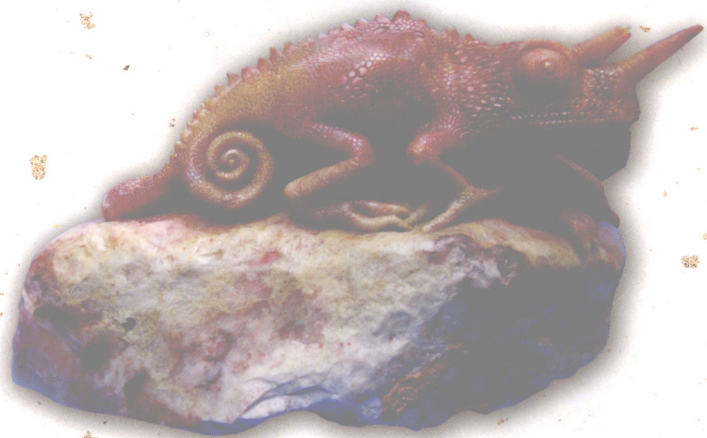


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CAI SHI DIAO KE ZUO PIN JI

刘欣著



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## 作者简介

刘欣，蒙古族，又名玉淇米，号米石斋。1980年生于内蒙古兴安盟乌兰浩特市；自幼热爱美术，高中毕业后赴北京学习雕刻艺术，拜北京故宫博物院石刻艺术家李建国为师；2004年毕业于西安交通大学能源动力工程学院热能专业。现为兴安盟民间文艺家协会秘书长，内蒙古自治区民间文艺家协会会员，中国民间文艺家协会会员。

雕刻作品选用天然形成的整块石头以表现两栖爬行动物为主，涉及植物类与昆虫类。利用其天然形成的纹理、色泽、形态、顺其自然，以传统的手工雕刻技法，再现了动物的真实动态和生活状态。反映了大自然的真善美，体现了生命价值。

## Introduction into the author

Liu Xin, the Mongolian nationality, is also named Qimi or Mi Shizhai. In 1980, he was born in the city of Ulanhot in Xing'an League in the Inner Mongolia Autonomous Region. As a child, he loved fine arts and after graduation from high school he went to Beijing to learn the art of carving. He took Li Jianguo as his teacher who was the stone carving artist in the Palace Museum in Beijing. Then in the year of 2004, he graduated from the school of energy and power engineering in Xi'an Jiaotong University majoring in thermal energy. Now he is a member of Chinese Folk Literature and Art Society and Folk Literature and Art Society in the Inner Mongolia Autonomous Regions. He also holds the post of Secretary General of Xing'an League Folk Literature and Art Society.

His works are mainly about amphibians and reptiles and also involve plants and insects. Using naturally-formed precious stones especially the Pyrophyllite while presenting the unique veins, colors and senses of quality of natural stones he shows the lifelike vividness of the habits and postures of the prototypical animals. By means of Chinese traditional skills of handicraft craving, his works mirror the truth, good nees and beauty of nature and furthermore embody the value of life.

