masks, the auspicious image such as birds and flowers, twelve Chinese zodiac signs, fish and insects, fowls and beasts, etc. and some works reflect the rural real life.

② Shandong Peninsula folk paper-cut

Shandong is the birthplace of Confucian culture. The temperament of moderation, rigorousness, generosity and boldness can be felt from the paper-cut here. From the point of view of technique, Shandong paper-cut combines cutting and carving, which is dominated by cutting while supplemented by carving. The layout of the overall image is reasonable and well-conceived, rigorous but not rigid, detailed but not cumbersome with a distinct regional characteristic. Gaomi belongs to the Weifang City, Shandong Province, and it is located in the junction of Jiaodong peninsula and Shandong inland. The heritage of history and culture is deep, and it belongs to Longshan culture. There are tribes breeding and civilization here as early as five thousand years ago. With the change of the time and the migration flows of residents, the different features of Hebei paper-cut's vitality, Northwestern China paper-cut's roughness, as well as Jiangxi paper-cut's delicacy get a very good fusion and development here; it is especially influenced profoundly by the Confucian cultural thoughts of the Central Plains, and the spiritual connotation of its traditional culture gradually seeps into the expression of Gaomi paper-cut art. It gradually forms the exquisite paper-cut form which is dominated by line, and combines the line and the surface. It seems to be in line with the subtle and over-elaborated style of the Shandong

题材内容主要有：中国戏曲人物造型及脸谱、翎毛花卉、十二生肖、鱼兽鸟虫、吉祥图形等内容，另外还有反映农村生活的现实作品。

② 山东半岛民间剪纸

山东是中国儒家文化的发祥地，中庸、严谨、大气、豪迈的气度都能在这里的剪纸中感受得到。从工艺技法上看，山东地区的剪纸是以剪为主，以刻为辅，剪刻结合。整体画面构图布局合理，疏密有致，严谨而不呆板，细密而不烦琐，具有鲜明的山东地域特征。高密属山东省潍坊地区，地处胶东半岛和山东内陆的结合处，历史文化遗存深厚，属龙山文化，早在五千年以前就有氏族部落在这里繁衍生息，创造文明。随着时代的变迁，居民的迁移流动，河北剪纸的浑厚、西北剪纸的粗犷、江西剪纸的细腻清秀等不同特点，在这里得到了很好的融合和发展；尤其是受到中原儒家文化思想的深刻影响，其传统文化的精神内涵逐步渗入到高密剪纸的艺术表达中，形成了其以线为主、线面结合的精巧型剪纸形式，它似乎与山东汉画像石那细微繁缛的风格一脉相承，以其花样密集的装饰手段，使单纯爽快的外部造型更饱满丰富，大气外廓中内部充满耐看的细节，形成了山东高密剪纸独特的艺术魅力。

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Han Dynasty stone relief. With its decorative means of dense pattern to make the pure exterior modeling more plump, the internal of outside profile is full of engaging details. All these formed the unique artistic charm of Gaomi paper-cut.

Most of the Gaomi paper-cut themes are associated with people's daily life and traditional folk customs, including flowers, birds, fish and insects, dramatic stories, auspicious pattern, fowls and beasts, world figures, etc. Gaomi paper-cut is often used in traditional festivals, religious rituals, decoration and modeling arts, and many other aspects. In the Spring Festival, on the Tomb-sweeping day, on the Chinese Valentine's Day and so on, it is a good time for people to shine their paper-cut skills. In addition, a large number of applications of corresponding theme paper-cuts are used in the ritual activities scenes of weddings or funerals, natural or man-made disaster events.

The formation of Gaomi paper-cut's unique artistic style is a result of combined effect of various factors. First, the Gaomi paper-cut reveals a rich life breath with people's yearning and pursuit for good life, and the themes come from nature and are not constrained by the nature. The grasshopper is arranged on the outer edge of the cage in the traditional paper-cut works "Grasshopper On Cage " ,and the unique idea differs from the traditional form of grasshopper being petted in the cage, but expresses people's ideas of yearning for freedom. Second, in addition to the influence of a fusion of



猪
范祥信 — 山东高密
A Pig-Fan Zuoxin-Gaomi, Shandong

高密剪纸的题材多与人们的日常生活和传统的民俗风情相联系。题材内容多为花鸟鱼虫、戏剧故事、吉祥图案、飞禽走兽和世间人物等。高密剪纸常用于传统节日、宗教仪式、装饰和造型艺术等诸多方面，在春节、三月清明祭祖、七夕“七巧”节等，都是人们大显剪纸身手的好时机。另外，喜丧、天灾人祸的仪式活动场面中也在大量应用相应的主题剪纸。



三娘教子
勾描染色剪纸 — 山东胶东
The third Wife teaching Child-dyeing paper-cutting, Jiaodong, Shandong

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regional migration culture, its artistic style is consistent with the art style that pursues similarity in spirit, purity and simplicity. Block surface structure performed in the Han Dynasty mural paintings in tombs, Han Dynasty stone relief and brick relief of the surrounding areas, the naive modeling, simple style and the forceful flavor of bronze inscription and stone carving has a similar flavor. This is an important characteristic different from other areas' paper-cuts. The "opera figures" of local paper-cut is different from the modeling language of other parts, and it pays attention to similarity in spirit rather than appearance, which is with a natural beauty of pictographic carve. Gaomi paper-cut applies the ink's temperament and interest of traditional Chinese painting to the paper-cut, such as the paper-cut work "The Mouse Bride". The entire work is like a freehand traditional Chinese painting scroll that mighty mouse team is arranged in accordance with folk wedding ceremonial formation, and the mice carry out their duties. The lively work fully demonstrated the folk custom and good wishes of the common people.

