



REVOLUTIONARY
CHINESE PAPER CUTS FROM THE
NEWARK MUSEUM

剪彩出东方

纽瓦克博物馆馆藏中国剪纸

HAN HUIRONG

韩慧荣

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PREFACE

序言

Ulysses Grant Dietz

In 2007 the Newark Museum organized the exhibition *The Quiet Gesture: Recent Chinese Art* that featured contemporary Chinese sculpture in the Museum's Alice Ransom Dreyfuss Memorial Garden. Little did we suspect that it would lead us along the path to this publication of Chinese paper cuts. The sculpture exhibition included the piece *Mother and Son* by renowned artist Lv Shengzhong, famous for his *Little Red Figures* and the *Book of Humanity*. Through the generous auspices of Museum Trustee Sophia Sheng and her husband Abel Sheng and facilitated by Christophe Mao of Chambers Fine Art, Lv Shengzhong visited the Newark Museum to view the exhibition. The Museum's Collections Manager, Jason Wyatt, informed the exhibition curator, Beth Venn, that the Museum holdings included a vast collection of over three thousand Chinese paper cuts like those that inspire some of Lv Shengzhong's work. Lv Shengzhong was shown these works in storage, and was extremely excited by the quality, quantity, rarity, and subject matter of the collection. He insisted that the collection should be studied and published. He even had an ideal candidate in mind to carry out such a venture: his graduate student at the Central Academy of Fine Arts (CAFA) in Beijing, Huirong Han. Fortunately Sophia and Abel Sheng enthusiastically supported this proposal.

2007年、纽瓦克博物馆在馆内的爱丽丝兰瑟姆德赖弗斯纪念园里举办了名为《静谧的姿态：近代中国艺术》的中国当代雕塑展、当时我们就萌生了要出版这本中文剪纸书的强烈念头。展品中包括知名艺术家吕胜中的作品《母与子》、他以《小红人的故事》和《人文书》而名声大噪。在博物馆受托人索菲亚·盛和她的丈夫阿贝尔·盛的慷慨资助和前波画廊创办人茅为清的帮助下、吕胜中得以亲临纽瓦克博物馆参观展览。博物馆的藏品经理杰森·怀亚特告知策展人贝丝·维恩、该博物馆收藏了大量的中国剪纸艺术品、数量超过3000件、而吕胜中有些作品的灵感就来自于中国剪纸。吕胜中饶有兴致地参观了这些藏品、该博物馆剪纸作品的质量之高、数量之多、且珍贵罕见、涉及题材广泛、都令他赞叹连连。他坚持认为这些剪纸作品值得深入研究并出版成册。而且、他甚至已经想好了筹划出书的最佳人选：他在中央美院(CAFA)指导的研究生韩慧荣。幸运的是、索菲亚·盛和阿贝尔·盛对这一提议很感兴趣、全力支持。

常言道、选对时机最为重要。由于重要的参与人员发生了一系列变故、使得这一项目被延后。在工作了几十年后、当时担任亚洲艺术馆馆长的瓦瑞·雷诺兹退休了。正如在她的随笔中所介绍的、雷诺兹女士(现为亚洲艺术馆名誉馆长)在1987-1990年间曾将莫德·罗素作为遗产赠与的大量中国艺术藏品收录到博物馆的馆藏中。尽管博物馆早在1923年(作为刺绣图案的样本)和1933年(作为独立的艺术品)就得到了一些剪纸藏品、但绝大部分的剪纸作品都是罗素女士自



Timing, as they say, is everything, and this project was delayed by a series of transitions among the key players. After decades of service, Valrae Reynolds, then Curator of the Arts of Asia, retired. As her essay describes, Ms. Reynolds (now Curator Emeritus of the Arts of Asia) had welcomed the gift and bequest of an extensive collection of Chinese art into the Museum's holdings from Maud Russell between 1987 and 1990. Although the Museum already owned some paper cuts acquired in 1923 (as embroidery pattern samples) and in 1933 (in their own right as works of art) the vast majority of the collection is Ms. Russell's. In 2008, Dr. Katherine Anne Paul was hired as the new Curator of the Arts of Asia, and first learned of this Chinese paper cut project during her initial interview. Dr. Paul was later surprised to learn that the majority of the collection did not consist of traditional paper cuts, but rather focused on topics that revolved around Chairman Mao and the Cultural Revolution. Though far beyond her own area of expertise, Dr. Paul welcomed the opportunity to work with colleagues in China to bring this significant collection to light.

The Museum's collection of Chinese art numbers over eight thousand objects, and includes an incredible breadth of materials covering huge periods of time and widely-ranging topics. This large sub-collection of Chinese paper cuts connects to other Museum holdings of Chinese costumes, textiles, and decorative arts, as well as other Maoist-related materials (medals, pins, and prints). The present publication, along with the web-accessible database, not only aims to preserve these fragile works for future generations, but also to bring this remarkable, lesser-known art form into the public eye. I am confident that readers of this book will be astounded by the range of techniques, styles and subjects portrayed herein.

