

中国工艺美术大师全集

主编／王文章

学术主持／中国艺术研究院

安徽美术出版社

编著／刘国荃

牛克思
卷

The Complete Collection of
**ARTS AND CRAFTS MASTERS
OF CHINA**

Editor in Chief Wang Wenzhang

ACADEMIC SUPPORT BY
CHINESE NATIONAL ACADEMY OF ARTS

Anhui Fine Arts Publishing House

Volume of
Niu Kesi

Compiled by Liu Guoquan



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顾问

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序

工艺美术有着悠久的历史、高超的技艺和丰富多样的风格，它是中华民族造型艺术的重要组成部分，还曾是传统农耕社会里最重要的技术力量。工艺美术密切关联着制度、礼仪习俗、生活方式、审美理想，所以是过往文明的物质与精神载体，历朝历代的手工艺人为中华文明史谱写了极具智慧和灵性之光的灿烂篇章。新中国成立之后，国家重视手工艺人的劳动，当代工艺美术品大量出口，曾行销世界 170 多个国家和地区，不仅换回了大量外汇，而且向外输出了我们灿烂的民族文化。

工艺美术之强大生命力，在于它兼具实用、审美、收藏等多种社会功能。自有人类社会始，工艺美术就既是物质生产，又是精神生产；既是经济，又是文化。许多工艺美术品类有着坚韧的生命力，如同一条文明的巨流绵延数千年不止，始终以美的形式服务于人们的生活。

工艺美术之可贵，在于它风格上多姿多彩，在品质上唯我独有、唯我独精。我国的工艺美术有着自己的技术体系和造物哲学，在世界上以技艺精湛、民族风格独特而享有崇高声誉。各地的工艺美术在技艺和风格上又表现出鲜明的地方文化特色，如江南工艺的秀润雅致，北京工艺的富丽整饬，广东工艺的绮丽

多彩。它们统一在民族风格之下，形成“万紫千红总是春”的繁荣局面。

客观地说，在“经济技术一体化”的时代，人们基本的生活需求完全可以通过新技术和新经济来解决，传统工艺美术的物质生产已不占主流地位。人们之所以仍然需要古典家具、艺术陶瓷、刺绣、漆器、玉雕、木雕……是因为它们与千篇一律的机器造物相比，凝聚着更多的文化积淀和艺术韵味。优秀的工艺美术品是天巧与人工的完美结合，它可以让我们感恩自然、怀念传统、感受人性的温暖。更何况当代工艺美术在继承传统基础上，顺应时变，不断吸收其他艺术门类的营养，已建立起一种崭新的审美风尚。富贵、高雅、单纯、明快、清新的当代工艺美术品不仅现实地构成了我们身边的物质生活环境，同时还不断地影响着我们内在的精神世界。

如今，把工艺美术仅仅当作是经济行为之片面认识已基本得到扭转，它的文化属性和非物质文化遗产属性得到广泛的社会认同。譬如自 1979 年至今，国家有关部门分 5 批共授予了 365 位手工艺人“中国工艺美术大师”称号，这是国家给予这一群体的最高荣誉；1997 年国务院正式颁布了《传统工艺美术保护条例》，全国各省市结合实际情况也制订了保护与发展

的具体办法；2006年文化部颁布了“首批国家级非物质文化遗产保护名录”，其中超过1/4项目是属于传统手工技能；近年来，越来越多的省市开始把工艺美术看成是可持续发展的文化创意产业资源。代表当代手工技艺创造水平且具有不断创新性的工艺美术大师的价值和地位，进一步得到社会的深刻认知，工艺美术领域蕴含的文化创意资源，价值也开始得到更多关注。

为配合国家对工艺美术事业的战略决策，总结“中国工艺美术大师”这一最优秀群体的创作经验，展示他们精湛的创作成果，弘扬我国的工艺文化，中国艺术研究院于2007年9月正式启动了这项出版工程。