The basic feature of Gaomi paper-cut art:

First, the conception of the paper-cut is ingenious with a rich life breath and good ideal atmosphere. Gaomi paper-cut is based on the nature, but exceeds the nature. It skillfully uses the unique technique of conception to reach its own creation purpose.

Second, the modeling is proper and orderly. The paper-cut's style is rough and elegant, naive and ingenious,



报晓鸡
齐秀花 — 山东高密
A Crowing Rooster-Qi Xiuhua-Gaomi, Shandong

高密剪纸独特艺术风格的形成，是多方面因素共同作用的结果。第一，高密剪纸中流露着浓郁的生活气息，寄托着人们对美好生活的向往和追求，题材取自自然又不拘泥于自然。比如剪纸作品《笼上蝈蝈》将蝈蝈安排在草笼的外缘，立意新颖独特，一改传统蝈蝈养在笼中的形式，表达了人们向往自由开放的思想。第二，除了不同地域移民文化融合的影响外，它的艺术风格与周边邻地的汉代墓室壁画、汉画像石、画像砖中展现的追求神似、纯真拙朴、块面结构表现的艺术造型风格是一脉相承的，高密剪纸造型稚拙、风格淳朴、线条劲挺，有着浓郁的金石味，这也是高密剪纸区别于其他地区剪纸的重要特征。高密剪纸的"戏曲人物"不同于其他地区的造型语言，重神似而非形似，有一种天然性的象形雕琢的美感。第三，高密剪纸将中国画笔墨的情趣运用到了剪纸之中，像剪纸《老鼠嫁女》，整幅作品像是一幅写意国画长卷，那浩浩荡荡的老鼠队伍完全按照民间结婚仪仗阵式排列开来，老鼠们各司其职，热闹非凡，作品中充分展现了民俗情节和民间百姓的美好愿望。

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brief and not monotonous, simple and delicate, with forceful lines and rich stone flavor. This is an important feature of Gaomi paper-cut that distinguishes from other paper-cut types.

Third, it uses the technique of expression of unity of opposites. Paper-cut's block surface and whole tone of black, white and gray consisting of the lines is against each other with strong contrast and coordination, rich musical rhythm, various line layout and a strong artistic charm.

Fourth, it pays attention to the national enjoyable spirit on the figure. The combination of incised paper-cut and relief paper-cut in the form of expression, exaggeration and authenticity, which is good at using sawtooth pattern and a smooth surface to make the vivid and delicate artistic effect.



丰 — 山东高密
A Good Harvest-Gaomi, Shandong

山东高密剪纸艺术的基本特点：

一是构思精巧，有浓厚的生活气息和美好的理想氛围。高密剪纸是出于自然，而又超于自然。它巧妙地运用独特立意手法，达到自己的创作目的。

二是造型粗细得当而有致。剪纸其间，粗犷中见细密雅致，稚拙中藏精巧秀美，简约而不单调，质朴而灵秀，线条刚劲挺拔，金石味浓。这是高密剪纸区别于其他剪纸品种的一个重要特征。

三是运用了对立统一的手法表现。剪纸的块面与线条组成的黑、白、灰整体色调，相互映衬，对比强烈而又不失协调，富有音乐的节奏感、韵律感，线条布局有轻有重，具有强烈的艺术韵味。

四是在形象刻画上注重民族传统写意精神。夸张而不失真，在表现形式上运用阴剪和阳剪相结合的手法，善于使用细密的锯齿纹和光滑面，剪出了生动精细而又传神的艺术效果。

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3. The folk paper-cut of Beijing-Tianjin area

Since the Ming and Qing Dynasties, due to the influence of geographical location, the folk arts of Beijing-Tianjin area is developed exceptionally, producing many folk art brands, such as Peking Opera, Tianjin quyi and “clay figurine Zhang” and so on are famous in the world. Similarly, the folk paper-cut is also a very popular form of folk culture in the Beijing-Tianjin area. The creative performance of paper-cut of the Beijing-Tianjin area is the technology of combination of shear and incise, and the Beijing-Tianjin paper-cut can be generally divided into three categories: paper-cut for window decoration, embroidery of sleeve and shoes, “Guaqian”(Tianjin people called it Diaoqian)sold through vendors, etc.

