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中国美术馆捐赠与收藏系列展

EVERLASTING BEAUTY OF
DUNHUANG

20th-Century Chinese art master

Saône Chang

花开敦煌

20世纪中国艺术名家

常沙娜

主编

吴为山

Chief Editor

Wu Weishan



National Art Museum of China

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前言

敦煌——一座散落在沙漠中的艺术宝库，自百年前为法国汉学家伯希和发现后，其无限魅力为世人所倾倒。众生争相目睹其神秘法相，信徒虔诚膜拜其庄严佛典，艺术家悉心摹绘其绚烂图像，学者刻苦研读其文史经义……在以常书鸿先生为代表的几代“敦煌人”的悉心守护与传播下，敦煌的艺术世界以其庞大而深奥的宝藏惠及万方来者。他们守望的不仅仅是一处历史的遗迹，更是文明的圣土、民族的精魂。

常沙娜，“敦煌守护神”常书鸿之女，承传父业，在她潜心艺术的漫漫人生中，成为“艺术设计家”，这是她独立于父辈之外的艺术角色；与此同时，她还是一位艺术教育家，几十年间于工艺美术领域辛勤耕耘，桃李天下。仰其高风，景其笃行，我们尊称她为“先生”。

在常沙娜先生86岁诞辰之际，让我们借助那流转的线条、绚烂的色彩、静雅的画境，去发现人生给予她不同的生活历练，去审视时代赋予她的特殊的艺术使命，以全面而立体的视角品阅常沙娜先生的艺术人生。

常沙娜先生生于法国里昂，父亲常书鸿与母亲皆是留法艺术家。与她的父母同期留法的艺术家群体是常沙娜艺术学养之源头。伴随父辈作画，用手中的画笔以不同色调和笔法表达内心情愫，这种细腻的艺术性传达方式，自小渗入她的内心。常沙娜先生曾说：“我的名字不只是一个称谓，它还是一种隐喻和暗示，甚至会潜移默化地影响我的一生。”“沙娜”，这一原本用来纪念其出生地的名字，伴随父亲1943年携家远赴敦煌而具有了另一番意涵，黄沙、蓝天以及多姿的敦煌艺术为其青春和人生翻开了新篇章。

常沙娜早年的敦煌壁画临摹之作以其独特的习画经历而具有特殊意义。敦煌艰苦的生活环境和父辈坚韧的艺术斗志，使其临摹作品具有踏实稳重而不乏灵动拓进的特质——前者是父辈拓荒性工作与创作精神的传达，后者则是艺术才女自身固有的生命气质。无论是《女供养人》中炫目的衣饰、《舞人》中飞扬的线条、《八臂十一面观音》恬静的面容，还是巨幅临摹作品《观无量寿经变》中宏大的画面结构、庞大的神仙群体，乃至繁复的装饰图案，难以想象这些作品大多创作于14至17岁。敦煌6年的临摹岁月，掺杂着家庭的变故与生活的磨砺，唯一保持不变的是昂扬的艺术精神。常沙娜先生在她的《黄沙与蓝天——常沙娜人生回忆》中写道：“我每天兴致勃勃地等着蜈蚣梯，爬进洞窟临摹壁画。那时石窟都没有门，洞口朝东，早晨的阳光可以直射进来，照亮满墙色彩斑斓的画面。彩塑的佛陀、菩萨慈眉善目地陪伴着我，我头顶上是节奏鲜明的平棋、藻井图案，围绕身边的是神奇的佛传本生故事、西方净土变画面……我如醉如痴地沉浸其中……”这样的绘画经历无疑是永恒难忘的，将情感熔铸于笔尖，在缤纷的极乐与单纯的静穆世界中徜徉，原本潜存在心灵深处的神往与激情被敦煌博大的艺术世界所激活，倾泻而出，不能自己。这种缘自于生命本体艺术天赋的流露，凸显了常沙娜独特的浪漫表现与对“美”的感悟，而且在以后多年的艺术设计实践中得到了进一步的发展。