本丛书从获得“中国工艺美术大师”和国家级非物质文化遗产代表性传承人荣誉称号的手工艺人中选取符合条件的研究对象，每卷独立推出一位大师的研究，全景再现大师的生平事迹和艺术成就。整套丛书保持风格的连贯性和研究水平的一致性。各卷的主要内容包括大师口述史、专家对大师艺术成就的评述、大师作品、大师创作年表几个部分，有条件地附录大师作品的收藏和拍卖记录。

每一位中国工艺美术大师的成长都经历过数十年的技艺磨练，他们向读者娓娓讲述学艺的艰辛、创作的甘苦，还有鲜为人知的技术细节和个人传奇。这些

珍贵的人生体验和艺术经验是一般理论家难以想象出来的，而这正是重构历史最可倚赖的材料，最为珍贵！

专家评述部分是在完成大师口述史的基础上，站在历史高度对大师毕生所取得的艺术成就作出客观评价。大师作品图片的采集面涵盖不同时期，尽量选择那些能反映大师个人技艺成长史的典型作品。本丛书的编辑力图实现学术经典性与生动可读性的统一。

我们荣幸邀请到国内工艺美术史论研究方面的著名专家学者担任本丛书的编委，并从全国范围内遴选出相关的年轻学者担任撰稿人。希望该丛书的出版能弥补以往工艺美术领域理论研究的不足。在一个重视文化保护与发展的思想解放的时代里，理应改变把手工技艺视为“小道末技”的旧观念，大力总结和弘扬优秀的工艺美术文化。为后人留下一部可信的工艺史书，是编委会同仁的共同愿望。

是为序。

王文章

中国艺术研究院院长
中国非物质文化遗产保护中心主任
2007年11月

Preface

With a long history, superb skills and diverse styles, arts and crafts have been an important part of the formative arts in China and used to be the most important technical force in traditional agricultural society. Arts and crafts have close connections with social systems, etiquette customs, life styles and aesthetic ideas. They are the material and spiritual carriers of the past civilizations. The craftsmen of different dynasties once wrote many brilliant chapters of China's civilization history with profound wisdom and spirit. After the founding of the People's Republic of China, the nation paid more attention to the labor of the craftsmen. Quantities of modern arts and crafts have been exported to more than 170 countries and areas in the world, which earns a lot of foreign exchange profit and also exports brilliant Chinese national culture.

Arts and craft's strong vitality lies in their multiple social functions, such as use, aesthetic, and collection. Since the very beginning of human society, arts and crafts have been in material and spiritual production; it is economy and also culture. A lot of arts and crafts products have strong vitality, stretching thousands of years like a civilized river, and have always been serving human life in a beautiful way.

The value of arts and crafts lies in their colorful style, uniqueness and delicate quality. Arts and crafts in China have their own technique system and creation philosophy, and have a lofty reputation around the world with superb skill and unique national style. Arts and crafts from different places express distinct local cultural characteristics. For example, Jiang Nan is known for its delicacy and elegance; Beijing for its slenderness and tidiness and Guangdong for its beauty and colorful style. They all unite in the national style and form the prosperous situation "spring forever with different colors".

Objectively speaking, in the era of "economic and technological integration", the basic living requirements of human beings can be met through new technology and new economy. Material production of the traditional arts and crafts has not been in the leading position. The reason why people still need classic furniture, ceramic art, embroidery, lacquer ware, jade carving, wood carving, etc. is that they have more cultural accumulation and artistic appeal, compared with the stereotyped machine-made products. Excellent arts and crafts are a perfect combination of nature and workmanship, which help us appreciate nature, long for traditions, and feel the warmth of humanity. Not to mention that by inheriting the tradition, adapting to the varying time, and constantly absorbing things from other arts, the modern arts and crafts have established a new aesthetic fashion. The rich, elegant, pure, vivid, and fresh modern arts and crafts not only realistically constitute the material living environment around us, but also constantly influence our spiritual world.