① Paper-cut in Beijing area

Because of the special location and the mutual influence of the Central Plains and Northeastern Manchu paper-cut, Beijing paper-cut forms some unique paper-cut art types, like the royal court paper-cut, folk paper-cut, literati paper-cut formed later, and the paper-cut with a political theme. The royal court paper-cut mainly refers to the Imperial Palace indoor decoration paper-cut; the main content of folk paper-cut includes door and window paper-cut, paper-cut patterns and decoration, etc. Door paper-cut (Menqian) is also called “Guaqian”, and it is a representative form of Beijing folk paper-cut, while window paper-cut is also a form of old Beijing paper-cut. Once upon a time, Beijing vendors hawked through the streets



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1 河北剪纸 Hebei paper-cutting

2 猴年吉祥 新鹤年 — 北京 Lucky Year of the Monkey-In Henan-Beijing

3. 京津地区的民间剪纸

明清民国以来，由于地理位置的影响，京津地区的民间艺术异常发达，产生了众多的民艺品牌，比如京剧、天津曲艺、“泥人张”等享誉天下。同样，民间剪纸在京津地区也是一种极为流行的民俗文化形式。京津地区的剪纸一般以剪和刻相结合的工艺方式进行创作表现，京津剪纸大体可分三类：一是窗花，二是衣袖、鞋等绣花样子，三是摊贩出售的“挂千”（天津名吊钱）等。

① 北京地区剪纸

由于北京的特殊位置，深受中原剪纸和东北满族剪纸的共同影响，北京剪纸形成了特有的剪纸艺术类型，形成了宫廷剪纸、民间剪纸，以及后来逐渐形成的文人剪纸和具有政治倾向的主题剪纸。宫廷剪纸主要是指在故宫建筑内的室内剪纸装饰；民间剪纸的主要内容包括门笺、窗花、花样、装饰等，门笺（门钱）亦称“挂千”，是北京民间剪纸的一种代表形式，窗花也是老北京剪纸的一种形式，以前北京走街串巷小贩吆喊：“小猫儿小狗儿小公鸡儿，狮子叭儿狗窗户花儿！”表达了此景此情。另外，家庭妇女把剪纸当作女红，是绣一般衣物的花样儿。因为受皇城根文化的影响，

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saying “the little cat, the little dog and the little cockerel; the lion lapdog window flowers!” ,which could express the scene. In addition, housewives consider the paper-cut as needlework and the patterns for general clothing embroidery. The gorgeous modeling of Beijing paper-cut is influenced by the Huangchenggen(at the foot of the Imperial City). Beijing paper-cut has mutated into a kind of decoration supplies for the culture and life nowadays. The materials and technology tend to be more abundant, besides the the general nature of the mascot, it has become the spirit carrier loved by the masses. Some companies and shops like hanging giant paper-cut in order to be blessed in festival celebration. With the updated lifestyle, palace lantern, Spring Festival couplets, and Guaqian still play a decorative function of folk culture with a wide adaptability to the people’s life in new era; the continuous development and innovation of literati paper-cut are because of the influence of the capital culture center, which creates the favorable condition for the unique and modern literati paper-cut.

All in all, the rich content, wide-ranging theme, multicultural infiltration, and literati tendency of development form the basic characteristics of Beijing paper-cut art.



北京剪纸
Beijing paper-cutting

北京剪纸造型趋向华丽烦琐。现在北京剪纸已变异为一种文化生活装饰用品，材料工艺更趋丰富，除具有普通吉祥物性质外，变成了群众喜闻乐见的精神载体，一些企业、机构组织每逢节日庆典都喜欢高悬巨型剪纸以求营造祝福喜庆氛围。随着生活形态的更新，剪纸结合宫灯、春联、挂千，仍然起着民俗文化的装饰作用，对新时代人民的生活有着广阔的适应性；作为新时代文化象征的文人剪纸不断创新发展，形成了崭新局面。这是由于受到首都文化中心因素的积极影响，为独特而极具时代气息的文人剪纸形式创造了有利的生长条件和发展机遇。

总之，内容层次丰富、题材涉猎广泛、多元文化渗透、文人化趋向发展、营造和谐社会氛围等，形成了北京剪纸艺术的基本特点。



牧牛 滕凤谦 — 北京
Cowboy Grazing Cattle-Teng Fengqian-Beijing

书籍1.indb 82-83 15/12/14 下午6:56

② Folk paper-cut in Tianjin area

Tianjin is located along the coast of the Bohai Sea. As the important dock port in north China, it is adjacent to Beijing and Yangliuqing, so the cultural characteristics are influenced by these factors; Tianjin is the fusion place of local folk custom and also it is the cultural "hodgepodge" with the north-south style both in content and form. The aspect of folk paper-cut has both north's simplicity and south's delicacy. Tianjin folk paper-cut's categories contain window paper-cut, Guaqian, dowry paper-cut, embroidery pattern, gift paper-cut and so on. Tianjin has developed industry and commerce, so the themes such as praying for rich profit, cornucopia, prosperity both in family and purse, profits from all sides constitute the main features of the Tianjin paper-cut art. Due to the aggression of Eight-Power Allied Forces in the reigning years Guangxu, Qing Dynasty, it gets in touch with foreign culture, which makes whole Tianjin take on the color of semi-colonialism. Many new things appear in Tianjin paper-cut. We can see the wagon, automobile, steamship and other fresh stuffs in it.

