

[摘要] 彝族服饰图案仿生艺术语言主要是通过色彩仿生、图形仿生、形态仿生及意象仿生来表现的。从审美角度而言,彝族服饰图案仿生艺术语言呈现出古朴自然和多元变化两个特色。

[关键词] 彝族;服饰图案;仿生艺术

[中图分类号] J120.9

[文献标识码] A

[文章编号] 1003-3653(2009)01-0049-02

[收稿时间] 2008-10-13

[作者简介] 刘茜(1984-),女,山东潍坊人,昆明理工大学机电工程学院硕士研究生,研究方向:民族民间工艺及民族装饰艺术。

彝族服饰图案仿生艺术语言

刘茜¹ 李纶²

(1,2.昆明理工大学 机电工程学院,云南 昆明,650093)

彝族具有悠久的历史文化,彝族服饰以古朴典雅、美观大方、题材丰富、历史久远而引起中外学者的关注。本文将着重研究彝族服饰图案的仿生艺术语言。服饰仿生以自然界生物的发展规律和生态观念的本质为依据,探索自然生物和生态形象的内在审美特征和文化内涵。[1](p14)服饰以自然界事物的“色”“形”“态”“质”等为仿生元素,有选择地把这些元素应用于服饰图案中,以此传达彝族人民对大自然的喜爱和崇敬。

1. 彝族服饰图案仿生艺术语言的表达

(1) 色彩仿生

模仿自然景物的色彩或依据本民族的信仰产生的色彩崇拜,运用到民族服饰图案的设计中,是色彩仿生的一种形式。彝族服饰图案中色彩的运用,或古朴纯正,或典雅别致,或色彩斑斓,直接展现了彝族人民丰富多彩的民族风貌。彝族人民认为黑色是高贵、庄重和尊严的象征,更是本民族生命的颜色,无论是在节日或者日常生活中,都能见到黑色服饰的影子。另外,在彝族服饰图案中,色彩斑斓的几何纹样、火红的马缨花、热烈的火焰纹、神秘的虎图案、喜庆的吉祥图案,这些直接或间接模仿自然景物的图案色彩,表达了彝族人民对生活的美好愿望,从而达到了“以色传情、以色达意”的精神境界,使色彩仿生升华到了精神层面。

(2) 图形仿生

图形仿生是一种抽象的仿生艺术形式,是以自然界动植物及生态景观为原型,进行夸张、变形、高度概括和突出原型的典型特征,运用到彝族服饰图案中,并通过适当的装饰元素使其形式感更加完美统一,使整个形态趋向于艺术化和情趣化。彝族服饰图案中的图形仿生,主要是通过线条状、三角形、菱形、方形、圆形等纹饰抽象地表现出日月星辰、自然现象的光波、水纹等图案的特点。这些各具特色的图案,各支系由于居住的环境、生产生活方式不同而各有偏爱。如八角纹是极具特色的彝族服饰图案,中心部位围绕着“八”的观念变化,通过八个角的连续组合变化,象征天、地、雷、风、水、火、山、泽八种自然现象(图1)。此外,图腾崇拜是彝族服饰图案图形仿生的最大特点,在彝族服饰的图案、纹样中都有图腾的印记。如族服饰图案中的火焰纹。彝族崇尚火,他们认为火可以消除一切邪魔和灾难,给人带来吉祥好运。所以,火构筑了彝族精神文化的灵魂。图2中的火焰纹,呈左右对称式,通过高度抽象和概括,把具象的原生形态转化为抽象的火焰图案,就像是熊熊燃烧的烈火,表达了彝族人民对火的喜爱和崇敬。

(3) 形态仿生

“形”是指物体在一定视觉角度、时间、环境条件中体现出来的轮廓尺度和外貌特征,是对物体局部的反应,而“态”是物体不同层次、角度的“形”的总和,是对物体整体、动态的感知和主观意识把握。[2](p40)形态仿生不仅指模仿物体本身的形状,更注重物体自身的内在气质和韵味。彝族服饰图案模仿的不仅仅是自然事物的“形”,更重要的是赋予“形”以动态感和文化内涵。公鸡是彝族自然崇拜物之一,公鸡崇拜在彝族部分地区的服饰图案中以鸡冠帽的方式表现出来。如图3的鸡冠帽,以黑色做底,绣上吉祥的马缨花