石現生命價值

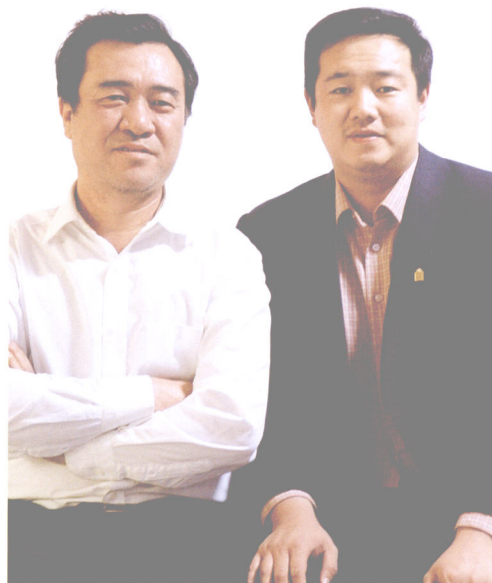
劉欣  
書







1998 年在北京李建国老师家学习



2007 年与李建国老师合影



2007 年与姐姐刘薇（经济学博士）合影

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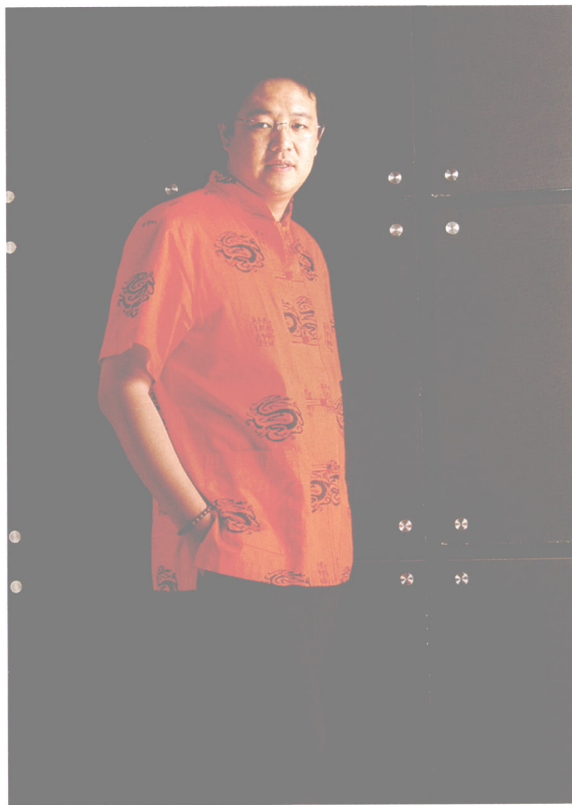
## 石 头 记

沉静的美、优雅的美、俏皮的美、苍凉的美，一块块润泽的美石上精雕细刻着蛙、蛇、鳄等许多可爱的两栖动物，栩栩如生地表达着人与自然的和谐音韵。

怎么样留驻永恒？怎么样雕刻时光？情与纯真就在指尖中生动地流出，这是雕刻者的无言的美。

欣赏这精美的作品，仿佛倾听鸟儿悦耳的啼鸣，仿佛走过露珠滋润的草原，仿佛穿越一段时空、感受一次历练。天泽地润的各色石材因为雕刻者的发现而亮丽，因为雕刻者的智慧而有了生命的物语。尽管这雕刻者是一个只有27岁的年轻人。

选择了就无悔，热爱了就倾情。执著的草原雕刻艺人会用一生的时间，把人们的向往、祈祷、祝愿和自然、生命、环保悉心镌刻在美好的大自然中，用他那精湛的雕刻技艺诠释着生命的美与灵性。于是，静美的石头开始吟唱着热爱生命的歌谣……





## Foreword

### The Tale of Stone

The beauty of quietness, the beauty of gracefulness, the beauty of smartness and the beauty of bleakness... can all be found on stones. The lovely carved frogs, snakes, crocodiles and other amphibians on smooth beautiful stones vividly present the harmony between man and nature. The beauty-maker is a young man only of twenty-seven years old.

How to achieve eternity and carve time? The answer spontaneously flows from the fingers. The carvers' feeling and sincerity are the nonverbal beauty.

Appreciating this kind of work is just like listening to the singing of birds and passing through a stage of space-time. Thanks to the carvers' discovery the variety of colorful stones shed brilliant light. Thanks to the carvers' wisdom these stones are able to perform a piece of symphony of life.

Since I have already chosen this career, I will never regret. Since I love this career, I will pour my full enthusiasm into it. I will stick to my dream to defend my grassland tenaciously with whole-heart. I will assimilate people's yearning, pray, wish as well as nature, creature and environmental protection into my carving of the Great Nature. I will use my carving skill to expound the beauty and mystery of life. Thus, the quiet and beautiful stone will sing pleasant ballads expressing the love for life.

# 序

蛙是两栖类动物，蛇是爬行类动物，它们和其他各种各样的动物一样有着千姿百态的体貌和各自独特的生活习性。正是它们的存在，我们的地球才生机勃勃、绚丽多彩。但由于人类开发活动不断加剧，诸如砍伐森林，阻断江河，排干湿地，开垦草原等等，导致环境突变，使许多动植物失去了赖以生存的家園；再加上人类对野生动物的肆意捕杀，使许多物种以惊人的速度在地球上消失。据世界自然保护联盟（IUCN）报道，全世界共有 5918 种两栖类和 6300 多种爬行类物种，其中近 1/3 已经濒临灭绝。因此，如何有效地保护包括两栖类、爬行类动物在内的各种野生动物，全力拯救珍稀濒危物种这一自然遗产，已是摆在人类面前的一个刻不容缓的紧迫任务。