Ulysses Grant Dietz
Chief Curator and Interim Co-Director
Newark Museum



已收藏的。到了2008年、凯瑟琳·安妮·保罗博士出任亚洲艺术馆新任馆长、在初步晤谈时第一次得知了这项中国剪纸书出版计划。保罗博士惊讶的发现大部分藏品并不属于传统剪纸、而主要是反映新中国成立以后人们基本生活面貌题材的作品。尽管剪纸相关的知识远远超过了自己的专业范畴、但保罗博士很高兴能有机会与中国同行合作、让这些珍贵的文化瑰宝公之于世。

该博物馆收藏了8,000多件中国艺术品、且材质多样、时间跨度大、涵盖主题广泛。这一庞大的中国剪纸藏品与博物馆收藏的其他中国服装和纺织品、装饰艺术和各类毛派相关物品（徽章、饰针及印刷品）都有关联。之所以出版本书并在网上建立可供查阅的数据库、不仅是为了让这些易损的艺术品世代传承下去、也是为了更好地推广这种不太广为人知的绝美艺术形式。我相信本书的读者定能被剪纸作品中运用的丰富技巧、多样的风格和剪纸所表现出的千奇百态的艺术形象所震撼。

尤利西斯·格兰特·迪茨
 总馆长和临时联席主任
 纽瓦克博物馆

Continuous Production of Abundance (*opposite*)
 Nanjing, Jiangsu Province
 绵绵瓜瓞
 江苏南京
 90.813.816

Spring Water Village Landscape (*above*)
 Nanjing Folk Crafts Factory
 Nanjing, Jiangsu Province
 水乡春景
 南京民间工艺厂
 江苏南京
 87.2109.1

ACKNOWLEDGEMENTS

致谢词

Katherine Anne Paul, PhD

First and foremost, I am deeply grateful to Sophia and Abel Sheng for all their support of this and other Museum projects. This publication is the culmination of seven years of intermittent labor, and represents a major collaboration between multiple institutions and individuals who brought to fruition this bilingual, illustrated work. As with all Museum projects, many hands and minds worked together to accomplish this goal. Director Emeritus Mary Sue Sweeney Price endorsed the project, after which one of the first challenges was to properly inventory the collection. Rebecca Buck, then Deputy Director for Collections, obtained an Institute of Museum and Library Services (IMLS) grant to inventory the Museum's paper storage (where the paper cuts are housed), which initiated the project. Jason Wyatt, David Bonner, Sara Paramigiani, and Jie Shen ably instituted new, improved housing for the collection as they completed its inventory. First Olivia Arnone, followed by Andrea Hagy ensured that digital images of the entire collection were created and processed. Heidi Warbasse, Collections Database Manager, verified that all information for this large collection was entered into the database properly for the first time, and facilitated the promotion of the entirety of the collection through the Museum's searchable web database. Raymond Stivala, Information Services, created the webpage dedicated to the Chinese paper cuts. Michael Schumacher, Marketing and Communications Manager, assisted with aspects of the publication process.

In the summer of 2009, the Museum hosted Huirong Han and Guanjun Liu for two months at the Newark Museum, at which time they performed an intensive review of the collection. Wei Zhou, the Museum's Manager of Media and Promotions, to a large extent coordinated the visit. Ms. Zhou also identified Jie Shen as a translator, as I spoke no Chinese and Ms. Han and Ms. Liu spoke little English. Ms. Shen also translated all the written cataloguing information for the Museum's database into English. Without the tireless and cheerful dedication of both Wei Zhou and Jie Shen this project would not have been possible. Mary Dowd, Zette Emmons, and Millicent Matthews also facilitated many aspects of the scholars' visit to Newark.

In the spring of 2011, Professor Han welcomed me to Beijing Normal University. For one month, ably assisted by Jesse Ren Yan, we worked together to focus the publication. It was very enlightening to meet with many professors and students at the

首先、我谨向索菲亚·盛和阿尔·盛对本书和博物馆的其他项目给予的大力支持表示由衷的感谢。本书前后断断续续历时七年完成、由多家机构和个人通力合作、终于带来了这本图文并茂的双语读本。和所有的博物馆项目一样、剪纸项目也汇聚了众多人的心血和智慧。在顺利征得博物馆名誉主任玛丽苏·斯威尼·普莱斯的同意后、本项目面临的一大难题在于如何做好剪纸库存的盘点。在藏品副主任丽贝卡·巴克的四处奔走下、我们得到了美国博物馆暨图书馆总署 (IMLS) 提供的补助拨款、用于纽瓦克博物馆纸库 (也是剪纸作品的保管地) 的库存盘点、从而让该项目得以顺利启动。在库存盘点完成之时、杰森·怀亚特、大卫·邦纳、萨拉·帕玛强尼和沈洁群策群力、制作了经过改良的全新的剪纸框、让剪纸藏品更臻完美。随后、由奥利维亚·阿尔诺内和安德烈·哈吉先后为整套藏品制作数字图片并做后期处理。藏品数据库经理海蒂·瓦巴塞负责确证与剪纸藏品有关的所有信息初步被分门别类地输入数据库中、并通过博物馆的网络数据库进行搜索、确保尽可能将剪纸藏品完整收录在内。负责信息服务的雷蒙德·斯蒂瓦拉制作了中国剪纸专题网页。市场与传讯经理迈克尔·舒马赫则为出版过程的各个方面提供了帮助。

2009年夏天、韩慧荣和刘广军受邀到纽瓦克博物馆停留两个月、对剪纸藏品进行全面的审核。为提高工作效率、所以特别请沈洁担任随同翻译、协助完成藏品审核。博物馆媒体和宣传经理周伟为协调中方学者的访问提供了很大帮助、还将沈洁列为该项目的理想候选人。确



University and to see their enthusiasm and interest. Dr. Zhen Wei was particularly inspirational—so vibrant, dynamic, and friendly with all the staff and students.