现存有一大批常沙娜先生自20世纪50年代以来陆续描摹、整理的敦煌艺术图案手稿。在作为艺术家的常沙娜先生眼中，敦煌壁画可以抽离出多样的图案单元。她有一双善于发现“美”的眼睛，凝萃、提炼、挖掘敦煌壁画中隐藏着的人物发饰、配饰、服饰、布样，以及壁画中建筑的华盖、花砖、地毯、人字披等多样化图案，它们忠实地呈现了不同时代工艺美术领域的成果。经常沙娜先生的整理，这些成果作为线条与色彩的构成体激发了新的设计灵感。除此之外，潜藏于纷繁画面中的花草树木、飞禽走兽，也纷纷以独立的形式跃入纸上，以鲜活而灵动的姿态展示着生命的姿态。肩负着父辈的期冀，常沙娜先生通过阅读发现了先人多彩的生活状态和卓越的装饰智慧，她以敦煌艺术为出发点，将单纯的临摹转化为综合性创造，并结合现代设计的需要，引领一批批艺术设计工作者不停歇地传播着敦煌艺术精神。

如果说常书鸿在敦煌看到了传统艺术的崇高，张大千在敦煌收获了青绿山水的画境，董希文悟得了民族绘画的韵味，那么常沙娜则在其中发现了古典艺术的优雅与庄重、装饰世界的丰富与多姿。她随父亲由西方的古罗马旧地归来，回到这曾经辉煌的艺术圣地，对于她来说，父辈的选择奠定了她一生的艺术追求，当然，这不仅仅是来自艺术本身，更是一份为艺术、为人生、为民族、为国家坚持不懈的、忘我付出的、坚毅进取的艺术精神。

作为新中国培养的第一代工艺美术家，常沙娜先生以先人在敦煌创作中的虔诚之心为新中国设计。她在人民大会堂、民族文化宫、首都剧场、北京展览馆等的建筑装饰内，在雕塑作品《永远盛开的紫荆花》等国礼的设计中，都暗藏了源自敦煌的艺术元素。时代使命使其设计有别于外国设计师的设计理念与设计形式，也有别于中国古代的设计纹样。这是属于新中国的设计新风：既兼顾古典的韵味，又体现出新时代的气度；既具有民族性特质，又体现出国际化视野。“民族的、科学的、大众的”，周恩来总理提出的艺术创作原则在常沙娜先生看来指的就是中国艺术的“文脉”，是“一种民族的、血液里的东西”。这些极具时代性与浪漫主义装饰色彩的设计成果，承载着常沙娜以及她所代表的一代设计家的审美理想与价值追求，在新中国的殿堂中熠熠生辉。

伴随着时代的演进，唯一不变的是常沙娜先生爱“美”的天性。为美好的事物而欣喜，为生命的奇妙而赞叹，可贵的是，这化为常沙娜先生创造的动力，演绎为美丽的图卷。

自20世纪60年代起，常沙娜先生陆续创作了大量花卉题材的水彩、水粉类作品。工作间、闲暇里、年节时，花卉作品中的万方妍姿都显示出其设计创作的另一渊源：自然。常沙娜先生说：“学艺术，要学传统，学大自然……大自然为我提供了再现美的灵感和素材，这大自然纯真的写照，是我思绪变化的记载，也是我对大自然美的憧憬。”作品之上，画影重重，情思悠悠，她以女性特有的细腻与敏感描绘的花卉作品，婉约清丽，宁静的画面氛围暗合艺术家的潜意识中美的印痕，作品以无瑕的艺术魅力动人心扉，体现出常沙娜先生对个体生命的爱与关切。

在敦煌艺术与自然形态的多重滋养下，常沙娜先生以纯粹的艺术态度、隽雅的艺术格调和崇高的艺术境界，形成了独特的艺术风格。她倾其一生于敦煌艺术和美术设计领域，不仅在保护、延续、推广敦煌艺术

方面做出了杰出贡献,更在传承与活化中华文化艺术方面不辞辛劳,戮力前行。任中央工艺美术学院院长期间,常沙娜先生致力于将传统图案设计与新的工艺设计结合起来,为中国工艺美术的教学与发展拓开新境。她的艺术理论与实践都为学科的发展提供了可贵资源。

在2017年常沙娜先生86岁寿诞之际,中国美术馆联合清华大学在本馆为常沙娜先生举办“花开敦煌——常沙娜艺术研究与应用展”。此展作为2017年“中国美术馆捐赠与收藏系列展”,得到了清华大学、敦煌研究院、常沙娜先生及其家人等多方的鼎力支持。更令人感佩的是,展览举办之际,常沙娜先生慷慨捐赠,将其艺术生涯中的24幅经典之作捐赠国家,由中国美术馆永久收藏。其中包括5幅以《观无量寿经变》为代表的早年敦煌临摹代表作品,不仅是她艺术生涯的起点,更是她古典风格的源头;18幅花卉写生作品,是她对自然生命的吟咏;更为珍贵的是常沙娜先生特意为此次捐赠活动重新绘制的1幅《文殊变》。常沙娜先生以86岁高龄,重新沐手敬绘,精进图画,以补不逮,再绘敦煌壁画中“文殊变”之艺术神韵,只为国家艺术殿堂留存最佳的美术作品,体现出她对国家美术收藏事业的重视与支持。她的境界与眼光,胸怀与卓识,足以为我辈之楷模。

