

与历史同行

—— 中央美术学院的艺术追求

罗中艺题



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四川美术学院第四届学术委员会科研项目：

《与历史同行——四川美术学院的艺术追求》

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（秘书：钟飙）

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三卷 罗彪 冯石 四卷 蒋翠 张慧颖

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编纂说明

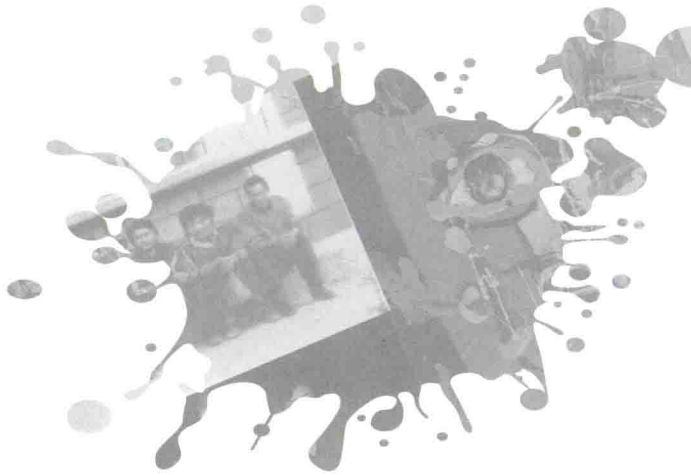
2003年，为了在全国艺术院校第一批本科教学评估中，充分介绍四川美术学院的艺术创作，由院第四届学术委员会申报立项，决定编纂《与历史同行——四川美术学院的艺术追求》大型图文画册，但因时间仓促而未果。后来又作为博士点申报工作的科研项目再次提上议事日程，也因为有关申报方式的改变，没有在指定时间完成。不过，以上种种缘由使本书写作有了比较充裕的时间，其实对提高本书学术质量和写作水平反而是好事。

本书是一个集体写作项目，人员构成分为三个层次：一是组织委员会，主要由学院领导构成，任务是认可立项，负责最后审定项目；二是写作班子，由主编和各分册撰稿人构成，主要负责书稿写作、修改以及图文编排，直至最后完成，为本书著作权人；三是审读班子，由学术委员会确认的各专业教授构

成，主要负责审读书稿，提出写作建议并指导作者收集资料。因为是学术委员会项目，故所有学术委员列名参与。

成书过程中，编辑委员会曾进行过十多次专门研讨和数十次个别交流，并数次在学术委员会上汇报进展情况、征求写作意见并形成会议纪要。

由于本书撰稿人绝大多数是学院青年教师，每个人都有较重的工作任务或教学任务，而且还有出国、修学等不能耽误之事，只能挤出时间进行写作。而发掘、梳理、分析七十年来四川美术学院的艺术创作状况并作出客观评价，并非易事。本书写作提纲及各卷章节由主编提出，写作过程中曾由主编五次调整写作提纲和各卷目录，三次对书稿图文进行较大幅度的改动。基本完稿后，则由撰稿人配合设计人员编排成书，主编逐册调整并专



门组织研究生校对，然后根据本书所涉各主要系科整理的创作图文资料再度修订调整，做成样书供学院领导审定，最后交由出版社正式出版。原则上本书所录图文资料于2009年12月31日截止。

本书共有六卷，1—4卷主要描述造型艺术的创作状况，因建校早期阶段很难细分，故包括工艺美术在内。其分卷依据是重要的历史节点：一为建院前后，一为“文革”前后，一为1989年前后。五卷为艺术设计卷，包括了工艺美术和设计艺术两方面，同时也是两个历史阶段的内容，其工艺部分和一卷内容有所交叉，可以互相参阅。六卷则为学院概况卷，介绍学院各方面的基本情况，其中的统计目录为本书专门编纂，具有历史钩沉价值。本书以时间线索展现四川美院历史经历，重点突显艺术创作成果及其文化语境。每一卷设置的专题，乃是