I am deeply appreciative of the depth of Professor Han's knowledge and her personal dedication to this particular distinct Chinese art form. The richness of this collection would remain unknown if not for her efforts, championed by her own Professor Lv Shengzhong. I am also indebted to Ms. Liu, whose steady sense of equanimity, as well as her personal experience as a paper cut artist in her own right, helped anchor the research process.

Finally, I wish to thank Dr. Richard Pegg for his generous advice and for introducing us to Amie Cooper and Mikki Kalar of the Actualizers and Amy Harte of 3&Co., who made this beautiful book a physical reality.

Katherine Anne Paul, PhD
Curator, Arts of Asia
Newark Museum

Grasshoppers and Gourd (*opposite*)
Jiaodong, Shandong Province
蝈蝈葫芦
山东胶东
87.2149

Auspicious Elephant Signifying (*above*)
"May you Have Blessings and Longevity"
Tianjin
万象更新
天津
87.2241.4



实、如果没有沈洁的不懈努力和无私奉献、这一项目是无法获得成功的。玛丽·多德、泽特·埃蒙斯和米利森特·马修斯也为两名学者访问纽瓦克博物馆一事提供了诸多帮助。

2011 年春、我在韩女士的盛邀之下来到了北京师范大学。在一个月的交流访问中、在杰西 任艳 的大力协助下、我们主要围绕剪纸书做了大量的工作。通过与北京师范大学的众多教授和学生促膝长谈、令我大受启发、获益匪浅、他们表现出的满腔热情和浓厚兴趣令我感动。尤其是甄巍博士、总是鼓舞人心、精力充沛、充满活力、而且对所有教职人员和学生都很友好。

韩女士知识之渊博令我由衷赞叹、而她对剪纸这种独特的中国艺术形式的无比热爱也令我肃然起敬。如果没有她的努力、外加她的导师吕胜中教授的鼎力支持、这些剪纸藏品的丰富魅力仍无法为人所知。同时、我还要向刘女士致以谢意、她作为剪纸艺术家所积淀的丰富经验和泰然处之的稳重气质、都对研究过程的顺利展开起到了极大的推动作用。

最后、我要感谢理查德·佩格博士无私提供建议、并将我们引荐给 Actualizers 的阿米·库珀和米基·卡拉尔以及 3&Co. 的艾米·哈特、正是他们让这本美妙的剪纸书成为现实。

凯瑟琳·安妮·保罗博士
亚洲艺术馆馆长
纽瓦克博物馆

THE MAGIC SILHOUETTE OF CHINESE CULTURE

中国文化的魔术剪影

Dr. Zhen Wei

甄巍 博士

Congratulations on the publication of Newark Museum's collection of Chinese paper-cut works. I deeply feel that artistic creation is very significant to the inheritance, remembrance and research of human civilization.

The paper-cut is a magical art form. Chinese paper cuts have rich and profound cultural connotations that reflect China's ancient culture revealed through these thin flat pieces of paper that demonstrate strong graphics. The paper-cut works in this book were created over the past century. Some of the paper cuts emerge from Chinese legends and decorative practices that date over a hundred years while others are as recent as the 1970s—when I spent my childhood as a bright and sunny but muddleheaded youth. Piece by piece, all these paper cuts slid through the collector, Ms. Maud Russell's, sensitive fingers and flashed through her curious eyes. Who was this great American woman? What was her motivation? Why was she so passionate about Chinese paper cuts and how did she continued to maintain her dedication to collecting them? Although the book has briefly introduced Ms. Russell, I still would like to know what the scenario was when she was first “hit” by the art of Chinese paper cuts, and what feelings she had at that time.

I guess Maud Russell saw the charm that paper cuts display of people's life experience. Paper cuts are like light and shadow engraved on the paper and may showcase living conditions and spiritual imagery of a particular era and cultural context. Paper cuts reveal a cultural moment frozen in time defined by clear, delicate, determined and beautiful outlines. Paper-cut artists enjoy a wizard-like existence in real life. Under natural and lamp light they wield scissors and knives to create positive and negative forms out of simple paper-cut graphics usually employing very few colors, such as red, black, blue, white and green.

Ms. Han, the author of the book, and I are fortunate to teach at Beijing Normal University. With a dozen art and design professional teachers, we are not just colleagues, but more like friends, confidants and family. The daily work is like vacation when you find your office colleagues are like-minded and have similar outlook on the world, life and values. So we often mention the word “grateful”.

剪纸、是充满魔力的一个艺术品种、中国剪纸、更是在薄薄的平面纸片和图形后藏着东方古国丰厚深远的文化内涵。书中的这些剪纸、创作时间跨度大半个世纪、从百年前传说里满目疮痍的旧中国开始、直到我童年和少年时曾经度过的阳光灿烂但浑浑噩噩的一九七零年代止、一片片、一幅幅、均在Maud Russell女士敏感的手指间滑过、在她充满好奇的视线内闪过。这位了不起的美国女人、究竟是怎样一个人？有着怎样的动机？才会对中国的剪纸如此充满热情、保持持续的喜爱？尽管书中专家对这位Russell女士已略作介绍、我依然很想知道、她第一次被中国剪纸“击中”时、是怎样的情景、内心曾有过怎样的感受。

我猜想、她应该是看到了剪纸表现出的人们在特定时代和文化背景下经历着某种生活状态与精神境界所展现的魅力——剪纸就像镌刻于纸上的光影、将人曾存在其中的文化和时间转化成清晰、微妙、确定而美丽的轮廓。对于那些操持着剪刀和刻刀、在日头下、灯影里默默创作的艺术家长们、剪纸图形中简洁的正负形、极少的几种颜色、红黑蓝白绿、却真的是有生命的、活着的、精灵般的存在。