· 敦煌,“丝绸之路”上的明珠!它牵着东方与西方,连着古代与现代;而今,“一带一路”的文化经济纽带,由于艺术之花的绽放,更为灵动。中国美术馆,一座与敦煌神形映辉的殿堂,由于艺术之花的绽放,充满生机……

祝展览圆满成功!

中国美术馆馆长
2017年3月

Preface

Dunhuang, an art treasury hidden in the desert, has enthralled people with its unique charm since it was discovered by the French Sinologist Paul Pelliot about a century ago. They flooded into the place for different purposes: common people came to get a glimpse of its mystery, pious Buddhists to pay homage to its sacred Buddhist scriptures, devoted artists to make copies of the brilliant images, diligent scholars to study the historical stories Safeguarded and promoted by several generations of “Dunhuang people” represented by Mr. Chang Shuhong. Dunhuang, a colossal world with significant art treasures, has benefited numerous visitors from all over the world. For these guardians, what they have tended is not only a historic site, but a holy land of civilization and the soul of our nation.

Saône Chang, daughter of Chang Shuhong who is known as “The Guardian of Dunhuang”, has followed in her father’s footsteps to preserve and promote Dunhuang art, and become an “master of art design” in her long art career, which also makes her different from her father. Meanwhile, she is an art educator who has spent decades teaching arts and crafts. She is honored as a Grand Master for her noble spirit and great accomplishments.

On the occasion of Mrs. Chang’s 86 birthday, we organize the exhibition for people to enjoy the flowing lines, gorgeous colors and elegant scenes presented in her artworks, which shed light on her unique life experience, her special mission of art endowed by our time, and her art career from an all-around and stereoscopic perspective.

Mrs. Chang Saône was born in Lyon, France, with her parents being artists. In her childhood, she developed her interest in art under the influence of her parents and their peers migrating to France in the same period. She was deeply impressed by their expressing mood with different colors and brushstrokes in a delicate manner. According to her, Saône is not only a name, but also a kind of metaphor with some implications, which has even influenced her whole life imperceptibly. Though originally used to commemorate the place where she was born, her name “Saône” has got new meanings since her father took the whole family all the way to Dunhuang in 1943. Embraced by the yellow sand, the blue sky and multiple forms of art in Dunhuang, she opened a new chapter of her youth and life.

Saône early reproduction works of Dunhuang murals present special meanings due to her unique practicing experience. The harsh living conditions in Dunhuang and the high-spirited pursuit of art from her father and other artists helped her develop a down-to-earth yet flexible style in her works, the former deriving from her predecessors’ trailblazing spirit for creation, and the latter from her inherent characteristic of creativity. Looking at the dazzling costumes in her “Female Donator”, the flowing lines in “Dancer”, the calm look in the “8-armed and 11-faced Avalokitesvara”, and the massive painting structure, colossal deity groups and intricate decorative patterns in her large-scale reproduction work “Sutra on the Contemplation of Buddha Amitayus”, it is hard for us to believe that most of these works were created when she was only 14-17 years old. In her six years of copying works in Dunhuang, she had been persistent in her upbeat spirit, despite the changes in her family and the hardships in life. She wrote in *The Yellow Sand and the Blue Sky: Memoirs of Chang Saône*: “Every day I waited for the ‘Centipede Ladder’ and climbed down through it into the caves to do my reproduction work with excitement. At that time there was no door in the caves and the entrance faces east so that the morning sunshine could directly glow in the multi-colored murals. I cast myself into the world of painted statues of Buddhas and Avalokitesvaras, murals depicting Buddhist stories, and a dazzling array of patterns on caisson ceilings... I was totally indulged in that world...” Undoubtedly, such painting experience will be unforgettable. With her thoughts roaming in the glamorous paradise

and the pure reality, the aspiration and inspiration deep in her heart was activated by the profound art world in Dunhuang, and made her pour out her inner feelings through painting brushes. The presentation of her innate gift highlights her unique appreciation of romanticism and beauty in art, and has been further developed in her following years of art design practice.

