

神剪裁窗

荣凤敏民族剪纸艺术集

Fengmin Rong's Mongolian Paper-cut Art Collection



中国民族摄影艺术出版社

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序

内蒙古剪纸学会是1990年5月成立的，荣风敬是第一批参加学会的会员，属于内蒙古参加剪纸活动较早的剪纸艺术家。

她的剪纸创作是从剪纸教学中开始的。她现为呼和浩特市蒙古族学校美术高级教师、副教授，中国工艺美术协会会员，中国民间文艺家协会会员，中国剪纸学会会员，内蒙古民间文艺家协会会员，内蒙古剪纸学会常务理事。

十多年来，她陶醉在剪纸艺术的诗情画意中。她认为蒙古族剪纸艺术有着自己古老的文化传统和特点。这是在一定的生活条件下形成的，其中包括生活地域、生活方式、风土人情、传统习俗、心理状态等，还有审美形式、包括艺术趣味、表达方式、欣赏习惯。她在她的艺术活动和剪纸作品中得到充分的反映和表现，艺术地再现了蒙古游牧民族的生活场景，极具个性特征，作品意境深邃，具有震撼力。她把剪纸艺术科学地融入中学的美术教学之中，成为学校的特色教学之一。

艺术的传统是很宝贵的，任何民族的艺术要想发展，就必须使该民族的传统艺术开拓创新，发扬光大。只有这样本民族的艺术特点才能充分显露出来，才能区别于其他民族的艺术形式，创新才能发展，创新才能以光彩夺目的成就传于社会，才能为人类艺术的发展做出贡献。她的剪纸艺术成就与这执着的追求有着密不可分的关系。

经过她在剪纸教学中的努力，她辅导的学生有数百人在国际、国内的展览、比赛中获奖。她本人的作品在日本、美国、新加坡、蒙古、香港、澳门等国家和地区展出并被国家级的艺术博物馆和外国人收藏。

1994年、2004年她曾两次应邀赴日本举办“美丽富饶的内蒙古”个人剪纸艺术展，并在日本6所中小学进行了剪纸艺术讲座，受到各界人士的广泛好评。她的作品《欢庆》获中国民间文艺最高奖“山花奖”，《牧羊女》获内蒙古艺术创作最高奖“萨日纳”奖，内蒙古民间文化最高奖“阿尔丁”奖。

她的剪纸作品质朴而高雅，多以草原牧民的生活为主线，民族风情浓郁，她的作品把人带到了美丽富饶的内蒙古大草原，让人听到了悠扬的马头琴声，看到了草原深处的蒙古人家，作品浑厚、质朴、粗犷，给读者以梦幻般的神奇感，同时展现了古老草原文化的古朴风格与现代创新、变化、拓展的艺术形式之完美结合。很多作品由手与景、人与植物的巧妙结合，给人以优美而纯净、明快而含蕴、大气而细腻、线条柔美流畅，黑白关系处理得当，具有极强的装饰性和抒情性，富有草原特有的意境。这与她浓厚的民族情感、热爱自己民族的传统文化和纯净的创作心态所达到的艺术高度是分不开的。她的剪纸作品以独特的视角，全新的创作理念在蒙古民族传统艺术的殿堂中增添了浓重的一笔。

她的业绩被收入《中国当代名人录》、《跨世纪著名书画艺术家经典》、《中国民间文艺家名人录》等辞书。内蒙古文联授予她“民间工艺美术大师”称号。她也是内蒙古最有影响的蒙古族著名剪纸艺术家之一。

著名蒙古学学者，原内蒙古剪纸学会会长

阿木尔巴图

2007年4月15日

Preface

Inner Mongolian Paper-cut Association was founded in May 1950. As one of the first group members, Fengmin Rong is a paper-cut artist earlier in paper-cut activities in Inner Mongolia.

Fengmin Rong began paper-cut creation from her teaching. Now she is a senior art teacher and professor in Mongolian High School in Hohhot, the member of Chinese Art and Crafts Association, Chinese Folk Literature and Art Society, and Chinese Paper-cut Association. She is the executive director of the Inner Mongolian Paper-cut Association.

In these ten years, she is reveling in the art of paper-cut. Based on a certain social and living conditions, such as region, life style, traditional customs and mental state, she considers Mongolian paper-cut formed its own ancient cultural traditions and characteristics. It is also influenced by the life of the Mongolian nomads with strong personality. The conception of the work is profound and extremely shocking. Its rolls paper-cut art science into her teaching career in secondary school, so that paper-cut also becomes a characteristic of the school.

The tradition of the art is very valuable. Any nationality wishes to develop the arts, we must ensure that the nationality traditional arts are pioneered, innovated and developed. This is the only way that the nationality artistic characteristics can be fully exposed and distinguished from other ethnic art forms. Innovation is the key to development. It can also spread dazzling achievements in society and contribute for the development of human art. Fengmin's paper-cut art achievements keep a close relationship with her persevering pursuit.