我有幸和本书的作者韩慧荣女士一起执教于北京师范大学、我们和其他十几位美术与设计专业老师一道、虽是同事、但更像是朋友、知己和家人。当你发现、和你一个办公室的同事们都是志同道合、人生观世界观价值观三观相似的伙伴时、每天的工作简直就是度假、所以我们平时经常会提到的就有“感恩”二字。感恩上天将这些好朋友聚到一起、能够开放地交流创作与研究的心得。

更要感恩的是、我们竟能在北师大觅得一份教职。在中国、这可是一所非常特别的大学、这里有优良的学术积淀与社会人文关怀传统。一百一十年来、曾在这里教过课、学习过的老师们、学生们彼此分享着一种中国人“独善其身、兼善天下”的隐忍、善良、热情和坚持。这里有中国最好的文学历史教育心理学科和民俗学专业、有中国最齐全的艺术全学科建制、更重要的、北京师范大学因其中国最早的“师范”之名、仿佛天生承担着关心教育、关怀人的发展与自由的责任。这几年来、亲眼目睹韩老师在承担并完成纽瓦克博物馆剪纸研究项目

Auspicious Gate (opposite)

Yueqing, Zhejiang Province

吉祥之门

浙江乐清

90.837.60

Be grateful to God that let these good friends gather together to exchange experience of creation and research openly.

It is more to be thankful that we could find a teaching position at Beijing Normal University. In China, this is a very special university which has an excellent academic heritage and social tradition of humane care. During a hundred and ten years, teachers have taught here and students have learned here sharing forbearance, kindness, passion and perseverance of Chinese people to "maintain their own integrity in obscurity and benefit the whole world in times of success". The university has the best majors in literature, history, education, psychology, and folklore as well as the most complete art disciplines in China. More importantly, with its earliest name of "Normal" in China, Beijing Normal University naturally focuses on education, people's development and freedom. Over the past few years, I have witnessed Ms. Han's enthusiasm, hard work and rigor beyond most people in the process of working and completing this paper-cut research project and publication with the Newark Museum. I greatly admire her. In my opinion, it is certainly not accidental that she is dedicated to realize these achievements. The particular academic environment of Beijing Normal University undoubtedly plays a role. Ms. Han's research certainly contributes greatly to the discipline as well as academic development of the school and the university.

The cultivation and guidance Ms. Han received from her master instructor Professor Lv Shengzhong is an inseparable part of her academic achievements. As the legendary top expert on folk art, as well as the practitioner and pioneer of Chinese contemporary experimental art creation and education, Mr. Lv Shengzhong is foremost among Chinese artists and professors. His influence in Chinese art circles is great, nonetheless he keeps a simple yet dedicated work ethic. He is devoted and passionate about art beyond ordinary people. He offers meticulous care and concern for his students. His high standard and strict requirements of work, along with his humble, cordial personality have deeply influenced his student - Ms. Han Huirong in her attitudes and habits towards career and life.

I also would like to express my thanks and congratulations to the outstanding Newark Museum curator of the Arts of Asia, Dr. Katherine Anne Paul. Two years ago, during her brief visit to Beijing Normal University, we had a very pleasant communication and cooperation. She gave a wonderful lecture to the faculty and students of the School of Art and Communication. I admire her high professional accomplishment and love for Chinese culture. Today, it is wonderful to see the book realized in a way that was only imagined earlier. I am sincerely happy for this wonderful Chinese paper-cut publication.

的过程中表现出超出一般人的热情、刻苦和严谨、令我十分钦佩。我想、她能坚持做到这些、一定不是偶然的、与北师大这个特殊的学术环境有关。而她的研究、也为学校和院系的学科积淀与学术发展做出了极大的贡献。

韩老师取得的学术成果与她的硕士研究生导师吕胜中教授的悉心栽培与指导是分不开的。作为传奇性的民间艺术顶级研究专家和中国当代实验艺术创作与教育的实践者和先行者、吕胜中先生在中国艺术界有很高的地位和很大的影响力。但他依然保持着可贵的淳朴、勤奋、有着超乎常人的对艺术的投入与热忱、以及对学生细致入微的关怀与照顾。对工作的高水准、严要求与他谦和、亲切的为人也深深影响了他的学生——韩慧荣老师对待事业与生活的态度和习惯。

同时、我也想对纽瓦克博物馆出色的研究员Dr. Katherine Anne Paul女士表达我的感谢和祝贺。两年前、她短暂访问北师大期间、我们有过非常愉快的交流与合作、她还给艺术与传媒学院的师生们奉献了精彩的讲座。她极高的专业修养和对中国文化的热爱同样令我十分敬佩。今日、看到当时尚在构想中的馆藏中国剪纸图书即将付梓、我由衷地感到高兴。

最后、我还想对纽瓦克博物馆和从未谋面但十分敬佩的此项目赞助人索菲亚女士表达由衷的敬意。在今天这个物质极为丰富、精神和信仰相对贫乏的时代、博物馆的存在对于社会公众的意义变得越来越大。收藏艺术、研究艺术、传播艺术对于人类是否能“诗意地栖居”在这个孤独的蓝色星球具有极为重要的现实作用。回过头来、再次仔细地欣赏这些剪纸作品、我们看到的不仅是研究中国近现代历史文化的学术价值、不仅是体现造型艺术形式美感的专业文献价值、也看到了人类生存于世能共同体验到的一种难以言说的感动——某种脱离开功利色彩的永恒性的东西、我更愿意把它看做人的灵性。