All in all, rich content, dense commercial atmosphere, strong modern cultural characteristics and so on make the basic characteristics of Tianjin folk paper-cut art.



花蛇 赵希岗新剪纸
snake-Zhao Xigang new paper-cut

②天津地区民间剪纸

天津地处渤海，为华北地区重要码头港口，紧邻北京和杨柳青，文化特征深受其影响；同时，天津是各地民俗风情交汇融合之地，是南来北往文化的“大杂烩”，从内容到形式都是南北俱备。涉及的民间剪纸艺术方面，既有北方的朴素率真，又有南方的纤秀之美。天津民间剪纸的品类中有窗花、挂千、嫁妆花、刺绣花样、礼品花等。天津卫工商业发达，更多的是祈求发财获利，聚宝盆、人财两旺、财源滚滚之类题材内容构成了天津剪纸艺术的一大特色。因为光绪年间八国联军入侵，反复接触外来文化，受其影响，整个天津不觉染上了一层半殖民地文化的色彩，在天津剪纸中出现许多新鲜事物，从中可以看到四轮洋马车汽车、火轮船等新鲜的玩意儿。

总之，造型南北综合，商业气息浓厚，内容丰富，具有强烈的近代文化特色等，构成了天津民间剪纸艺术的基本特点。

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麒麟送子 — 天津剪纸
Kirin Brings Boy–Tianjin paper-cut



金鱼莲发 — 王玉清 — 天津剪纸
Goldfish and Lotus Sprouting-Wang Yuqing- Tianjin paper-cut

书籍1.indb 86-87 15/12/14 下午6:56

4.The Southeast folk paper-cut (represented by Yueqing microgroove folk paper-cut of Zhejiang, Foshan folk paper-cut of Guangdong, Zhangzhou folk paper-cut of Fujian)

Southeast region is located in China's coastal areas. The developed commercial economy and numerous talents constitute the unique artistic and cultural style. Jiangsu and Zhejiang are the places where men of letters gather since ancient times, and this prosperity of culture and art establishes the foundation for early literary trend of Chinese folk paper-cut, so poetry and paintings become an important way of artistic expression. Fujian, Guangdong and other regions are relatively advanced areas of business development during the Ming and Qing Dynasties, and similarly, the developed commercial trade promotes the commercial development of the Chinese paper-cut art, and therefore makes the folk paper-cut develop an artistic road with a strong commercial taste.

4. 东南地区的民间剪纸

(以浙江乐清细纹民间剪纸、广东佛山民间剪纸、福建漳州民间剪纸为代表)

东南地区地处中国沿海地带，商业经济发达，人才荟萃，形成了该地区较为独特的文化艺术格调。江苏、浙江等地自古以来就是中国市场繁荣、文人墨客汇集的地方，这种文化艺术的繁荣景象为中国民间剪纸艺术的早期文人化趋向奠定了基础，诗书画成为其重要的艺术表达方式。闽、粤等地区是明清时期商业发展较为先进的区域。同样，商业贸易的发达促进了中国剪纸艺术的商品化发展，也因此使得民间剪纸走向了带有强烈商业品味发展的艺术道路。

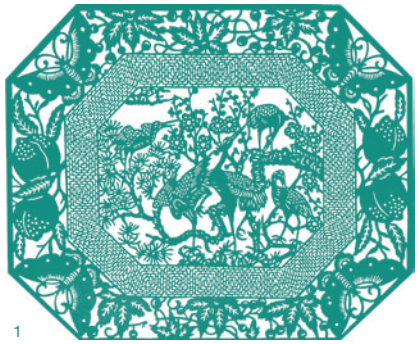


折扇剪纸 江苏剪纸 — 明清
Folding fan paper-cut-Jiangsu paper-cut-Ming and Qing Dynasties

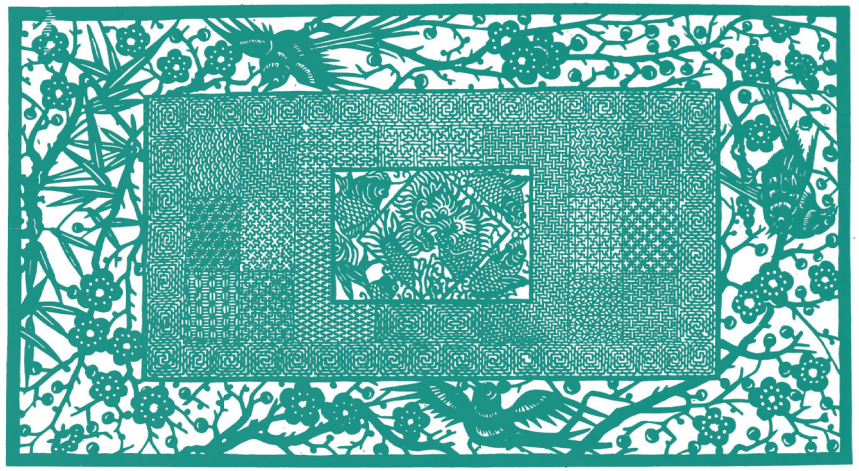
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① Yueqing fine lines paper-cut of Zhejiang