草原之子刘欣的彩石雕刻作品正是以表现两栖类、爬行类动物为主，选用天然形成的名贵石头为原料，通过手工雕刻艺术，生动地再现了动物惟妙惟肖的真实动态和生活状态，反映了大自然的真善美。他的作品不仅让人们了解和欣赏石刻艺术，同时还呼唤人们爱护动物、善待生命，与动物和谐相处，为保护大自然、保护地球作出应有的贡献。

中国工程院院士

2006 年 12 月 15 日

## Preface: From Academician Xu Rigan

Frogs belong to amphibians while snakes are reptiles. They are just like any other kinds of animals presenting different postures and unique habits. Just because of the existence of these animals, our earth is becoming more colorful and full of vigor. But there are more and more man-made destructions such as cutting down forests, blocking rivers, draining wet land, and opening up grassland. Due to those exploitative behaviors, the suddenly- changing environment has caused many plants and animals which depend on each other for survival to lose their homeland. In addition, human's catching and killing of wild animals lead to the extremely rapid extinction of many species. According to the reports from IUCN, there are 5,918 amphibians and 6,300 reptiles on the earth, of which 1/3 are on the verge of extinction. As a result, how to protect all kinds of wild animals including amphibians and reptiles effectively and save rare plants and animals are emergent tasks facing all human beings which permits no delay.

The works of Liu Xin, the son of the grassland are just presentations mainly about amphibians and reptiles. Using naturally-formed precious stones he represented the lifelike vividness of their habits and postures and mirrored the truth, goodness, beauty of nature. These works also embodied the value of life. He aims not only to help us understand and appreciate the art of stone carving, but also arouse our love towards animals. We learn from these carvings that we should treat animals well and be their friends. In order to improve the relationship between animals and man and to protect nature as well as earth, we should do our best.

Academician of Chinese Academy of Engineering Xu Rigan

Dec 15th 2006

# 序

近两年来没有仔细品读刘欣的石刻作品，实乃为师之误，借刘欣《彩石雕刻作品集》出版之际，解读一下彩色石雕及其人。作为一种艺术表现形式，石雕艺术具有独特的艺术魅力。同一件作品可以在不同光线、不同环境、不同视角的条件下产生不同的艺术效果；又依观察者情绪的不同、思维观念的不同、个人修养的不同而产生不同的遐思。一件优秀的石雕作品可以带给人们不同的艺术享受，用它独特的艺术感染力感动人们的心灵。就“彩色石雕”而言，它主要具有如下特点：首先，彩石雕刻是利用天然石材特有的纹理、色彩、质感产生的对比来表现主题；其次，忠实原型的体量、形态、颜色及生态习性特征；再次，需要作者具有娴熟的雕刻技法。彩石雕刻艺术属于写实创作范畴，特别考验作者的功力。它既受到材料颜色和质地的制约，又受到雕刻原型的型态制约。雕刻原型可能是多足的节肢动物，也可能是身披铠甲的爬行动物，可长可短、可胖可瘦，多种多样。在雕刻创作过程中要表现出动物原型身体表面不同的质感，例如光滑的甲壳不同于粗糙的鳞片，更不同于温润的皮肤。作者需要具有洞察石材质地及组织造型的能力，才能将这些因素考虑周全，或依动物原型选择合适的石材，或者视石材的特点去选择雕刻原型。只有将如此繁复的问题解决好才能雕刻出一件优秀作品。

20 世纪 90 年代末，虽一脸稚气，但满腔抱负的刘欣来京随我学艺，其间好不辛苦。时至今日，童心童趣有增无减，刻石技艺游刃有余，造型能力非昔日能比，这些进步在刘欣的作品中可见一斑。本集所刊近年新作代表了他石雕艺术造诣的一个阶段，其作品已非简单的原型再现，而是融入了对原型的理解与探究，使得作品更加富有生机和寓意，感动观者的心灵，启迪人们的思维空间。

几年前认识一个刘欣称为弟弟的半大小子，极顽皮，可谓让老师家长头痛之极，然而在刘欣的引导之下竟能按时完成作业了，并能坐下来画几笔素描，



摆弄几下石头。问：你怎么老实了，能坐下来了？答：哥哥刻的东西真棒，小虫子还有那么丰富的生活呢，原来它们是那么漂亮，我也想学刻小虫子，但哥哥说一定要按时完成作业，学习好才许动一下，所以……想必这顽童是被石雕作品的美所感动，引发了他对美和知识的渴求而努力改掉早已形成的不良习惯。