也许正是拜这种灵性所赐、我们尚能深刻地感受到生命的意义、能够反思和观照生活的每个瞬间、那些掌握艺术手段的幸运者和有福者、还能够用某种充满美感的语言形式或艺术技巧将这种感受表达、记录、传承、传播、分享。在我看来、世间恐怕再没有其他事情比这个更酷了！

甄巍 博士

北京师范大学教授、艺术与传媒学院副院长、京师美术馆执行馆长
2013年3月16日

Finally, I would like to express my sincere respect to the project patron Mrs. Sophia Sheng, trustee of the Newark Museum. I admire her very much. In a period where material riches are abundant sometimes things of the spirit are relatively scarce. During these times the existence of museums becomes even more significant to society. The collection, research and dissemination of art has a very important practical role for human beings, creating a "poetic dwelling" on this lonely, blue planet. Carefully reviewing these paper-cut works, we not only see the value of academic research on modern Chinese history and culture, but also the value of professional literature to reflect the beauty of plastic art forms. I am moved beyond words. This is mankind's joint experience to survive in this world – something eternal that is more than utilitarian. I see it as human spirituality.

Perhaps thanks to this spirituality, we are capable of deeply feeling the meaning of life. We are capable of reflecting and contemplating each moment of life. Those who are lucky and blessed to have mastered techniques of art are also able to use this beautiful visual language of artistic skill to express, record, disseminate and share this feeling as an inheritance for future generations. In my view, there is nothing cooler than this in the world!

Dr. Zhen Wei

*Professor, Beijing Normal University,
Associate Dean of School of Art & Communication,
Executive Curator of Capital Museum of Art*

March 16, 2013

**Revolutionary Modern Opera
Red Detachment of Women**

Yangzhou Craft Factory
Yangzhou, Jiangsu Province
革命现代戏—红色娘子军
扬州工艺厂
江苏扬州
90.987.2



MAUD RUSSELL, CHINA, AND THE NEWARK MUSEUM

MAUD RUSSELL, 中国和纽瓦克博物馆

Valrae Reynolds

When I first met Maud Russell in the 1980s, she was already in her nineties. Although suffering from failing eyesight and hearing, Maud was still a dynamo. Single-handedly publishing and distributing the Far East Reporter, she was enjoying the social and intellectual hubbub of her Columbia University neighborhood. I was introduced to Maud by mutual friends who knew that she was searching for a permanent home for her large collection of Chinese artifacts. I was curator of Asian Art at the Newark Museum, which was one of the institutional candidates for the collection. The Russell Collection comprises ceramics dating from the Neolithic period to the twentieth century, and objects of every-day life such as costumes, enamels, jade, and wood carvings. A remarkable group of some 2,800 paper cuts, ranging in theme from traditional good-luck ornaments to Communist propaganda devices, form the largest segment of the collection, and particularly represent Maud's life-long interests in education, women's empowerment, and working towards social justice.

Maud Russell went to China in 1917 to work for the Young Women's Christian Association. She had graduated from the University of California at Berkeley, one of the few women in her class of 1915. She found her life's work in China, where she was posted at various YWCA centers from 1917 to 1943, except for a few brief furloughs back to the States. In these decades the YWCA in China was committed to helping women become masters of their own lives. To that end the YWCA trained local female leaders to gradually assume control of the Association itself. These goals were eagerly embraced by Maud as she moved from Shanghai to Nanking (Nanjing), Changsha, Wuhan, Chengtu, Sian (Xian), and Kweiyang (Guiyang). Many of these moves were necessitated by the violent events then occurring in China, beginning with battles between the Nationalist and Communist Parties, followed by Japanese occupation and culminating in World War II.

During the early twentieth century Maud became more deeply involved with the early Chinese Communist Party. She travelled to Leningrad and Moscow in 1932, returning to China via Siberia and Manchuria, and visited Chinese Communist headquarters in Yanan in 1939. Also in the 1930s she joined a Shanghai-based Marxist study group of Westerners. Many individuals from this study group

在上世纪八十年代、我初次见到Maud Russell的时候、她已经九十多岁高龄了。尽管日益衰退的视力和听力一直困扰着她、Maud仍然精神矍铄。她凭借一己之力出版并发行了《远东记者报》Far East Reporter。她的社会影响和学术影响、在她哥伦比亚大学的圈子里一直令人啧啧称赞。我们之间共同的朋友得知她正在为她收藏的众多中国手工艺品寻找一个永久的家、于是向她引荐了我。当时纽瓦克博物馆也是候选机构之一、而我是亚洲艺术馆的馆长。Russell的藏品中包括从新石器时代到20世纪的瓷器、以及日常生活物品、比如服饰、珐琅、玉器 and 木雕等。作为其收藏品中最大组成部分的近2800张剪纸非常吸引人、主题涵盖从传统的福运装饰到用于宣传共产主义的图案、特别地展示出Maud对教育、女性赋权以及努力实现社会正义的毕生追求。

Maud Russell于1917年来到中国、在基督教青年妇女会工作。她毕业于加州大学伯克利分校、是1915届班里少数的几位女性之一。她在中国找到了自己毕生的事业、在1917年到1943年间、除了返回美国简短休假几次以外、她一直在中国的多个基督教青年妇女会中心任职。在这几十年间、中国基督教青年妇女会致力于帮助女性成为自己生活的主人。为了实现这一目标、基督教青年妇女会培训当地的女性领导者、使她们逐渐成为协会主导人。Maud从上海搬迁到南京、长沙、武汉、成都、西安和贵阳等地、她都满怀热情去实现这些目标。由于一些暴力事件的发生、以及随后在中国爆发的国共内战、紧接着的日军侵华战争、到最后的第二次世界大战、使得她不得不数次搬迁。