At present, we have preserved a wealth of manuscripts and drawings of Dunhuang patterns rendered by Saône Chang since the 1950s. In the eyes of Chang as a master of art design, multiple patterns can be extracted from Dunhuang murals. She has keen eyes for beauty, allowing her to spot, explore and excerpt the delicate patterns depicted in the figures' headdress, accessories and costume as well as those in the canopies, bricks and carpets of buildings in the murals. They present a truthful picture of the achievements in decorative art design in different historical periods, which, via the process of Mrs. Chang, can be regarded as a whole of lines and colors and provoke fresh new inspirations for decorative art design. Besides, the patterns of plants, birds and animals nestling in the complex scenes are also brought out in an independent form and show the vigor of life in a lively manner. Carrying her father's hope, Mrs. Chang has got a glimpse of ancestors' lifestyle and outstanding wisdom of decoration in her reading, started from the Dunhuang art, and turned the simple copying work into comprehensive creation. In light of the demand in modern art design, she had led groups of workers in the field to spread the spirit of Dunhuang art in a ceaseless way.

If we say Chang Shuhong got a full understanding of the nobility of traditional Chinese art, Zhang Daqian grasped the essence of green landscape painting, and Dong Xiwen developed an appreciation of ethnic painting in Dunhuang, then it is fair to say that Chang Saône has spotted the elegance and dignity of the classical art as well as the richness and diversity of the decorative art. She followed her father to return from the old Western city of Rome to Dunhuang, a sacred land of art which was used to be glorious. For her, it was her father's choice that has Changed her life. However, this is attributed not only to art itself, but also to the selfless spirit of being unswervingly devoted to art, to people, and to the nation.

As one of the first generation of decorative art designers trained in New China, Chang Saône has served our country with great piety as what predecessors did in the creation of Dunhuang art. She has incorporated Dunhuang artistic elements in her design of the architectural decoration in the Great Hall of the People, the Cultural Palace of Nationalities, the Capital Theatre, and Beijing Exhibition Centre, and the design of the national-level present "Forever Blooming Bauhinia" sculpture. The time required her design to be different from foreign design theories and forms and even from traditional Chinese patterns. This is a new style belonging to New China: integrating both classical elements and the spirit of the new era; incorporating both national features and international vision. According to Mrs. Chang, to create national, scientific, and people-oriented artworks, a principle for art creation proposed by Premier Zhou Enlai, refers to the "coherence" of Chinese art, which is a national element deeply rooted in the blood of our people. Such achievements in design characteristic of spirits of the times and features of romanticism carry the aesthetical aspiration and pursuit of value of Chang Saône and her peers, shining in the temple of art of New China.

As time passes by, Mrs. Chang always remains her passion for "beauty". She feels excited about beautiful things and marvels at the wonderful life. What makes it more admirable is that she can turn this into a driving force for her creation and translate it into brilliant paintings.

Since the 1960s, Mrs. Chang has created a large number of water-color and gouache paintings

of flowers. Be it in her work day, spare time, or holiday, she can paint the flowers as they exhibit another source of inspiration for her design: nature. She holds that to learn art, one should study from traditions and nature, and it is nature that provides her with inspirations for presenting beauty. According to her, her flower paintings show the purity of nature, record her thoughts, and mirror her love for natural beauty. Incorporating the delicacy and sensitivity unique to the female, her flower paintings feature an elegant and calm style, consisting with the artist's pursuit of beauty. The purity of such art deeply impresses people and contains Mrs. Chang's love and treasure for life.

Absorbing the merits from Dunhuang art and nature, Mrs. Chang has developed her unique artistic style with her unsophisticated attitude, exquisite technique and noble spirit. She has dedicated herself to the field of Dunhuang art and art design, contributing to preserving, continuing and promoting Dunhuang art, as well as carrying forward and invigorating traditional Chinese culture and art. During her days of working as director of the former Central Academy of Arts & Design, she had intensified efforts to incorporate traditional pattern design and new decorative art design, blazing the trail for teaching and development of China's arts and crafts. And her artistic theories and practices have provided valuable recourses for the development of the discipline.