Yueqing is located in the foot of beautiful Yandang Mountains which is located in the southeast coast of Zhejiang Province. Yueqing belongs to the land of Wuyue in ancient times and has a history of more than 1600 years. Yueqing paper-cut develops under the dual inoculation of Ouyue culture and Ocean culture. The activities of pray for good harvest and belief of sea god and dragonman constantly enrich the local folk paper-cut art, and "fish-lamp", "dragon-boat lantern" and so on, make the important content of Yueqing folk paper-cut. Yueqing microgroove paper-cut starts



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1 细纹剪纸——林邦栋 浙江乐清 Fine lines paper-cut:Lin Bangdong-Yueqing, Zhejiang

2 细纹剪纸——浙江乐清 Fine lines paper-cut:Yueqing, Zhejiang

① 浙江乐清细纹剪纸

乐清地处浙江省东南沿海风景秀丽的雁荡山麓，乐清古代属吴越之地，有 1600 多年的历史。乐清的剪纸是在瓯越文化与海洋文化的双重孕育下发展起来的。祈海神、信龙神、祈求风调雨顺的活动不断丰富了当地民间剪纸艺术，“鱼灯”“龙船灯”等成为乐清民间剪纸艺术的重要内容。乐清的细纹剪纸是随南宋的“龙船灯”相辅而生发展起来的，人们习惯称它为“龙船花”。随着人们对精神生活的不断追求与创造，对瓯越文化、海洋文化以及农耕文化的综合领悟，细纹剪纸日趋成熟，表现出精细、丰富、生动、多样的特点，逐渐形成了其地域文化特色和艺术特征鲜明的乐清剪纸艺术，使乐清细纹剪纸独树一帜地展现在世人面前。细纹剪纸成为乐清剪纸文化的重要标志。



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3 西游记 卢发良 金钱妹——浙江 Journey to the West-Lu Faliang, Jin Qianmei-Zhejiang

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and develops along with the “dragon-boat lantern” of the Southern Song Dynasty, and people used to call it “dragon-boat paper-cut”. With people’s constant pursuit and creation for the spiritual life, as well as the comprehensive understanding of Ouyue culture, and Ocean culture and agricultural civilization, microgroove paper-cut has become increasingly mature, which exhibits the exquisite, abundant, vivid and diverse characteristics, and gradually forms Yueqing paper-cut art with distinct regional culture feature and art characteristic, which makes it unique to be shown in the world. Fine lines paper-cut becomes the main symbol of Yueqing paper-cut.

The basic features of Zhejiang paper-cut: from the modeling perspective, it pays attention to the large image contour shape, while the dense cutting lines are filled within the overall image. Different forms of incised line organization lead to the rhythmic visual effect with black and white gray image, and it forms the southern style with rich structural hierarchy and technological beauty.

② Foshan folk paper-cut of Guangdong

Foshan folk paper-cut of Guangdong is originated from the Song Dynasty, while flourishes in the Ming and Qing Dynasties. Foshan is located in the south of China. The commercial trade is relatively developed with mild and humid climate. Paper cutting application has formed its own characteristics. Foshan paper-cut is mostly used as decorative supplies, and it is wide used especially in the Spring Festival, Dragon Boat Festival, Mid-Autumn festival and marriage or funeral. Foshan is the birthplace of Lingnan culture, and Foshan paper-cut is one of



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1 铜箔剪纸 广东 Copper foil paper-cut-Guangdong

2 鸳鸯铜衬剪纸 — 广东佛山 Mandarin Ducks-Copper lining paper-cut-Foshan, Guangdong

浙江剪纸艺术的基本特点：从造型方面看，外形讲究大的影像轮廓，而在整体影像内部由密密的、满满的、细细的剪刻阴线构成。不同形式的阴线组织构成了富有节奏感变化的黑白灰影像视觉效果，形成了结构层次丰富、富有工艺美感的江南地区风格。

② 广东佛山民间剪纸

广东佛山民间剪纸源于宋代，盛于明清时期。佛山地处中国的南方，商业贸易相对发达，气候温和、潮湿，剪纸的表现方法形成了自己的地区特色。佛山剪纸大都被用作装饰使用品，特别在过年、端午、中秋节以及婚丧等特定时期，剪纸的使用较广。佛山是岭南文化的发源地，而佛山剪纸是最能代表佛山民间文化艺术的瑰宝之一。在材料的应用方面，佛山剪纸较为独特，大量应用铜箔、锡箔和银箔，经过众多艺人的传承和发展，逐渐形成了自己独特的剪纸艺术风格。

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the most representative treasures of Foshan folk culture and art. Foshan paper-cut is unique in the use of material, which uses a large number of copper foil, tinfoil and silver foil. With the inheritance and development of numerous artists, it gradually forms its own unique paper-cut art taste.