在二十世纪早期、Maud更加深入地参与到早期的中国共产党中。她在1932年前往列宁格勒和莫斯科、经由西伯利亚和满洲回到中国、在1939年拜访在延安的中国共产党总部。同样在30年代、她加入了位于上海、由西方人组成的马克思主义学习小组。学习小组里的许多成员后来不仅在中国还在欧洲成为了具有影响力的共产主义组织者、还成为了Maud的亲密好友。

1943年、中国局势紧张、已不适合西方人居住生活、Maud不得不离

Maud Russell at home with her collections (opposite)
ca. 1988, New York, New York
Maude Russell 與她的收藏
1988 紐約紐約

became influential Communist organizers, not only in China but also in Europe, as well as close, personal friends of Maud.

Maud was evacuated from China in 1943 when it became too dangerous for Westerners to remain. She came to the New York area, working at the Passaic, New Jersey YWCA and completing her Master's Degree in Social Work at Columbia University Teachers College. She continued her involvement with Chinese current affairs, speaking often to civic groups. Maud joined the Committee for a Democratic Far Eastern Policy (CDFEP), which opposed United States support for the Chinese Nationalist government. Maud was director of the CDFEP from 1946-1952 when pressure from the U.S. House Un-American Activities Committee and other government agencies caused it to disband. This overt Communist sympathy also forced Maud out of the YWCA. Nevertheless she was able to use her own modest personal resources to continue to write about China and drive around the country speaking at schools, churches, and civic groups. She also began to publish the Far East Reporter. After Maud travelled to China in 1959, the U.S. government cancelled her U.S. passport.

With the easing of U.S.-China hostilities in the 1970s, Maud found herself in demand as a "China Hand." Her passport was reinstated and she was able to travel abroad, visiting China in 1972 and 1978. Maud's failing eyesight and hearing, however, started to limit her mobility and she reluctantly gave up her cross-country United States car trips.

One wonders, how had a YWCA social worker of modest means been able to amass such a large collection of artifacts? As we met frequently in 1986 and 1987, Maud happily reminisced about her early days in China when local peddlers would stop by the Mission and open sacks of treasures. The pieces Maud bought for small sums were usually discarded pottery or personal trinkets of little value. To Maud, the ancient clay bowls and beautifully carved ornaments revealed China's great culture. The paper cuts that form the bulk of the Russell collection were acquired in a more systematic way. Maud appreciated the special role that paper cuts played in Chinese home life, and how the Communist Party used them as inexpensive propaganda tools. After Maud returned to the United States, she had packets of paper cuts sent to her (via Europe) from friends still in China.

The Newark Museum has long had an interest in Chinese culture. A group of three thousand Asian artifacts was the nucleus around which the Museum was established in 1909. John Cotton Dana, the founding director, was a keen promoter of the cultures of the Far East. In 1923, he organized a large exhibition, *China, the Land and the People*, which travelled to twenty American cities following its presentation in Newark. In creating this exhibition, Dana collaborated with Chinese officials in Washington and numerous missionary groups in China to amass examples of



开中国。她来到纽约地区、在帕塞伊克和新泽西基督教青年妇女会工作、并在哥伦比亚大学教师学院拿到了社会工作硕士学位。她持续参与到中国当时的事务中、经常对公众演讲。Maud加入了民主远东政策委员会、反对美国支持中国国民党政府。从1946年到1952年、Maud一直担任该委员会负责人、直到美国众议院非美活动调查委员会和其他政府机构施加压力、导致民主远东政策委员会解散。这种对共产主义公开的同情也迫使Maud离开基督教青年妇女会。尽管如此、她仍然凭借自己有限的个人资源、继续撰写有关中国的文章、并驱车到全国各地的学校、教堂和公民团体演讲。同时、她开始出版《远东者报》。在1959年Maud访问中国之后、美国政府注销了她的美国护照。

到70年代、随着美中两国的敌对态度逐渐缓和、Maud发现自己成为了美国所需要的“中国通”。她重新获得了护照、能到国外旅行、并在1972到1978年间到访中国。但是、日渐衰退的视力和听力开始限制Maud的行动能力、使她不得不放弃开车横跨美国之旅。

有人会问、一位基督教青年妇女会的社工如何能凭借绵薄之力收集到数量如此之多的手工艺品呢？我们在1986年到1987年间频繁会面、此间Maud总会高兴地回忆起她早年在中国的日子。那时当地的小贩会转到教会附近、打开装着珍品的麻袋。Maud购买的少数物品、通常是被丢弃的陶器、或者价值不大的个人饰品。在Maud看来、古老的陶土碗和精雕细琢的装饰品彰显了中国的伟大文化。而组成Russell藏品一大亮点的剪纸、其得来方式更有道可循。Maud非常欣赏剪纸在中国家庭生活中起到的特殊作用、以及中国共产党如何使用剪纸作为廉价宣传工具。在Maud返回美国后、她收到许多包由那些仍然在中国的朋友（经由欧洲）寄给她的剪纸。

纽瓦克博物馆一直以来都非常关注中国文化。因为有了一组包含3000



painting, sculpture, decorative arts, agriculture, and science. Vignettes were arranged to show a tea shop, scholar's room, farmer's shed, and so forth. It is fascinating to think of Maud Russell in 1923 at the YWCA in Changsha, witnessing the political and social upheavals in China while Dana assembled objects that, for the most part, depicted a traditional culture that was about to change dramatically.