图案并点缀彩色绒球,不仅在形式上表现为鸡冠的形态,也展现了公鸡在彝族传统文化观念中的重要位置,它是一种吉祥物,是一种正义的象征,把公鸡图案绣在服饰上寓意着幸福、吉祥。

另外,彝族服饰中有许多对臀部的装饰,一般称为“尾饰”,这种形态仿生与原始狩猎模拟动植物的形态以伪装自己和祈祝狩猎活动胜利有关。红河花腰彝族尾饰,绣有几何变形的菱形纹样,图案精美,是彝族人民生活的记录、幸福的追求和智慧结晶。

(4) 意象仿生

意象仿生是民族服饰文化艺术的核心,它赋予了服饰特定的美感及象征意义。意象仿生主要是以“形”表“意”,领悟诠释自然界的无穷魅力和万物之灵性,以简洁流畅的线条和极富主观色彩的组合表达设计师所要表达的意境和情趣。[1](p92)彝族服饰图案中对动植物的意象仿生体现该民族对于自然中某一特定生物形态的特殊心理情感和审美意趣,并向人们传达一种民族文化、精神境界和美好喻意。如图4



图1 彝族服饰图案中的八角纹



图2 彝族服饰图案中的火焰纹

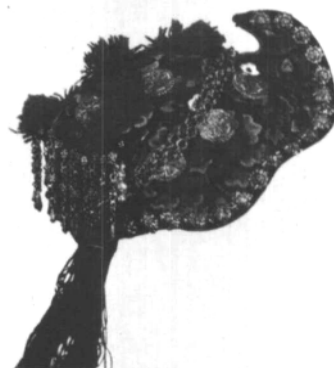


图3 彝族的鸡冠帽



图4 彝族服饰图案中的马缨花

的马缨花在图案的构成形式上呈单个花瓣自由结构,显得自然生动。马缨花有三层仿生寓意:一是为了纪念神话中的英雄马缨花。传说在危难的时刻,马缨花树做成的独木舟在关键的时刻解救了彝族的祖先,自古人们就认为马缨花可以保护彝族(下转第51页)

多的部位是女子头帕的正中间,图案造型优美,色彩艳丽(图3)。花腰彝妇女绣马缨花于服饰上,除了爱美、赏美外,更重要的是把它作为一种图腾式的祖先崇拜,相信它能保护彝家人的生存和繁衍。

③太阳纹。太阳纹多集中于花腰彝服饰的坎肩、领口部位,它的表现形式是用红白黄绿蓝等七色的布条组合成七色彩虹带,代表太阳的光芒向四周辐射(图4)。太阳在彝族中是光明的象征,彝族人将它应用于服饰上,最初是因为一种原始崇拜,祈求保护与庇佑。但随着时间流逝,它逐渐成为了一种极具实用意义的装饰纹样。

4. 花腰彝服饰的工艺技法

花腰彝服饰艺术独具风格,技法繁多,主要工艺有刺绣、挑花、锁花、堆花、贴布、勾边等等,在这些工艺中,最主要的是刺绣与挑花。

刺绣又名女红,具体的工艺流程是先将设计好的花样纹饰描到布料上,再把布料放到绣绷上,运用各种针法绣成想要的图案。但花腰彝服饰的刺绣不同于一般的刺绣形式,花腰彝妇女将刺绣工艺与剪纸艺术相结合,这也是花腰彝服饰刺绣工艺的独特所在。制作花腰妇女服饰时,首先由花腰民间剪纸艺人将纸剪成服饰各部位的花样,然后把图样粘贴在布料上,再用五彩丝线沿图样刺绣,最后把数十种不同格式和图案的刺绣品拼缝起来,就成为一套精致的花腰妇女服饰。[3](p15)刺绣工艺在花腰彝服饰中占重要地位,它几乎体现在花腰彝服饰的每个部位。