Recently, the one-sided understanding that arts and crafts are regarded only as economic behavior has been corrected. Their intangible and cultural heritage attributes are widely recognized. For example, from 1979 until now, the art-related national departments have granted 365 craftsmen the title of "Master of Chinese Arts and Crafts", which is the highest honor that the nation offers to this group of people. In 1997, the State Council officially issued Protection Regulations for Traditional Arts and Crafts. Provinces all over the nation laid down detailed methods to protect and develop arts and crafts according to their situation. In 2006, Ministry of Culture issued "Directory of the First National Intangible Cultural Protection", among which over one fourth of the items belong to traditional manual skills. In recent years, more and more provinces and cities have begun

to regard arts and crafts as the sustainable development resource for the cultural creation industry. Masters of arts and crafts, who are representatives of contemporary craftsmanship and carriers of the spirit of innovation, have achieved a deeper social understanding in value and status. More attention has been attached to the craft, which is the value of cultural innovation resources inherent in this field.

In order to coordinate the nation's strategic decision towards the arts and crafts industry, summarize the creation experience of "Masters of Chinese Arts and Crafts", show their exquisite creation, and to promote our culture of arts and crafts, Chinese National Academy of Arts plan to publish the large series Complete Works of Chinese Arts and Crafts Masters in the coming years. This project was officially launched in September 2007.

This series selects qualified research subjects from craftsmen with the honor of "Master of Chinese Arts and Crafts" and "National Intangible Cultural Heritage Representative Inheritor". Each volume independently shows the research of one master, a panorama to showcase the master's life and his artistic achievement. The whole set of books maintain continuity in the style and consistency of the research level. The main contents of each volume include the master's oral history, experts' comments on the artistic achievement of the master, the master's works, and the master's chronology. For some volumes, there are also attachments of the master's works and auction records if available.

Each master's growth has experienced decades of skills training. They tell the readers the difficulty of learning the artistic skill, the sweetness and bitterness of creation, and also technical details and rare personal legends. These precious life and art experiences are hard to imagine for a

theorist, but they are the most precious and reliable materials to restructure history. The experts' comments are based on the master's oral history, and standing on the height of this history to evaluate objectively the artistic achievements the master made in his life. The photos of the master's works are selected from different times, choosing typical works that can reflect the master's personal skill growth over time. The composition of this set of books is to realize the unity of academic classic and vivid readability.

We were honored to invite well-known experts and scholars on Chinese arts and crafts history to be the editorial board of this set of books, and selected related young scholars to be the writers. We hope the publishing of this set of books can make up for the lack of the past theory research on arts and crafts. In a time, with emancipated ideas of cherishing cultural protection and development, we shall change the old opinion regarding the manual skills as "small skills", and shall spare no efforts to summarize and promote the excellent arts and crafts culture. The editorial committee's joint wish is to leave a set of reliable history books for the future generations.

Wang Wenzhang

President of Chinese National Academy of Arts
Director of China Intangible Cultural Heritage
Protection Center
2007.11





牛克思简介

牛克思，本名林汉立，1952年2月出生于浙江省青田县的一个石雕世家。八岁时被身怀绝技的父亲林挺椒领上石雕之路。他天资聪颖，勤奋努力，十四五岁时在青田石雕界已出类拔萃。二十岁时被当地政府派往内蒙古巴林右旗传授雕刻技艺；三十岁之后到欧洲游历十年，了解和学习西洋雕塑艺术的表现方式和技艺。

牛克思传统功力深厚，在“相石”方面独具慧眼。创作中他从不打稿，面对石料慎思数月，苦虑经年，一旦动手，刀凿形迹，粗坯即成。他的走刀立线坚定而柔和、简练而生动，浅雕深刻层次分明，挖钉掩瑕变化灵活。他师宗造化，刀凿之下，无论是重山绝壁、云峰石色，还是湍流巨瀑、古树层林，都天机尽显。

牛克思的作品，山水题材以大气、雄浑、深厚称著于世；花卉、人物、动物以精妙、灵活、纤巧卓尔不群。他善于把传统的表现手法与现代审美意识糅合互渗；他善于领悟时代风气，捕捉灵感并加以审美表现。