Maud Russell was attracted to the Newark Museum because of its strong commitment to teaching children. On her first visit to Newark, she was delighted to see so many school groups in the galleries. During lunch, Maud suggested that we might serve ice cream to children in her Sung Dynasty tea bowls! She herself had done this frequently as a wonderful way to interest children in Chinese history. Although the Museum never did go that far with this "hands on" interpretation of art, Maud decided to give her entire collection to the Newark Museum. Thirty ceramic pieces were given to the Museum in 1986, many more objects, including over a thousand paper cuts, in 1987, and then the rest of her holdings after her death, in 1990.

Maud would have been very pleased to know that her important collection of Chinese paper cuts, showing the social and historical transformations in China over a sixty-year period, are now in a bilingual publication intended for a wide audience. She would be equally delighted at the fruitful collaboration between the staff of the Newark Museum, the Central Academy of Fine Arts, Beijing, and Beijing Normal University—truly a rich legacy.

件亚洲手工艺品的藏品作为核心展品、纽瓦克博物馆才在1909年成立。博物馆创始人John Cotton Dana曾是一位充满热情的远东文化推动人。1923年、他组织了一次名为“中国、土地和人民”的大型展览、在纽瓦克博物馆展出后、到美国20个城市都进行了展出。创办这次展会时、Dana与在华盛顿的中国官员以及在中国的诸多教会组织合作、收集绘画、雕塑、装饰艺术、农业和科学实例、还有展示茶馆、学者房间和农民棚屋等的装饰图案。1923年、在Dana收集标志着即将发生翻天覆地变化的传统文化的物件时、在长沙基督教青年妇女会的Maud Russell正亲眼见证中国发生的政治和社会大变革、想到这点就让人着迷。

纽瓦克博物馆凭借着教育儿童的坚定承诺、吸引了Maud Russell。在她第一次参观纽瓦克博物馆时、她很高兴在展馆看到许多学校团体。午餐时、Maud建议我们用她收集的宋代茶碗为孩子们提供冰淇淋！她自己就经常这么做、以这种独特的方式激发孩子们对中国历史文化的兴趣。尽管博物馆尚未做到这样“手把手”诠释艺术、Maud依然决定将她所有藏品捐给纽瓦克博物馆。1986年、她捐了三十件瓷器给博物馆；1987年、捐了更多藏品、包括一千多张剪纸；1990年、她在去世后捐出了其他所有剩余藏品。

现在、Maud收集的展示中国60年来社会和历史变迁的中国剪纸收藏品、即将配上双语解说向广大观众展示、如果她泉下有知、一定会非常高兴。她也会非常欣慰地看到纽瓦克博物馆员工和中央美术学院、北京师范大学之间富有成果的合作。Maud Russell确实为我们留下了一笔珍贵财富。

NEW CHINA, NEW LIFE

新中国新生活

Artist: He Fengying

艺人贺凤英

Presenting Baskets of Flowers (opposite)

Qingyang, Gansu Province

花篮送模范

甘肃庆阳

87.413

Grazing Sheep (above)

Beijing

放羊去

北京

87.455

TRADITIONAL
PAPER CUTS



1644-1911
Qing Dynasty
清代



1911-42
Republic Period
民国时期



1942-49
Liberated Regions
解放地区



1949-57
New China, New Life
新中国 新生活



1958-65
Three Red Flags Period
三面红旗期
Great Leap Forward
大跃进
People's Commune
人民公社



1966-77
Cultural Revolution
文化革命



1978-80
New Times
新时代

MODERN
PAPER CUTS





INTRODUCTION TO THE CHINESE PAPER CUT COLLECTION AT THE NEWARK MUSEUM

纽瓦克博物馆馆藏中国剪纸概述

Han Huirong
韩慧荣

Chinese paper cutting embodies a unique form of art traditionally created by the nameless working classes, rather than famous, professionally trained artists. Paper cuts present a profound distillation of the cultural essence of the Chinese nation.

The Newark Museum stands out among museums across the United States for the quality, diversity, and quantity (nearly three thousand works) of its paper-cut collection. This spectacular collection is due to Ms. Maud Russell's lifetime passion for China, reflected through her constant gathering of Chinese paper cuts. Russell was an admirer of the Newark Museum's superior work, particularly with respect to children's education in the arts. She generously donated these paper cuts, along with a number of other works, to assist educating all Newark Museum's visitors about China.

As Valrae Reynolds mentions in her essay in this volume, Maud Russell made her first visit to China in 1917, marking the very beginning of her collection of Chinese paper cuts. Russell continued collecting paper cuts for over half a century, well into the 1970s. Even when her passport was revoked, Russell asked her friends in China to mail paper cuts to the United States by way of Hong Kong. This clearly demonstrates Russell's deep appreciation of the art of paper cuts. Russell was intrigued by how the everyday lives of people in China were embedded in these works. Russell also valued the historical and cultural content inherent in each piece. During her time working for the Young Women's Christian Association (YWCA) of China, Russell traveled widely in China, visiting different YWCA branches. Through travelling, she increased her exposure to paper works from different regions. Her collection encompasses whatever she could obtain, regardless of the place of origin, craftsmanship, artist, topic, implied meaning, function, or quality. The collection is extremely diversified and spans modern paper cuts that mirror modern Chinese history in addition to folk paper cuts that reflect traditional sentiments and regional variety.