挑花是一种传统的手工艺,分十字挑和平挑两种,通过简单的十字经纬而织出美丽的图案。花腰彝服饰中的挑花工艺主要用于腰带部位。

可以说整套花腰彝服饰的工艺是一项十分浩繁的工程,花腰彝的整套服饰除银饰外,一切全靠手工精制而成。一套精美的花腰彝服饰需要3到5年的时间才能完成,据称每一个花腰彝的女人一生只做一套这样的服装作为自己的嫁服。正是有了这些精湛的工艺,整套花腰彝服饰才显得美轮美奂。

5. 结语

服饰是一种独特的文化符号,是一个民族族群的象征,也是各民族文化历史的反映,因而它是一种弥足珍贵的文化遗产。[4](p23)纵观花腰彝服饰的每个细节,无不体现了花腰彝传统的历史文化。从它身上,我们不仅可以探寻花腰彝的过去,又可以通过它的演变,看到现代服饰设计的未来。民族服饰的研究既是一个老课题,也是一个值得再思考的新问题,因为这项课题随着时代的发展也在与时俱进。对花腰彝服饰的研究不仅仅关系到民族服饰的保护,还涉及到民族文化和传统艺术的继承和发扬,更可以使现代服饰设计从中得到启示和借鉴。

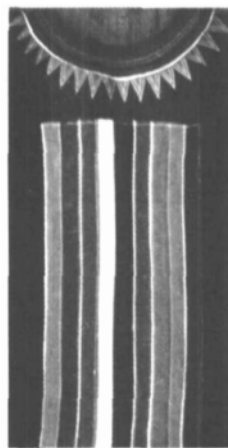


图4 太阳纹

参考文献:

- [1]梅丽,梅笑.话说花腰彝服饰[C]//云南民族文化学术论文集.昆明:民族工作杂志社,2000:92-93.
- [2]寒武纪.花腰彝族[EB/OL].(2007-02-16)[2008-07-20].http://baike.baidu.com/view/808449.htm.
- [3]李锦发.石屏花腰彝民间文化传承的特征探析[J].文山师范高等专科学校学报,2006,19(4):15-16.
- [4]邓启耀.民族服饰:一种文化符号[M].昆明:云南人民出版社,1991.

(责任编辑、校对:刘旋霞)

(上接第49页)人民平安渡过危险。二是代表彝族人民对马缨花的自然崇拜。相传县华山上聪明美丽的彝族姑娘咪依鲁与青年猎人朝列诺相爱,但是有个土官糟蹋彝家姑娘,她为拯救受害的姐妹,摘了一朵含有剧毒的马缨花与土官一起被毒死。[3](p110)彝族人民为了纪念这位献身除魔的姑娘,就把马缨花称为“咪依鲁”,“咪”是“大、昌盛”的意思。[4](p75)人们因为马缨花这种艳丽、茂盛,像火一样热烈的特点而对它无比热爱,用她来象征吉祥,寄托希望。三是具有战胜邪恶的象征意义。无论是自然植物马缨花在危难的时候解救了彝族的祖先,还是赋予马缨花英雄人物的崇拜意义,从这些传说中可以看出,彝族把马缨花视为可以战胜邪恶的灵物,更是一种保护神和吉祥灵物。

2. 彝族服饰图案仿生艺术语言的审美内涵

彝族服饰图案的仿生艺术语言中蕴含的内在审美元素是自然界的动植物共有的元素,自然界的形态所产生的美感,加上彝族人民倾注于其中的感情,从而逐渐形成了本民族特有的造型、轮廓、比例、节奏等形式规律,展现出彝族服饰图案仿生艺术语言的深厚文化内涵。

(1) 古朴自然之美

彝族是一个有着悠久历史的民族,彝族人民在这片红土地上创造了辉煌的文化。在传统服饰图案中,许多古老的纹样保留至今,使彝族服饰图案越发显得古意盎然、质朴清新。彝族服饰图案的自然古朴之美,体现为其以独特的色、形、质等形式美元素对视觉形式美感发挥重要作用。图案的色彩运用则主要体现在自然色的运用上。如火焰纹是火红的,人们提取自然色运用到服饰图案中,使其具有一种热情豪放、坚定顽强的文化品格。在图案的形式表现上,彝族人民将日月星辰的更替、风雨云霞的变化、江河湖海的奔流、鸟语花香的韵味等这些取自于自然的形态通过仿生艺术的表达运用于服饰图案中,表现出朴素自然的文化内涵。在工艺