The basic features of Foshan paper-cut art: besides the common paper-cut features, its technology forms are various with the featured technologies of chisel, lining, imprint and freehand sketching; it has more rich artistic characteristics in aspect of color application, and then forms pure color paper-cut, lining color paper-cut and copper chisel paper-cut, etc.

③ Zhangzhou folk paper-cut of Fujian

Zhangpu folk paper-cut art is an important part of the Fujian folk art treasures. Zhangpu paper-cut has a long history, and it has formed an active cultural scene early in Tang and Song Dynasties. Zhangpu paper-cut has a distinctive regional characteristics, and it is different from the brief and straightforward features of the Northeast Manchu paper-cut, and simple and massive features of the Northwest paper-cut, also it differs from the original and mysterious features of Southwest paper-cut, and delicate and beautiful features of South paper-cut. The basic features of Zhangpu folk paper-cut are that it has the vivid general image, abundant techniques, rigorous and plump layout, and exquisite knife skills; the realism and the decorative style are combined together with performance with rich painting meanings. This open and



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1 陈三五娘 叶天津 — 广东
The love Story of Chen San and Huang Wuniang-Ye Tianjin-Guangdong

2 松风鹤舞 高少萍 — 福建
In the Pine Wind Cranes Dancing-Gao Shaoping-Fujian

佛山剪纸艺术的基本特点：除具有剪纸的共同点外，在工艺制作方法方面，形式更加多样，运用凿、衬、印、手绘等其他工艺特色；在色彩应用方面，具有更加丰富的艺术特色，形成了纯色剪纸、衬色剪纸和铜凿剪纸等方法。

③ 福建漳州民间剪纸

漳浦民间剪纸是福建民间美术瑰宝中的一个重要组成部分。漳浦剪纸源远流长，早在唐宋时期就形成了很活跃的文化景象。漳浦剪纸有着鲜明的地域特点，它既不同于东北满族剪纸的简约粗犷、西北剪纸的朴实厚重，也不同于西南剪纸的原始神秘、江南剪纸的纤细秀丽，而是形成了鲜明的漳浦民间剪纸艺术的基本特点：整体形象生动逼真，工艺手法丰富多样，立意构图严谨饱满，制作刀法细致精湛；其中写实与装饰风格相结合表现，富于绘画意味，这种极具开放清新的艺术气息，具有海洋文化的特点，从中可以感受到一种现代艺术气息之美感。

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fresh artistic breath extremely has the characteristics of Ocean culture, from which you can feel a kind beauty of modern art.

5. The Southwest folk paper-cut (represented by Hunan and Guizhou folk paper-cut, Yunnan folk paper-cut)

Located in the southwest border of China, Southwest region is a centralized gathering area of variety of minorities. Yunnan, Guizhou and Sichuan are located in the depths of the mountains, and the brooky and closed environment formed their unique cultural spirit connotations. The common cultural structure of the minorities here is the animism, which retains a large number of original visual aesthetic objects, and the integration development between different nationalities makes their culture bring out distinctive charm. This paper-cut is the well-known pattern, and its main purpose is to be the basic type of embroidery. These embroidery sample pattern has rich content, unique modeling, and strong aesthetic feeling of form,and a few of them are considered as utilitarian paper-cut which could be used in religious activities of fete or “sorcerer’s dance”. Craftsmen portrays their pattern samples before cutting, which is another important feature of paper-cut in this area. Miao paper cutting is like this, and after carefully drawing and producing artwork based on samples, internal shape usually applies the way of cutting through or going into a line with a needle point, so the whole work looks complicated but not chaotic, fine but not greasy. Essentially, this should be considered prior to the use of embroidery handmade paper-cut design expressed, in terms of the original



勐巴娜西
幻弦——云南
Menghanaxi Ecological Garden-
Guixian Yunnan

5. 西南地区的民间剪纸

(以湘贵地区的民间剪纸和云南地区的民间剪纸为代表)

西南地区位于中国西南边陲，是少数民族集中聚集区域。云南、贵州、四川等地处大山深处、河流纵横，环境相对封闭，形成了这里特有的文化精神内涵；西南地区的少数民族共同的文化深层结构认识是万物有灵，在其艺术表现之中保留了大量的原始视觉美感的物象；不同的民族之间相互融合发展，使这里的文化呈现出特色鲜明的个性魅力。西南地区的民间剪纸一般被称为花样，其主要目的是作为刺绣的底样，这些刺绣底样内容丰富，造型独特，装饰意味很强。另外，在这里还有少数作品是被作为祭祀或“跳神”等宗教活动应用的功利性剪纸。这个地区剪纸的另一个值得关注的文化现象，就是民间工匠在进行剪纸之前要对其稿样做精心描绘，苗族剪纸就是如此。经过精心推敲描画，按照稿样进行制作，内部形状一般采用剪通或用针扎点成线的方法加以表现，所以，整幅完成的作品看上去具有繁而不乱，精而不腻的艺术特点。实质上，这应该算是刺绣手工制作

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manual process, so the design process is significant, while the minority areas has also created a unique Southwest artistic style unconsciously.

