

館長序

美術教育是增進人類精神生活、培養美感情操及發展健全品格的重要歷程。民國初年蔡元培先生任教育總長時，提倡美育，主張以美育代宗教，教育宗旨強調「以美感教育完成其道德」，一時之間激起美術、音樂、戲劇等之蓬勃發展，奠定了我國藝術教育發展良好的基礎。在美術教育方面，除在中小學校正式設有美術課程，大學校院設有美術系科外，並設立美術專科學校，以培育美術專門人才。教育部爲了提倡藝術教育，鼓勵美術創作，充實精神生活，提高國民素質，自民國16年（1927年）政府定都南京後，即開始籌辦全國美術展覽會（以下簡稱全國美展或國展）；民國18年（1929年）3月，第一屆全國美展在上海揭幕，藉由全民之參與，希望達成全民美育之目標。

第二屆全國美展於民國26年（1937年）4月，在南京新建的中央美術館展出，並頒布全國美展之規章，明定每二至三年舉辦一次；第三屆於民國31年抗戰最艱苦的階段，仍於陪都重慶國立中央圖書館舉辦。歷屆全國美展皆由教育部部長擔任會長，政府重視美術教育的情形可見一斑。政府遷臺後，爲繼續推展美術教育，特於民國46年（1957年）3月創設「國立臺灣藝術館」（國立臺灣藝術教育館之前身），命即籌辦第四屆全國美展，同年9月開幕展出；第五屆於民國54年（1965年）爲配合 國父百年誕辰等紀念活動，由國立歷史博物館組織籌委會辦理；民國60年（1971年）第六屆起迄今第十七屆全國美展，均由「國立臺灣藝術教育館」承辦。

回顧前五屆全國美展，因時局不穩，未有作品圖錄及專刊完整留存，所餘資料記載不全，首三屆作品目錄亦不完整，惟透過學術研究專文、教育部公報、教育年鑑等資料一窺當時盛況；第六屆起始編印專輯畫冊流傳海內外，自始紀錄得以保存。展出作品自第五屆起，分爲邀請名家與自由參展兩大主軸，實爲全國美展一大特色。前者爲成名美術家，作品顯示當代創作的水準，無比賽之性質；後者多屬青年新進，作品顯示新生狀態，有比賽性質，凡獲得各類前三名者，除致贈優厚獎金外，並頒發「金龍獎」乙座。「金龍獎」自第十一屆起命名設立並頒發獎座，其造型係用一條矯健的幼龍，顯示獲獎者已嶄露頭角，象徵具有無限的發展潛力。

全國美展不但設有各類獎項，鼓勵青年創作，尤其名家的邀展廣泛羅致了國內傑出藝術家提供作品展出，除了宣示這項展出的歷史意義，宏揚傳統，更創立現代藝術風貌。因此，每一屆的展覽成果，均代表顯示了美術發展當階段的特色與發展里程碑。歷屆展出作品具體反映了各時代美術創作與國家、社會、文化與教育發展之關聯軌跡及美術史的風格演進。本館爲了留下歷史痕跡及保存珍貴資料，特編印本概覽，希望作爲美術教育發展史研究之重要史料，使其具有提供教學、研究、參考、運用的價值及功能，並可樹立藝術教育之典範學習。

本館自第六屆承辦全國美展以來，群策群力，兢兢業業，期以完整的規劃與籌備，務必使每次展出順利達成使命。本館曾於民國76年（1987年）6月編印《歷屆全國美展概覽1～11屆》一書，得以一窺前輩兢兢業業的籌辦精神，書中尤其將前五屆散見各卷鑑的資料予以歸納紀錄，由於斷簡殘編、搜羅匪易，此書倍覺珍貴。去年底（民國94年，2005年）於第十七屆全國美展圓滿結束後，本館考量為使未來本展的籌畫方向重新調整，有感回顧歷史演替、增補第十二屆迄今美展史料之需要，於是責成編輯小組，歷經兩次編輯工作會議，研議敲定本書之編輯體例，除了將舉行依據、組織概況、實際籌辦情形加以整理並列外，附錄中更特別匯錄歷屆前三名至前五名得獎作品圖版，將評審委員撰寫之作品評語附註於旁，在圖文對照下，更有助於讀者賞析並參考理解評審之審美觀點。

本書資料量大龐雜，打字編輯校對工作相對繁瑣，在館內人力不足狀況下，特別感謝志工朋友長期義務辛勤，協助各項打字校對工作的默默付出。本館今後仍將持續匯聚並增進各界對全國美展的向心力，使美術界人士以參與本展為榮，並期盼本書之出版可以豐富我們教育文化藝術園地的耕耘成果，並為時代留下前人努力的見證。