特别具有全国影响及国际声誉的亮点，这种点线面结合的编纂方式，使本书同时具有翻阅与细读之便。

四川美术学院七十年来的风雨历程特别是艺术创作，是中国现当代美术史写作的典型案例，从中可以见证四川美院在特殊的地域环境、人文生态、历史传统中逐步形成的艺术追求，而这正是四川美院艺术创作成就的灵魂所在。

感谢为本书提供信息、资料、咨询和写作意见的院内外人士，感谢为本书立项、研讨、写作、审读、修改、编排、设计、校对、出版付出辛勤劳动的所有工作人员。

感谢在任院长罗中立为本书题写书名。

编者

2009年12月31日

Codification Explanation

In 2003 the first group of national art academies in the Undergraduate Teaching Assessment was fully informed about the Sichuan Fine Art Institute in the arts. The fourth School of the Academic Committee decided to compile a set of large graphic albums “growing up with the history ——the pursuit of art of the Sichuan Fine Art Institute” and because time was so short it was considered unsuccessful. Later, they wanted to create a doctoral degree program for the students to do research projects, the group seriously talked about the project again and because of changes in the way things were declared, there was no specified time for its completion. However, the above reasons to write this book have given ample time to improve the academic quality of this book, and the level of writing would be enhanced as well.

This set of books is a collective writing project which the composition is divided into three levels: the first is the organizing committee, led mainly by the Institute for the composition which creates the task for a recognized establishment and the task of finalizing the project; second is the writing team with the editor and writers working on the composition (who are copyright owners) that is mainly

responsible for the manuscript writing as well as modifying the graphic layout until at last it is completed; third is the reading groups which are identified by the Academic Committee and the professor who is working on various professional compositions will mainly be responsible for reading the manuscripts, put forward recommendations and guidance in the written form to collect all of the data. As for this being the academic committee projects, all the academic members have participated in the column.

The book process by the editorial committee has taken more than a dozen specialized discussions and dozens of individual exchanges in addition to several reports on the academic progress of the Commission by soliciting written comments and the formation of the meeting minutes.

Most of these writers are young teachers working in our institute, each of them are busy with teaching or studying, so they have to take time out of their schedules to finish it. However, to find, to organize, to analyze the last 70 years of art which was made by the teachers and students in our institute is really a hard job. It is the chief editor of the book that presented the outline and each chapter of the contents; he also adjusted the outline and

the contents for five times, and largely changed the script and the pictures three times. After finishing the manuscripts, the writers and designers will have to compile the books, and the chief-editor will readjust each book and then the post-graduates will finish proofreading the manuscripts. Then we will send them to the publisher to get published after the leaders finish reading the sample copies. In principle, all the pictures and the articles of the volumes are finished before December 31, 2009.

The whole set of books are divided into six parts, which book I-IV describe the works of figurative art, the evidence of the division and is based on the historical changes: the effects before and after the founding of the institute, the Culture Revolution, and 1989. Book V is about the design which includes the "arts and crafts" and design aspects of the arts while it contains two different historical periods. Book VI is the overview of the books which introduces the general situation of the institute. But the main content is especially for the books, because it has historical value. The book time line will show the historical experiences of the Sichuan Fine Art Institute as well as the focus on the outcome of the emergent artistic creativity and its cultural context.

Each topic is especially set for the books because they are so influential in home and abroad. The books are easily either read or scanned by the way they are written.

In the special geographic environment, human ecology and the historical tradition, the Sichuan Fine Art Institute gradually developed its artistic reputation through the seventy years of the pursuit of artistic value. They are the typical cases for Chinese contemporary art history writings, which is exactly the soul of the Sichuan Fine Art Institute artistic achievements.

We highly appreciate those people who offered us with information and written opinions. We are also grateful to all the staff whose hard work on these books provided the discussions, written work, reading, modification, layout, design and proofreading to help complete this project of books.

Thanks to the President Luo Zhongli for autographing the title for these books.

Editor

12-31-2009