上,运用盘花、贴花、挑花、剪贴绣等工艺手法体现材质的不同,并展现出服饰图案的精美。

(2) 多元变化之美

由于彝族支系繁杂,彝族服饰图案呈现出多元变化的特色,图案纹样丰富多变,工艺精巧,色泽和谐,款式多样,有的形态古朴,有的生动逼真,有的富有深刻的民俗含义。彝族传统图案通常以自然形态为参照,在有效地理解原形的基础上进行组合再生,产生新的仿生形态,使整体服饰呈现出多元变化的美感。

3. 结语

彝族服饰图案中仿生艺术语言的表达,一是在外形上对色彩和自然形态的模仿,即通过仿照自然生物的形态、色彩来设计创造;二是根据彝族自然崇拜和图腾崇拜进行仿生艺术语言的创造,从而祈求吉祥平安、躲避灾难。另外,依据具象的形态仿生为主的设计手法直接模仿动植物的自然形态进行图形装饰,展现出彝族服饰图案的自然与多样的美感。我们相信,彝族服饰图案的仿生艺术语言将以丰富多彩的文化内涵、独特的性格气质吸引越来越多国内外研究者的目光。

参考文献:

- [1]崔荣荣.服饰仿生设计艺术[M].上海:东华大学出版社,2005.
- [2]于帆,陈燕.仿生造型设计[M].武汉:华中科技大学出版社,2005.
- [3]孔海,孔明.探析彝族服饰图纹的文化内蕴[J].文教资料,2007(19):109-111.
- [4]郝云华.彝族刺绣图案探析——马缨花图案[J].楚雄师范学院学报,2002,17(5):75-78.

(责任编辑、校对:刘旋霞)

similarities as bronze on the patterns. The similarities factors is from both of their origin, prevalence of the decorative arts, as well as the Shang and Zhou period social system. Because of the factors, it is also affect the development of both and have create to many of the common features.

[Key Words] commonality, decorative art, character, pattern

On the Formation and Connotation of "Red and Black" Colors of Qin and Han Dynasty Lacquerware

CHEN Guanglong

[Abstract] The Qin and Han Dynasty lacquerware holds the important position in our country lacquerware art developing process. Its red and black basic color characteristic is accumulation of esthetic in the historical development process has affected color esthetic experience of our country tradition drawing. This article attempts to analysis and understand red and black's cultural connotation and esthetic significance from deeper level.

[Key Words] lacquerware, red, black, culture

The Inspection on the Religion of Engraved Stones at Nanyang

JI Zhun

[Abstract] In the long-term process of Taoism evolution, the traditional culture factor manifests in the social life aspects. Through researching on the engraved stones at Nanyang, we can find many elements which are relative to Taoism: These refract the Han Dynasty ancients for many images regarding the ideal present world life depth deep love; Celestial phenomenon portrait stone and so on wind and rain thunder manifests the ancients the perception which relates to the beauty to understand and with yearned for to own future expectation; To real life happy fantasy; The more commonly used square god portrait expressed them to the safe safeguard earnest hope. These all reflected in the Eastern Han Dynasty such special social environment the ancients simple and unadorned, is sluggish but does not lack the vitality, the tenacious survival condition.

[Key Words] The Engraved Stones at Nanyang, folk, Taoism, life consciousness

Semeiology Study on the Theme Lines of the Clothing of the Miao Nationality

ZHANG Mingkun, XU Renping

[Abstract] Miao Nationality's clothing, as the Chinese folk arts, attracts the worldwide attention for its numerous color and rich styles, its lines in particular. These lines not only reflect the symbols of the traditional culture of Miao Nationality, but also contain the psychology of this Nationality. The focus of the thesis is on the study of the lines of the nationality's finery based on the semeiology. In the thesis, the line is a kind of cultural and visual system. Through the analysis of the lines, the author attempts to explore the connotation of the symbolic meaning and cultural spirit.