Because of her efforts in paper-cut teaching, more than hundreds students get awards in international and internal exhibitions and competitions. Her own works have also been exhibited in Japan, United States, Singapore, Mongolia, Hong Kong and Macao, and collected by national art museums and foreigners.

In the year of 1984 and 2001, Fengmin Rong went to Japan to hold her solo paper-cut exhibition "Beautiful and Rich Inner Mongolia". She gave paper-cut lectures in six primary and middle schools with so much favorable comment from the personalities of various circles. Her work *Celebration* got the highest prize of Chinese Folk Art called "Shanhuia Award". The work *Shapientest* got the supreme prize of Inner Mongolian Art Creation "Sania Award", and the highest prize of Inner Mongolian Folk Culture "Aerjing Award".

Fengmin Rong's paper-cut works are rustic and elegant, with most pastoralists living as a main line. Her works have rich national customs, as if they could take you to the beautiful and fertile Inner Mongolian Prairie, hearing the melodious sound of intosajin and seeing the hospitable Mongolian people. Her sincere, rugged and satiated work could take the readers into the magical fantasy flu. In Fengmin's work you can see the ancient grassland culture combined with ancient style and modern innovation perfectly. Because of the ingenious combination of beauty, plant and human beings, her works have smooth lines, gracefully and purely. Handling the relationship of black, white and ashly is extremely decorative and lyrical, as well as magnificently conceived. Her deep nationalistic feelings, emotion with ethnic traditional culture and pure creative mind to the height of art are inseparable. Her paper-cut works, with a unique perspective and creation of a new concept, have made important contributions in the Mongolian traditional arts hall.

Fengmin Rong's achievements have been included in the "Contemporary Chinese Celebrities", "Cross-century Classical Artists", "Chinese Folk Artists". Fengmin Rong is given the title of "folk art artisan" by Inner Mongolian Federation of Literature and Art. She is also the most influential Mongolian paper-cut artist in Inner Mongolia.

A Muer Batu, a famous Mongolian scholar, had been the president of Inner Mongolian Paper-cut Association.

继承传统 发扬光大

荣凤敏，又名荣莹，土默特蒙古族，自幼喜爱民族传统艺术，毕业于内蒙古师范大学美术系，现为呼和浩特市蒙古族学校副教授，著名蒙古族剪纸艺术家、内蒙古民间工艺美术大师。

荣莹是我三十年的老朋友，她聪颖好学，性格开朗，天生丽质，气质高雅。自幼好文艺，善丹青，情趣广泛，不仅学得一手好纸、舞也跳得令人称绝，“国标舞”、“民族舞”无所不通，并坚持跳了数年，不但锻炼了身体，还保持了青春活力和矫好的身材。荣莹的老公凯凯系内蒙古著名蒙古族摄影家。我是在摄影家协会的老搭档，夫妻二人膝下一双女儿美丽聪慧，夫妻俩一个搞摄影，一个搞美术，志趣相投，相濡以沫，在艺术人生的道路上比翼齐飞，成就了各自的事业，成为一对令人羡慕的艺术伴侣。

荣莹，在自己的艺术道路上，是个特立独行的人。70年代，美术系大多数学生选择西洋画专业，或学了国画。荣莹不逐风不随流，将自己的艺术志向植根于蒙古族传统艺术的土壤中。一心钻研蒙古族剪纸艺术。蒙古族剪纸有着悠久的历史。然而，在过去民间剪纸仅仅局限在农村牧区的民间艺术中，剪纸也只能点缀居室，供妇女们消闲娱乐，登不上大雅之堂。荣莹在继承传统的基础上，大胆创新，用自己的聪明才智和一双纤巧的双手，创作出了具有传统风韵和独特民族风格的蒙古族创新剪纸艺术。她的作品《盅碗舞》一改传统剪纸那种拙朴单调的人物形象，将蒙古族舞者第一次搬上剪纸艺术的舞台，舞者形象生动，舞姿婀娜，这与她自身的舞蹈素养不无关系。《小鸭展翅》两个小戏子生龙活虎，活活可爱很有民族风格。《孔雀舞》、《阿拉善的孩子》、《马头号的故事》几幅人物剪纸都栩栩如生，人物造型栩栩如生，呼之欲出，构图疏密适当，既有传统风格，又大胆创新，并灌注了现代艺术的造型手段，艺术形式和内容也富有高雅清新的时代审美情趣。