At the time of Mrs. Chang's 86th birthday in 2017, the National Art Museum of China (NAMOC) and the Tsinghua University jointly organize the "Everlasting Beauty of Dunhuang: 20th-Century Chinese art Master Saône Chang". As part of the "NAMOC Donation and Collection Exhibitions 2017", the exhibition has won generous support from the Tsinghua University, Dunhuang Research Academy, Saône Chang and her family. What's more, Mrs. Chang decides to donate 24 of her classic works to our nation which will be in permanent collection of NAMOC. Among them, there are five of her early reproduction works in Dunhuang represented by the "Sutra on the Contemplation of Buddha Amitayus", and they marked the beginning of her career and present the source of inspiration for her classical art style. Besides, there are 18 sketches of flowers which display her love for natural life forms, and one more work "Manjusri Bodhisattva Transformation" that was of special value as it was particularly painted by Mrs. Chang for this event. It is admirable that the 86-year-old artist picked up her painting brushes to create a fine artwork for the national-level museum and present the artistic charm of Dunhuang murals, which also reflects her attention and support to the national art collection course. With such grand vision and ambition, she set a good example for us.

Dunhuang, a shining pearl on the Silk Road, connects the East and the West, the ancient and the modern. Nowadays, the blossoming of art is making this place of economic and cultural significance for the "Belt and Road" more elegant, and the National Art Museum of China, a temple of art in parallel with Dunhuang, more invigorated.

Wish the exhibition a full success!

Wu Weishan
Director of the NAMOC
March 2017

在“花开敦煌——常沙娜艺术研究与应用展”开幕式上的讲话 (代自序)

Speech at the Opening Ceremony of “Everlasting Beauty of Dunhuang-The Exhibition of Saône Chang’s study and Applications of Dunhang Art”(Instead of the Author’s Preface)

今天是“三八妇女节”，又是两会的重要忙碌日子，特别感谢中国美术馆今天为我举办“花开敦煌”展，还要感谢各位在百忙中的领导、来宾、亲朋、好友、校友们的光临，令我兴奋、感动。

时光流逝，岁月不再，事业无限。

我已是耄耋之年的老女人，逢老骥伏枥、随遇而安时，再次遇上机遇，把我半个多世纪以来，顺应敦煌艺术的脉络发展、创新、应用，并以“花开敦煌”的含义和多样形式，展示我对敦煌艺术承前启后发展应用的感悟和衍生。

在象征中西文化交流的“丝绸之路”上，“敦煌”以我国古代人民惊人的智慧，在“丝绸之路”上创造了一个光彩夺目的经济与文化繁盛为一体的地带，创造出一条为后人铭记历史的美丽丝带。

敦煌的莫高窟则是镶嵌在这条丝带上的一颗明珠，至今保存着十六国（北魏、西魏、北周）、隋、唐、五代、宋、西夏、元等十个朝代（336—1363）的佛教石窟。窟内壁画达4500余平方米，彩塑2000余尊，唐、宋时期的檐木结构建筑五座，是世界上现存规模最大、历代延续最完整的佛教艺术宝库，融合了佛教艺术和西域文化并产生了广泛的影响。在壁画的佛教故事中又反映了历代社会生活、民俗的场面，并生动地描绘了各时代不同风格的山川、交通、建筑、人物、服装、音乐、舞蹈、动物、树木、花卉等，成为极为生动的艺术素材及历史资料，从中可以看到生动的历代艺术风格的演变，其中各类装饰图案在壁画、彩塑中也是相当重要的组成部分。

装饰图案最多的是窟顶的藻井、平棋、人字披、佛尊的背光、龕楣、华盖、莲座、服饰、佩饰、边饰（壁画分割的边饰）、地毯、供器、地砖等，装饰内容多以各类花——莲花（出污泥而不染）、忍冬草、宝相花、卷草等赋予吉祥而美丽的含义，还有以云纹、火焰纹、水纹等各种形式为装饰的。走进洞窟便能看见壁画、彩塑和以各种内容相配相成的装饰图案，这些造就了历代丰富完美的艺术殿堂，也再现了当时“丝绸之路”与西域各国进行文化交流所产生的影响（如莫高窟隋代图案启用波斯常用的连珠纹）。

敦煌的装饰图案也成为我终生学习、研究、应用、衍生发展的重要课题。

我在少年时代（1943年）便跟随父母（常书鸿、陈芝秀）在敦煌莫高窟开始了特殊的学习历程，跟着前辈们在洞窟内学习临摹壁画，练就了临摹的“童子功”。

1951年，我有缘在父亲的影响下，在北京清华大学营建系的梁思成、林徽因身边，接受传统工艺美术发展设计的启蒙学习，后来为开发北京景泰蓝的新设计，又与敦煌图案元素相融合，从此开启了我终生从事装饰设计和教学的事业。