[Key Words] Miao Nationality's clothing, types of the lines, connotation of the lines, semeiological interpretation

The Hidden Mixing

—Analysis of the Color Characteristics of White Yi Branch

Tracy Chow

ZOU Yuling

[Abstract] The thesis, by studying the female costumes of White Yi branch, identifies the color features of their clothing and analyzes the reasons for formation of the color.

[Key Words] The female costumes of White Yi branch, special mixing of color

Analysis of Bionic Artistic Language in Yi Dress Patterns

LIU Qian, LI Lun

[Abstract] Bionic arts is mainly based upon exploring the internal aesthetic law and cultural connotation on the basis of natural beauty. It is put forward in this thesis that bionic artistic language in Yi dress patterns is

mainly manifested through bionic color, graphic bionic, form bionic and image bionic. In addition, bionic artistic language in Yi dress patterns have certain artistic value, in the point of the aesthetic, which show two characteristics that simple natural beauty and multiple changes of beauty.

[Key Words] Yi nationality, Yi nationality clothing pattern, bionic artistic language

The Analysis on Hua Yao Yi's clothing's Art

LI Bo, CHEN Chuyun

[Abstract] Hua Yao Yi is one part of Ni (Nie) subbranch in Yi nationality. Their clothing form is different from other branch. Hua Yao Yi's clothing structure is complex, the design is various, the craft of embroidery is meticulous, and the color is bright, so it has gorgeous nationality's feature. The article analyze the Hua Yao Yi's clothing feature from structure, design, technology and color.

[Key Words] Hua Yao Yi's clothing, structure, color, design, craft

Aesthetic Study on Manchu Women's Costume in the Qing Dynasty

MO Yan

[Abstract] The beauty of costume is an important part in the field of aesthetics. It was formed by the living condition, experience and aesthetic taste of the people. The Qing Dynasty was the most important period for the formation of Manchu women's costume. The paper made an aesthetic analysis on the Manchu Women's Costume in this period, and probed the origin of it.

[Key Words] costume, aesthetic, Qing dynasty, Manchu, women

Coordinate Theory of Artistic

LU Shaoshan

[Abstract] As for the arts of painting, there is no definite appraisal criterion for it. Most of the statements about appraisal criterion are too partial. The thesis puts forward that the definition of arts value is set at different levels (language, aesthetics, state): firstly, whether language has expression. Secondly, whether aesthetics bring people visual or spiritual enjoyment. Thirdly, whether spiritual state can carry on the classical and achieve eternity.

[Key Words] language, esthetics, state

The Application of New History Studies Methodology in the Huang Binhong's Theory of the History of Arts

XUE Shuaijie

[Abstract] One of the most important characteristics of new historical studies is paying attention to scientific methods. Huang Binhong's flexible application of the methods of "double evidence", "arranging the history in different sorts" and "identifying the materials", which are advocated by the new historical studies, allowed him to achieve the success of the thoughts of "the calligraphy proving the seal cutting", "the seal cutting proving the classics", "the seal cutting proving the history", and the his monographs of "New Theory of Seal Cutting", "Introduction to Chinese Ancient Seal Cutting" and "Outline of the History of Chinese Painting" and other research results. So we believe that Hang Binhong's theory on seal cutting and calligraphy is the result of putting the scientific methods into effect in new historical idea.

[Key Words] new historical studies, method of "double evidence" in archaeology, sorting out disciplines into sorts, theory of fine art

The Natural Esthetics View in Chinese Buddhism Art

ZHANG Jingli

[Abstract] Chinese Buddhism art had been integrated with Chinese classical aesthetics, and created exquisite art works. Buddhism art placed upon missionary work, and made Chinese classical aesthetics as one of aesthetic standards. So the Chinese Buddhism art promoted the spread of Buddhism in china.

[Key Words] Buddhism, Chinese Buddhism art, natural esthetics view