功夫不负有心人，辛勤的劳动，不断的艺术探索使荣莹在蒙古族剪纸艺术创作上，走出一条民族化、现代化的道路，创造出“凤敏派剪纸艺术风格”。将过去登不了大堂的民间剪纸，在荣莹的手中赋予新的艺术生命力，使其走出内蒙古，走出国门，走向了世界艺术殿堂。她曾两次应邀赴日本举办“美丽富饶的内蒙古”个人剪纸艺术展，《牧羊女》等40幅剪纸作品在英国百老汇画廊、协和艺廊展出收藏。《喜庆团花》在中国农村书画函授大学大赛中荣获一等奖，并作为礼物赠送世界妇女大会代表。她也多次被评为国家及自治区“德艺双馨”剪纸艺术家、“十佳美术家”、“最佳画家”等荣誉称号。

前几天荣莹告诉我，她的民族题材剪纸马上就要整理汇编出画册，我听说后十分高兴！

今年是内蒙古自治区成立六十周年，也是荣莹从事艺术创作活动三十年，《神奇草原——荣凤敏民族剪纸艺术集》的出版是内蒙古美术事业的一件大事，更是剪纸事业的幸事，也是我们朋友中的喜事，真是可喜可贺！

天道酬勤，荣莹经过多年默默无闻的探索耕耘，将蒙古族源于天传的传统剪纸艺术继承、创新、发扬光大，并登上世界艺术殿堂，受到中外专家的肯定和美术爱好者的喜爱。这本剪纸专集的出版，不仅仅是荣凤敏的荣耀，而且是内蒙古民族文化百花园中绚丽的一朵奇葩！

内蒙古文联副主席，摄影家协会主席

颀博

2007年4月18日

Carry Forward Tradition and Further Development

Fengmin Rong, also named Rongrong, turned Mongols, was drawn to Mongolian traditional art from earliest years; graduated from art development of Inner Mongolia Normal University. Currently, she is an associate professor at Mongolian School in Hohhot; considered as the renowned paper-cut artist and master of industrial arts in Inner Mongolia.

Rongrong has been my friend for 30 years. She is a talented and pleasant person, not only admirable beauty but also elegance. Her interests stretched around the world of art since childhood, such as literature, painting, International Standard and folk dancing. Rongrong's husband, Wenkai, is a well-known Mongolian photographer. He is also my old workmate in Inner Mongolian Photographers' Association. They two are a lovely couple and build up a prosperous family, blessed with two beautiful and cute daughters. Rongrong and Wenkai, sharing their common interests and achieving respectively remarkable results in arts, was unquestionable the envy of the world.

As an artist, Rongrong has a taste of her own. She passionately applied herself to Mongolian paper-cut, although the youth at that decade 1970s tended to Western painting department or traditional Chinese painting. The Mongolian paper-cut has a rich history. However, it was in the past only used as the decoration in the house and was limited to rural produce by women. While carrying on the fine tradition, Rongrong boldly innovated and created decent, distinctive new paper-cut, a hybrid of traditional culture and national feature. Instead of plain and monotonous portrayal, her work *Bowl dance* was the first time to present the image of Mongolian dancer on the stage of paper-cut art. The vivid description and life-like patterns benefited much from her dance background. From the work *A Soaring Little Hawk*, you will see two little vibrant and active wingless. *Milly Swell, the Children of Alaskan* and *The Tide of Manas* all were vividly molded and exemplified Rongrong's own character of modern paper-cut.

Hard work pays off. Rongrong has become a well-known Mongolian artist in the field of Chinese paper-cut with great success: She creates "Fengmin paper-cut style". Her experiences set a perfect example of the combination of traditional folk art and modern metropolitan culture and raise both level of respectability for our folk art and artists. Rongrong has held solo exhibitions "Beautiful and Rich Inner Mongolia" twice in Japan at the invitation, gave lectures in 6 primary and middle schools. 46 pieces such as *Shepherdess* have been demonstrated and collected by Broadway Gallery and Crystal Foundation Art Gallery. The work *Festive Flower* was awarded the first prize in China Rural Female Calligraphy and Paintings Contest, and was selected as the gifts for representatives of World Conference on Women. Moreover, she was greatly praised as "a virtue and skills artist" regionally and nationally, "top ten artists", "most outstanding artist" and so on.

Few days ago, Rongrong told me that her works of ethnic theme are going to press soon. I'm so proud of her.

This year is the Inner Mongolia Autonomous Region 60th anniversary and also the 30th year for Rongrong dedicating pursuing paper-cut art. The publication of *Fengmin Rong's Mongolian Paper-cut Art Collection* is a blessed event, especially appreciated as a great achievement of Inner Mongolia art world and paper-cut art undertakings.

Having labored over art for years, Rongrong contributed much to inviting, promoting Mongolian culture and heritage, gained in popularity and great favor with Chinese and foreign experts and dilettante. The forthcoming art book is not only the glory of Fengmin Rong, but also the rich and extraordinary treasures in the Inner Mongolian culture.

E ho, is vice-chairman of Inner Mongolian Federation of Literature and Art Association, and the chairman of Inner Mongolian Photographers' Association.

April 18, 2007

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2006《牧羊女》





2000《鄂尔多斯姑娘》