1956年，中央工艺美术学院成立，在前辈们的带领下，我于1958年得到参加首都组建“十大建筑”之人民大会堂的建筑装饰设计的机会。我向建筑工程师们学习，把敦煌的装饰图案元素，以“古为今用、洋为中用”的设计理念，结合时代的需求，配合建筑结构、比例、材料等综合设计运用其中。人民大会堂外主面的建筑门楣和台阶立柱是以传统的装饰图案形式配以琉璃瓦和石雕组成的，而宴会厅的天顶装饰图案是以照明、通风口统一组合成完美的形式和不同材质，利用敦

煌图案中多样的花型组合而成的。60年后的今天，它们依然保持着光彩，秉持着当年周恩来总理提出的“民族的、科学的、大众的”设计宗旨。

我在中央工艺美院的几十年一直任教装饰设计、图案基础课，在此过程中，我在老前辈庞薰琑、雷圭元、陈叔亮、张仃等诸位先生的引领下，不断地探索、实践。随着人民的衣、食、住、行各方面发展设计的需求，我必须要从艺术的“源与流”，吸纳传统文化的脉络及大自然中千姿百态的花卉之美，来设计人民生活发展所需的装饰形态和内容。“花”是大自然赐予人间的丰富色彩，是众生百态的源流，由此我也离不开用花卉写生来完善我的装饰设计的创意，花卉为我的设计提供了真、善、美纯朴的造型灵感，也促进了我以不同的工艺技法、工匠精神装点人们的生活。共享传统与大自然之美，成为我的装饰图案设计和教学不可缺少的基本功夫，装饰设计的宗旨。

最后，再次感谢中国美术馆、清华大学举办“花开敦煌”展，还要多谢薪火相传文化艺术公司黄炫梓女士的大力支持、协助，以及敦煌研究院、北京珐琅厂、皇锦公司、清华大学出版社等单位及我的“敦煌图案研究”团队，诸多朋友为展览提供了作品。

我们将沿着“丝绸之路”和历史轨迹，选择、发展、创新、衍生，创造“铭记历史，不忘初心”的新梦想！为了表示感谢，我将捐赠15岁时临摹的172窟盛唐《观无量寿经变》及其他包括花卉在内的作品共计24幅，交由中国美术馆永久收藏。

谢谢大家！

常沙娜
2017年3月8日

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国家美术作品收藏和捐赠奖励项目
中国美术馆捐赠与收藏系列展

花开敦煌
20 世纪中国艺术名家

常沙娜

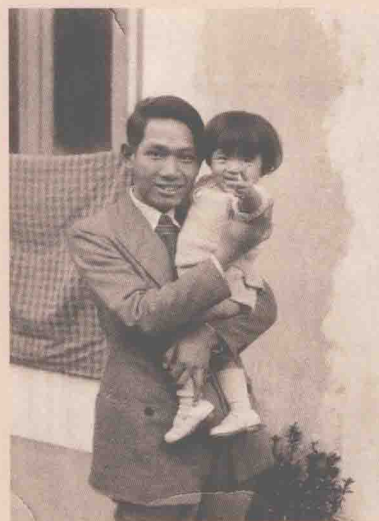
守望
Staying True to Art



常书鸿作
沙娜像

油画
46cm × 38cm
1935

法国蓬皮杜国家艺术和文化中心藏



王临乙爸爸在寓所阳台抱着常沙娜。



1931年，在法国里昂出生的常沙娜。



出生数月后的沙娜，衣服都是妈妈陈芝秀亲手做的。



在阳台上玩耍的常沙娜。



吕斯百爸爸在窗口逗常沙娜玩。

我的名字不只是一个称谓，它还是一种隐喻和暗示，甚至会潜移默化地影响我的一生。

——常沙娜

1931年3月26日，常沙娜生于法国里昂。她的父亲常书鸿、母亲陈芝秀都是中国20世纪早期的留法艺术家。她的名字来自于里昂当地的一条河流“La Saône”，后译为中文“沙娜”，是为了纪念她的出生地和父母留法经历而取的。

在法国蓬皮杜国家艺术和文化中心收藏有常书鸿先生为她所作的一幅《沙娜像》，这便是父亲笔下的女儿形象。