Initially, everyday people invented folk paper cuts in China as a way of fulfilling their own spiritual and artistic needs. Cutting paper gradually spread and evolved into a popular form of art.

中国剪纸是劳动者用他们智慧的头脑和灵巧的双手创造出的独特的艺术门类、其中蕴含着中华民族最本原、最深刻的文化内涵。纽瓦克博物馆馆藏中国剪纸无论从数量上（数量近3000张）还是在品质上、均闻名于美国各地区博物馆。这些藏品源于Maud Russell女士毕生对于中国剪纸的热爱与收藏。她深知于儿童教育方面纽瓦克博物馆开展的工作远胜于其他同行、于是她将这些剪纸贡献出来、希望对该地区儿童的教育有所裨益。

Maud Russell女士1917年第一次造访中国、从那时开始她的中国剪纸收藏、直至20世纪70年代、超出半个世纪之久。即便在被吊销护照的年代中、她通过中国各地的朋友或学生将收集到的剪纸通过邮寄方式途径香港再寄往美国、可见她对中国剪纸的喜爱非同一般。Maud Russell女士在为基督教青年妇女会工作的时间内、辗转于各分会、工作之余可以接触到不同地区的剪纸。她收藏剪纸不囿于自己的偏好。除对中国剪纸感兴趣之外、她更加了解中国剪纸中蕴含着中国人民的生活状态、以及作品所承载的历史价值、所以她的收藏涵盖她所能涉及的一切中国剪纸、从不错过任何一张。无关产地、技法、创作者、题材内容、寓意、功能、品质等诸因素何为？无论是具有民族特色的民间剪纸还是能记录中国历史的现代新剪纸。

中国民间剪纸是广大劳动者为满足自身精神生活的需要而创造、并在他们自己当中应用和广泛流传的一种艺术样式。它存在于劳动者深厚的生活土壤中、不受功利思想和价值观念的制约、体现人类艺术最基本的审美观念和精神品质、具有鲜明的艺术特色和生活情趣。

纽瓦克博物馆馆藏中国剪纸主要源于河北、山东、陕西、四川、江苏、上海、浙江、福建、广东等几大产地、作品风格迥异、各具特色。

IMAGE 1

Forbidden City Guardian Lion, Scenic Spot of Beijing (opposite)

Papercut Department of Yuhuan Chumen Combo Factory of Zhejiang
Yuhuan, Zhejiang Province

北京名胜—故宫石狮
浙江省玉环县楚门综合厂剪纸车间
浙江玉环

87.307



The tradition of paper cutting is deeply rooted in the lives of those who practice it. To me, this form of art represents the most pristine aesthetic ideas and spiritual qualities of human art. It is a synthesis of artistic elements and life's delights. The paper cuts held in the collections of the Newark Museum are primarily sourced from their region of origin, including Hebei, Shandong, Shaanxi, Sichuan, Jiangsu, Shanghai, Zhejiang, Fujian, and Guangdong. Each paper cut displays distinct features characteristic of their respective region.

The Newark Museum's collection of paper cuts from Hebei Province, for example, features delicate compositions formed with elegantly carved lines that are as thin as the finest individual human hair. The "thin-line" technique of Yuxian paper cuts perfectly represents this delicacy. In contrast, "spot-coloring" integrates three elements: the Wuqiang woodblock printed window blossom from Hebei, the Tianjin Yangliuqing New Year paintings, and color choices and patterns derived from local folk embroideries (Images 2-3).

Shandong-style paper cuts are more diversified. The majority of Newark's collected Shandong-style works originate from Jiaodong. The Jiaodong paper cuts are typically composed using a compact image structure consisting of a soft and elegant texture with smooth, straight lines (Image 4).



馆藏河北剪纸以细腻风格为代表、要求下刀准确、运刀流畅、将细如毛发的线条处理得精致入微。蔚县剪纸的“拉胡须”技法运用得淋漓尽致、那一根根细致而匀称的胡须和毛发，理性而深刻。“点彩”技法融汇了河北武强木板水印窗花和天津杨柳青年画以及本地民间刺绣色彩的明快鲜艳特征。二者有机结合，创作出对比强烈而且统一谐和的独特的剪纸风格[Images 2-3]。

山东剪纸样式丰富、馆藏该地区剪纸以胶东剪纸为主。剪纸以柔美细腻、画面结构紧凑、构图巧妙、线条挺拔流畅为主[Image 4]。

馆藏陕西剪纸以陕北延安地区为主、造型夸张、画面简洁、正负形对比强烈、风格苍劲有力、古拙厚道[Image 5]。

馆藏四川剪纸主要集中在、自贡[Image 6]、以刻纸为主、题材有各类人物、动物、吉祥纹样等、风格鲜明独特、硬朗工整。

馆藏江苏剪纸主要集中在南京、扬州、南通等地。南京剪纸以喜花为主、采用花中套花的手法、即严谨又灵巧[Image 7]。因扬州清中期产生了著名的“扬州八怪”等为代表的文人画家、扬州剪纸受其影响、以小幅花鸟见长、线条流畅、极富文人画色彩[Image 8]。南通刻纸构图严谨、造型写实、篇幅较大、采用中国传统吉祥纹样作为花边装饰、风格与众不同[Image 9]。

馆藏浙江剪纸以乐清为代表、专以细纹刻纸为主。富有特色的细纹刻纸是为“首饰龙”装饰而制作、目的在舞龙灯时比巧、各村的艺人将细纹越刻越细、方寸之间可见其功力之深[Image 10]。