这些彩色石雕作品均为一块完整的石材雕刻而成。在使用这些天然石材的时候，他充分考虑到石材的形状、色彩并利用石材的特性，巧色雕琢适合的原型。换言之，雕刻的石材形状多种多样、颜色丰富多彩。而雕刻对象的形状、体态、习性亦不尽相同。为了将石材与雕刻对象完美地组合到一起，需要丰富的想象力、很强的造型能力及对石材的判断能力。

为了提高洞察石材的眼力，他的桌上、地下、床头摆满了各类石头。为了熟知雕刻原型，他阅读了大量有关昆虫类及两栖爬虫类的书籍，了解这些动物的生活习性、颜色特点和体量形态。对经常使用的动物原型还要亲自饲养，以便细致入微地观察，曾经他向我生动地描述过蛇的喜怒哀乐形态，他还常常俯身草丛、乱石堆中，观看小虫子们的取食、打斗、搬家和产仔。正是这种疯狂地摄取知识的行为才促成了他今日的成就。

蝎，节肢动物纲毒虫。俗语云：“蛇蝎心肠”便是对蝎子恶毒一面的描述。然而他发现雌蝎在哺育后代时，也有母爱至极的表现。在一块巴林石上，使用与蝎子颜色极为相近的褐色冻石雕刻出一只雌蝎，雌蝎的形态颇具动感，作爬行状背负若干小蝎子，小蝎子处于雌蝎尾部毒针强有力的保护之下。在明亮的光线下可见雌蝎通体洁净呈半透明状，背负的若干小蝎子几乎完全透明，既展现了雌蝎与其幼小个体质感的差别，又反映出小蝎子的柔嫩和脆弱，使人感到处于雌蝎毒针保护之下的幼小生灵是那么的安。这件作品既在感观上强化了体量、颜色、质感的对比，又对其一瞬间的生态习性给予了升华，使我们见到

的不再是凶狠的毒虫，而是在大雌蝎充满慈爱的呵护之下，幼蝎们嬉戏玩耍的母子图。还有一件作品，一条剧毒的响尾蛇盘踞在一块顽石之上。它全身紧张的肌肉呈不规则扭曲状，头部半隐在身体盘出的圆凹之间，吻略上昂，颈部收紧极富张性，看似缩头埋首，实则眼已向外张望，盘紧的身躯正是发动致命一击的前兆，使人产生一种畏惧的恐怖感。整件石雕分为载体及表现对象两个部分，作为雕件的底座（载体）部分利用了岩石坚硬的质感，略加整形，不施雕琢，较好地展现了岩石的厚重与稳固，粗糙的载体与蛇那光滑的体貌形成了强烈的对比。蛇的造型准确，并生动地捕捉到了最能反映蛇险恶的瞬间。细部雕琢准确、细致，也是这件作品成功的重要元素之一。这样的石雕可以说是感人的优秀之作。

“雕虫小技”常指不值一提的小把戏，然刘欣雕虫，此雕虫非彼雕虫，不是为了雕虫而雕虫，他欲用所雕之虫去诠释美与丑、善与恶的关系，而且雕得生动、写实、逼真。他以率真的创作思路，写实的表现手法诠释着对美的追求与认识，诠释了点石成金的技艺。

大凡做一件独辟蹊径的事情是要付出更多辛苦的，而艺术创作更是一种在不断地创新与探索中前进的行为。在保持鲜明特点的前提下，吸收一些其他艺术种类的表现手段，拓宽创作思路，使彩石雕刻艺术从多方面得以提高，在不断的艺术创作过程中完善自己的作品风格。

李建国

2006.12.2

## Turn stone into “gold”

It was a great pity that as Liu Xin's teacher I failed to savor his pieces of stone-carving in recent years. On the occasion of the publication of his book *A Collection of Pieces of Chromatic Stone Carving*, I would like to understand and explain chromatic stone carving as well as Liu Xin himself as a man.

As a form of art manifestation, the art of stone carving possesses unique artistic charm. One piece of work can present different effects under various rays of light, different environments, and changing perspective. The aesthetic perception also depends upon the state of mind of the observer, the point of view and individual accomplishment, etc. A great piece of stone carving has the ability of producing different aesthetic delight for different people. It also can evoke sympathy deep in people's heart and make us feel greatly touched.

As far as chromatic stone carving is concerned, there are several characteristics required. They are as follows: first of all, chromatic stone carving presents the subject matter via the contrast of the unique veins, colors and sense of quality of natural stones. Secondly, it has to be faithful to the figures, shapes, colors, habits and characteristics of the prototypes. Thirdly, it is required that the carvers are adept in stone carving with exquisite skills.