國立臺灣藝術教育館館長



謹識

Foreword

Aesthetics education is an important element in enhancing spiritual life, nurturing aesthetic tastes and fostering sound character. Tsai Yuan-Pei, the Minister of Education of the Republic of China in its early days, promoted aesthetics education advocating that aesthetics education should replace religious instruction. He argued that the purpose of aesthetics education is to complete the cultivation of character. The promotion of aesthetics education sparked the burgeoning development of art, music and drama, therefore a solid foundation for national arts education was established. In addition to arts education courses in the elementary and secondary schools, there were departments and faculties of arts in colleges and universities. Junior colleges dedicating to arts education were also established to nurture art talents. In order to promote arts education, encourage artistic creations, enrich spiritual life and enhance the culturalization, the Ministry of Education initiated the National Art Exhibition of the Republic of China ("the National Art Exhibition") in 1927, after the government relocated in Nanjing. In March 1929, the 1st National Art Exhibition launched in Shanghai hoping to rank aesthetics education on a national scale by inviting the participation of the citizens.

The 2nd National Art Exhibition was held in the newly established National Central Art Museum in Nanjing in April 1937. The articles of incorporation for the National Art Exhibition were issued, and according to them, the National Art Exhibition would be held every two or three years. In 1942, the most difficult time during the Sino-Japanese War, the 3rd National Art Exhibition was held in the Central Library in the sub-capital, Chongqing. The Chairman of the National Art Exhibition has always been the Minister of Education, an indication of the government's emphasis on arts education.

After the government of the Republic of China moved to Taiwan, the National Taiwan Arts Center (the predecessor of National Taiwan Arts Education Center) was established in March 1957, to take charge of the 4th National Art Exhibition in September 1957. In 1965, the National Museum of History organized the 5th National Art Exhibition, as part of the celebrations for the Centennial of Dr. Sun Yat-Sen's birthday. The 6th to the 17th National Art Exhibitions, from 1971 up to now, were all organized by the National Taiwan Arts Education Center.

No portfolio was published for any of the first five National Art Exhibitions, and there was no photographic records left of any of the winning works. No data from the first three National Art Exhibitions remained, not even a catalogue. We can only have a glimpse of these spectacular events at that time through academic research papers, the gazettes issued by the Ministry of Education, and the Education Yearbook.

From the 6th National Art Exhibition onward, the winning works were compiled into a portfolio edition to be distributed to domestic and overseas markets. In this way, the records of these Exhibitions have been passed down. Since the 5th National Art Exhibition, the Exhibition has been divided into two streams: masters and rising stars, which is in fact a distinct characteristic. The former stream is not a contest but rather a forum for established artists, whose works demonstrate the standards of contemporary art. The latter stream is a contest for up-and-coming artists whose works indicate the future standards of contemporary art. The top three winners, in addition to handsome scholarships, are awarded Golden Dragon trophies, which came into being at the 11th National Art Exhibition. It is a vibrant young dragon, a symbol of promising talents on the part of the winners.

There is a wide range of categories for the National Art Exhibition. The young people are encouraged to exercise their creativity. The Exhibition also serves as a showcase for outstanding domestic artists. The National Art Exhibition does not only preserve the heritage of traditional artistic creations, but also present the vision of modern arts. Therefore, each Exhibition is a milestone for each stage of artistic development, as it reflects the artistic connections to the nation, society, culture and education of that period, as well as how art history has evolved. The National Taiwan Arts Education Center compiled this introduction booklet, as a treasury of art history, in order to keep an important record for future studies of arts education development. This booklet aims to provide value and serve in teaching, research, reference and utilization. It sets out a learning model for arts education.

Since we started to organize the 6th National Art Exhibition, we have spared no efforts in ensuring thorough planning and detailed executions of tasks. In June 1987, the National Taiwan Arts Education Center presented a "An Overview of the 1st to 11th National Art Exhibitions" to acknowledge the dedication of our predecessors. In this book, a record of all the volumes of data scattered around for the previous five exhibitions was structured and presented. As such data was widely scattered and hard to find, the compilation of this book was a very worthy cause. At the end of 2005, after the success of the 17th National Art Exhibition, we decided to supplement our previous efforts by collating all the data from the 12th National Art Exhibition. Such efforts would serve us as a vehicle for rethinking future directions and reviewing past developments. An editing committee was thus established. After two working meetings, the style and format of the book were decided. In addition to organizing all the data regarding the contents, organizations and implementations, the book contains an appendix of the pictures of all the top three to top five winning pieces of each Exhibition. Comments from the judges are noted down. The juxtaposition of the picture and texts would help the readers better appreciate the beauty of works and understand the aesthetics standards of the judges.

The data involved in the compilation of this book was massive, and the workload in typing, editing and proofreading was very demanding. We appreciate the long-term efforts of volunteer workers who assisted us every step of the way. We will continue to generate the momentum for the National Art Exhibition by consolidating efforts from different fields, so that all the artists can take pride in being part of it. We hope that the publication of this book reflects the fruits of our efforts in education, culture and art, as well as constitutes the memorial of past generations.

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Director General

National Taiwan Arts Education Center