① Yunan folk paper-cut

Yunnan folk paper-cut is an important form of ethnic culture carrier in Southwest region. Through the simple styling, Yunnan folk paper-cut is full of original meaning, from which we can see some mysterious religious feelings. Yunnan folk paper-cut can be divided into bird fleas paper-cut, national customs paper-cut and Buddhist ritual paper-cut. The paper-cut form of Buddhism ritual is the extreme representative form among them. The elements of life can be revealed from these graphic symbols of Yunnan folk paper-cut. It reflects more of an expression of the human's desire which prays for longevity, safety and lucky, eliminates catastrophe and enjoys happiness, and naturally reveals a pursuit of the spiritual content of life and health.

② Hunan and Guizhou folk paper-cut

South of Dongting Lake is located in the hills, where rivers crisscross, the rosy clouds are slowly rising, and the view is majestic and grand. Witchcraft is popular here since the ancient times, and people believe in gods. Folk arts emerging with the ritual activities naturally give birth to the relative technique of paper-cut and papering. Culture of Hunan and Hubei and witchcraft culture have formed an indivisible relationship, and this eventually positively makes influence



新剪纸 New Paper-cut Art

祈福
罗桑东巴 — 云南
Prayer-Luosang Dongba-Yunnan

之前运用剪纸形式表达的设计方案，对于原始的手工工艺来讲，这样的设计程序是很有现实意义的事情；同时，这一表现无形之中也形成了西南少数民族地区独有的艺术风貌。

① 云南地区的民间剪纸

云南民间剪纸是西南地区少数民族文化的一种重要形式载体，通过简略单纯的造型，表现一种充满原始稚拙意味的艺术语言，从中我们可以看到某种神秘的宗教色彩意味。云南的民间剪纸可分为花鸟鱼虫剪纸、民族风俗剪纸和佛教祭祀剪纸等形式类型，其中佛教祭祀剪纸形式是极有代表性的形式内容。在云南民族民间剪纸的图形符号中，透露着生命的元素，它体现更多的是一种表达人类祈求长寿、吉祥平安、消灾纳福的愿望，自然流露出一种追求生命健康的精神内涵。

② 湘贵地区的民间剪纸

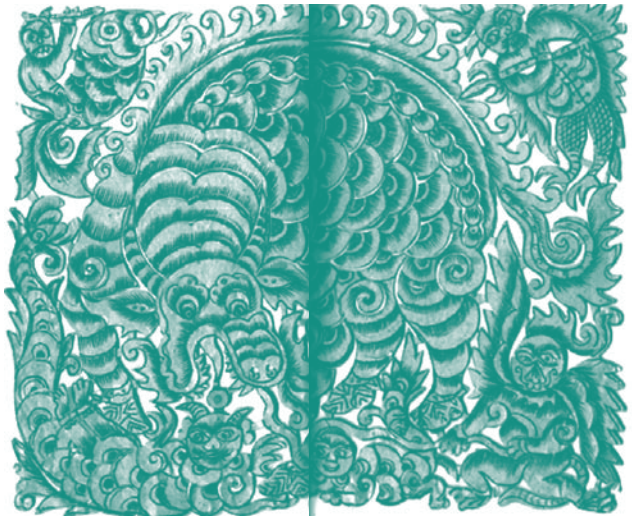
洞庭湖以南地处丘陵，水网交错，云蒸霞蔚，气象万千。这里自古以来巫风盛行，人们笃信神灵，伴随着祭祀活动的民间艺术应运而生，与之相关的纸扎、剪纸技艺自然孕育其中。湘楚文化与楚巫文化形成了不可分割的紧密关系，最终积极地影响了湘贵地区的民间剪纸艺术风格，形成了原始浪漫的湘贵地区剪纸艺术风格。

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on the folk paper-cut art style of Hunan and Guizhou area, which forms the original romantic paper-cut art.

The exorcising opera and dance in western Hunan and southeastern Guizhou is a remaining activity of ritual dance of ancient Chu State. Wearing exorcising masks is the salient feature of the event form. So far, the folk paper-cut still retains the custom of cutting exorcising masks.

The basic features of Miao paper-cut in Hunan and Guizhou areas: naive and full of original passion is one big characteristic of it. Differing from the paper-cut in northern areas, it is affected profoundly by culture of Hunan and Hubei, which shows a romantic temperament and positive spirit of idealism. Someone said "the Miao nationality is a nation that writes the history on the costume", and paper-cut is an important part of Miao embroidery and garment art with distinct regional features and ethnic characteristics. The splendid Miao embroidery and costumes are precise due to the Miao paper-cut. Zaohua is another big feature of Hunan and Guizhou paper-cut, the patterns of Zaohua has a close relationship with dress culture of western Hunan. The pattern of Zaohua is not only a form of Miao's women to beautify the life, while Zaohua, embroidery and dress patterns are a language carrier of the national cultural image.