The art of chromatic stone carving belongs to the domain of realistic creation. Thus it demands great effort. It was not only restricted by the color and texture of materials, but also restricted by the shapes of prototypes. The prototype may be a multiped arthropod or a reptile clothed in a suit of armor. Long or short, fat or thin, its shape may be many and varied. In the process of stone carving the carver should present different senses of quality on the surfaces of the prototypical animals. The smooth crust is different from squama as well as from mild skin. Only those carvers with an insight into the texture of stone and organizational forms can take all conditions affecting into consideration. They can decide with ease whether to choose suitable stones according to animal prototypes or to select prototype types with regard to the characteristics of the stones.

In the 1990s, full of high aspirations, Liu Xin with naivety came to Beijing to take

me as his teacher for knowledge of stone carving. Having paid great effort, he still retains childlike innocence now and his skill has almost reached the acme of perfection. The appearances of his works are becoming much more lifelike and attractive. I have observed the gradual improvement of his skill in each period of his creation. This collection stands for one stage of his art of stone carving. We will discern that his works are no longer the mere representations of the prototypes, but already include his subjective understanding and research. It is this kind of subjective efforts that have made his works much vivid and more meaningful. As a result, those pieces of art have the ability to move the observers and widen their fields of vision.

Several years ago, a boy whom Liu Xin has known of was very naughty and was always considered as a great headache of his own parents and teachers. However, under the instruction of Liu Xin this boy could accomplish his assignment on time and furthermore he became patient enough to do a little sketching as well as appreciating some stones. When being asked the reason for his transformation from rashness towards prudence, his answer goes like this: Brother Liu's carvings are so wonderful that from those works of art I knew that even those little insects did have such colorful lives. For the first time in my life, I realized that those little insects were so beautiful. I want to learn how to do stone carving too. But Brother said I had to finish my assignment first, and then I was allowed to touch those stones. So I... It seems that this little mischief has been deeply moved by the aesthetic beauty of those carvings and his desires for beauty and knowledge thus have been aroused. Perhaps this also is the reason why he determined to give up the bad habits.

These chromatic stone carvings are all made from a whole piece of stone. When using the natural stones, he considered the shapes and colors of stones carefully and fully in carving appropriate works with regard to the prototypes. In other words, the stones may be of odd shape and of various colors while the prototypes as the aim of carving vary also in shapes, posture and habits. In order to make the stone fits perfectly with the will-be-carved animal, plenty of imaginations, powerful ability of shaping as well as a sharp judgment on stones are absolutely necessary.



In order to enhance the insight on stones, his desk, floor and bedside are all covered with stones. And he has read a large amount of books on insects, amphibians and reptiles in order to know very well about the habits, colors and shapes of the prototypes. He even has fed those prototypical animals himself which are usually used thus he could get the chance to observe every detail of their habits. From his meticulous descriptions of the different shapes of snake I discern his seriousness and carefulness. Very often he bends over into the thick grass and riprap to watch the insects feeding, fighting, moving, giving birth. At that moment he becomes just a little kid so curious about all things on earth. It is just this craving for knowledge that made his achievement today possible.

Scorpion is arthropod poisonous insect. A common saying goes like this: having a heart as malicious as snakes and scorpions. This expression is a precise description of its malice. But while observing the feeding process of the mother-scorpion, he found out that the scorpion also has maternal love. Then he carved a she-scorpion on a piece of Balin stone using pagodite to imitate exactly the color of scorpions. This scorpion presents a dynamic state of crawling carrying several baby-scorpions on her back. Those baby-scorpions are securely protected by the powerful poisonous needle at her end. Under light, we can see the entire body of she-scorpion is semitransparent while the baby-scorpions are totally transparent. This piece of art shows not only the distinction of senses of quality between she-scorpion and baby-scorpions but also gives us an impression on the tenderness and delicacy of those baby-scorpions. It depicts the secure condition of baby-scorpions under the tight protection of mother-scorpion. It not only strengthens the contrast in size, color, sense of quality, but also highlights the moment flash of their habits. Facing this kind of representation, what we see is no longer the malicious creature but the happiness of those baby-scorpions under their mother's protection as well as the harmonious joy of their family reunion. This is virtually a picture of love between mother and children.

Look at this one: a rattlesnake is twining upon a piece of boulder. The tense muscle all over its body presents a state of contortion. Its head is half-hidden in the curved