牛克思的山水题材，善于“俏色”。远景取势，近景取姿，使整个作品的气脉贯通，形质辉煌，大气舒朗。他刀凿之行，唯意所至，宗师造化，气韵潇洒。无论是崇山绝壁还是云峰石色，无论是湍流飞瀑还是茂林修竹，他都行刀凌厉，绝尽天机，完整体现出了艺术创作中超越物象、表达精神的精髓。

牛克思十多年来连续创作了《江山永恒》《黄芽菜》《河山之母》《雄观万里》《春秋鼎盛》等十多件杰出作品。其中，2014年《芙蓉国里尽朝晖》被中央电视台《东方之子》专题报道，受到了极大的好评。

Brief Introduction of Niu Kesi

Niu Kesi was born in a family well-known for stone carving in Qingtian County, Zhejiang Province in February, 1952. When Niu was eight years old, he followed his father Lin Tingjiao who was with hidden talents on the way to stone carving. Smart and diligent, Niu became outstanding in the stone carving circle in Qingtian when he was a teenager. At the age of twenty, Niu was assigned to Balin Youqi, Inner Mongolia to teach stone carving skills. In his thirties, Niu traveled in Europe for about ten years to learn about the expression and techniques of the Western sculpture.

As for the traditional stone carving, Niu Kesi is very capable, and he does especially best at “reading stones”. When beginning carving a stone, he never tries first but looks at the material and thinks deeply about it for several months. When carving begins, the first several carvings make the model. Niu’s cuttings and carvings are firm but soft, accurate but vivid, flexible but well arranged. Great mountains and steep cliffs, mist-shrouded mounts and strange stones, turbulences and water falls, and old trees and vast forests are all created vividly by Niu Kesi.

The landscape theme is well-known for being great, forceful and profound; while stone carvings of flowers, figures and animals are unparalleled for delicacy and agility. Integrating traditional arts into modern aesthetic ideas, Niu not only seizes inspiration and expresses it in his works, but also expresses the present aesthetics.

The landscape works of Niu Kesi are unique for “using the natural colors of stones”. Distant views are impressive while nearby views are spectacular, both of which form the clear, coherent and glorious style of Niu Kesi. The cuttings and carvings express Niu’s smart artistic conception and attainment. Niu’s works are beyond the images and express the artistic essence; for example, mountains and cliffs, mist-

shrouded mounts and strange stones, turbulences and water falls and trees and bamboos are without exception.

In more than ten years, Niu Kesi created dozens of outstanding masterpieces, such as *Eternal Landscape*, *Chinese Cabbage*, *The Mother of the Land*, *Impregnable Pass*, *Golden Age* and so on. Among them, the work *Lotuses in the Morning Sunlight* of 2014 was specially reported by the program “Easter” of CCTV and gained much praise.

目 录

001	牛克思口述史
045	牛克思艺术成就评述
085	牛克思艺术作品
173	牛克思艺术历程
178	后记
180	出版说明

Contents

Oral History of Niu Kesi	001
Comments on the Artistic Achievements of Niu Kesi	045
Artistic Works of Niu Kesi	085
Art History of Niu Kesi	173
Postscript	178
Note from the publisher	180

牛克思口述史

Oral History of Niu Kesi

1952 年，我出生于浙江省青田县山口乡一个石雕世家
1974 年，我被浙江省选派到内蒙古巴林右旗，作为石雕技术指导传授石雕技艺
1981 年，我到荷兰……十年的欧洲生活让我增长了见识
1994 年起，此后二十年间，我的创作激情高涨，大部分作品都是在这二十年左右完成的
2006 年，我被国家授予“中国工艺美术大师”的荣誉称号

Born in a family well-known for stone carving in Shankou Village,
Qingtian County, Zhejiang Province in 1952
Assigned to Balin Youqi, Inner Mongolia to teach stone carving skills as an instructor in 1974
Arriving the Netherlands in 1981 and expanding the horizon during the 10-year travel in Europe.
Creating many works in two decades after 1994 with high creating enthusiasm
Awarded as China Arts and Crafts Master in 2006