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新剪纸 New Paper-cut Art



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1 剪纸花样（铅笔稿）— 贵州
Paper-cut patterns (pencil draft)-Guizhou

2 苗族剪纸 湘贵地区
Miao nationality paper-cut-Hunan and Guizhou area

3 脸谱 陈文宏 — 贵州
Facial make-up paper-cut-Chen Wenhong-Guizhou

位于湘西和黔东南等地区，傩戏、傩舞是一种古代楚人祭祀歌舞的遗存活动，头戴傩面具是该活动形式的显著特征，至今，这里的民间剪纸中仍然保留着剪傩面的习俗。

湘贵苗族剪纸艺术的基本特点：天真烂漫而充满原始激情和自由的张力是其一大特点，它与北方地区的剪纸不同，受湘楚文化影响深刻，显示出浪漫气质和积极的理想主义精神。有人说"苗族是一个把历史写在服饰上的民族"，而剪纸是苗族刺绣和服饰艺术的重要组成部分，具有鲜明的地域特征和民族特色。正是因为有了苗族剪纸，才有了苗族刺绣与服饰的灿烂。凿花是该地区剪纸的又一大特色，凿纸花样与绚丽多彩的湘西服饰文化有着密切的联系，不仅凿纸花样是苗族妇女美化生活的一种形式，凿花、刺绣、服饰图案也是本民族文化形象的语言载体。

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III
The Connection of Chinese Folk Paper-cut and New Paper-cut Art—Art Sensibility and Design Consciousness

As a representative of Chinese traditional art and the world intangible cultural heritage, the Chinese paper-cut has distinctive expression of national technology vision and the traditional idea of creation consciousness; at the same time, creative art expression or the unique material technology of Chinese folk paper-cut, both have some modern visual art behavior. The implied considerable art sensibility and design consciousness frame up the effective medium of associated development for the modern new paper-cut art's innovation.

First of all, Chinese folk paper-cut is full of cognition and comprehension of artistic sensibility to the world. Through the paper-cut art reproduction, we can feel its unique humanistic spirit connotation of human nature and artistic style. This cultural art sensibility is a good show for the origin of Chinese national cultural art, although folk paper-cut in different regions forms different artistic features. From the general point of view, it is the display and outward expression of the whole Chinese nation group's cultural ideas, and this is the potential expression for national character art language. Chinese paper-cut art is natural, romantic, lyric artistic feelings reveal of folk artists, and this is an important creative source and learning model for the new paper-cut art originality.

In addition, from the point of view



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1 鹤吃鱼 白凤兰 — 陕坦安塞 Crane Eating Fish-Bai Fenglan-Ansai, Shaanxi

2 过年 现代剪纸 — 张树贤 Lunar New Year-modern papre-cut-Zhang Shuxian

三
中国民间剪纸与新剪纸艺术的关联点——艺术感性和设计意识

作为中华传统艺术和世界非物质文化遗产的代表，中国剪纸具有鲜明独特的民族工艺性视觉表述方式和传统的造物思想意识；同时，中国民间剪纸无论在艺术创意表达形式，还是其独特的材料工艺手段层面，都具有某些现代视觉艺术的行为方式，其中所隐含着的相当的艺术感性和设计意识，为新剪纸艺术的开拓创新构架起了联结发展的有效媒介。

首先，中国民间剪纸对世人来说充满了艺术感性的认知和领悟特性。通过剪纸的艺术再现，我们可以充分感觉到其特有的、极具人类天性的人文精神内涵和艺术风采。这种文化艺术感性，是中华民族文化艺术本源的一种很好的展示，

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虽然在不同区域表达的民间剪纸形成了不尽相同的艺术特征，但是总体来看，它们还是整个华夏民族群体文化思想观念的一种张扬和外泄，这是民族个性艺术形式语言的潜在抒发。中国剪纸艺术是民间艺术家天然、浪漫、抒情的艺术情怀自然地表露，对于新剪纸艺术的创想来说，是重要的艺术创意源点和榜样。

另外，从设计意识的角度来看，中国民间剪纸带有强烈的古典工艺美术色彩，具有传统意义的设计意味。对于不断发展和创新的现代剪纸艺术来讲，它无疑具有积极的可继承和借鉴作用。作为一种传统造物设计意义的工艺美术样式，中国民间剪纸不单纯仅仅局限于平面性装饰和欣赏的应用价值，还作为功利性和功能性的统一被广泛应用于立体空间性设计领域和动态时空性设计领域之中。在科技文化发展的今天，我们运用现代设计学观念和方法，结合相关的工艺技术和新材料等，重新审视和解析传统意义的中国剪纸艺术，开辟出一条以文化创意设计产业为发展思路的新剪纸艺术道路，其社会意义和现实价值更加重大。

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