

靜風穆氣 高山仰止



邱煥堂與吳進風合影。  
Huan-Tang Chiu and Chin-Fong Wu.

吳故館長進風的噩耗傳來，內人與我震驚不已。我一心希望他像歌劇男高音卡勒拉斯（Jose Carreras）那樣戰勝癌症，繼續他輝煌的人生。二〇〇〇年陶博館開幕前我們在現場組織公共藝術《禧門》遭遇多重困難，吳館長盡力提供協助。開館後我幫館方做過一些中譯英的工作，參加過多次會議，擔任過多次評審，也多次帶領親朋去參觀，有一陣子我走訪陶博館的頻率幾乎是客語所謂「行灶下」（走廚房）。也因此與吳館長相見甚頻，常聽他暢談對陶博館的規劃與抱負。多年來我因哮喘，在陶藝製作上每週力不從心，就欽羨吳館長年輕活力，前途似錦，想不到……

陶藝創作、兒童陶藝教學、主持陶博館業務，三項工作中要做好任何一項，已屬難能可貴。後二者眾人已蒙其惠，已享其澤，在此不必贅言，茲就其陶作略述一二。

吳進風的陶藝作品一九八八至九一年連續得了四個獎，其中包括第十八屆臺北市美展第一名。這些力作——

邱煥堂 / 資深陶藝家

「大地之晨」系列——是高温陶（炆器），具有高度的繪畫性，淡雅的鈷藍與最低限的符號保留陶瓷樸拙的質感，呈現大地朦朧的美。「痕跡」系列同樣地呈現作者對大自然的心領神會，簡約的繩紋凍結時光的流逝或萬物成長的過程，這些高雅而抽象的圖紋或許不必過度解讀，就請大家直覺鑑賞吧。

在陶博館展覽預備室所見其他眾多作品，除了幾件拉坯成形的豐滿陶罐，全是徒手成形的具象形塑或兼具實用的陶瓶或花器。「古琴」系列類似月琴的樂器反映作者對鄉土文化的熱愛與執著。純粹造型如「土地的沈思」系列同樣地顯現他對大地深沈而誠摯的情感。這些四邊梯形的「山」系列，以木條拍擊整形而成的韻律感，在變化中求統一。吳進風曾在貢寮的小學執教多年，當地亂中有序的濱海奇觀，如豆腐岩或含鐵風化岩，可能是他靈感的來源。這一系列作品沒有華麗的釉飾，柴燒的落灰留下粗獷的肌理。的確，遍佈於全部作品的拙趣在此顯示作者返璞歸真，崇尚自然，

吳進風於北新國小陶藝教室中的創作情形。  
(約1992年以後)

Chin-Fong Wu is working in the ceramics studio in Beishin Elementary School, after 1992.



Silent Wind, Withhold Admirations

Huan-Tang Chiu Senior Ceramist

My wife and I were shocked when we heard the sad news that Director Chin-Fong Wu recently passed away. I had hoped, with all my heart, that he would beat the leukemia, like operatic tenor Jose Carreras, but it was not to be.

I recall fondly how in 2000, before the official opening of the Taipei County Yingge Ceramics Museum, we set about organizing a public art "The Millennium Gate" on the site only to be best by difficulties and that Director Wu did everything in his power to assist. After the museum opened, I helped out with some translation work from Chinese to English and attended many meetings. I was also chosen to serve on several jury panels and took many close friends to visit the museum. There was a period when, as the Hakka say, I spent more time at the museum than in my own kitchen. As a result, I saw a great deal of Director Wu and he frequently chatted about his plans and aspirations for the future. Having been an asthma sufferer for many years, I often found my ability unequal to my ambition and I was on occasion more than a little envious of Director Wu's seemingly endless reserves of energy and the brilliant career he had before him. And yet...

Being successful in just one of the fields of ceramic art, child ceramic education or running a ceramics museum is difficult,

making a mark in all three as Director Wu did is nearly impossible. Others have already addressed the last two items at some length, so I would like to briefly discuss his contribution to ceramic art.

From 1988-91 Chin-Fong Wu's ceramic artworks won four different awards, including first prize at the 18th Taipei Arts Competition. The pieces in the "Dawn of the Grand Terrain" series, were high-temperature fired clay (stoneware), highly painterly using a simple and elegant cobalt blue with a minimum of symbols to retain the unadorned texture of the pottery and thereby highlighting natural beauty. The "Passages" series similarly focused on the artist's tacit understanding of nature. The slight cord pattern freezes the passing of time or the process by which all living things grow. In the same way, the highly refined and abstract decorations should not be over interpreted but rather appreciated instinctively.

In the ceramics museum's preparatory room I saw many other pieces. Other than the full and round ceramic jars made by wheel throwing, the rest were representational hand-thrown works or practical ceramic bottles and flower vases. In the "Chinese Mandolin Series" the musical instrument resembling a Yue Chin-Chinese Mandolin, and reflects the artist's devotion to local culture. Pure forms such

憧憬原始的氣質。這種原始趣味也見諸他「紅土」系列上的線刻符號，是原始藝術的共同語彙——從蘭嶼木舟上的人形或鋸齒圖紋，到澳洲石壁上的繪畫，到美國可羅拉多州石屋部落印地安人（Pueblo Indians）所留下的岩洞藝術。

吳進風唯一一批鮮豔的作品見於二〇〇二至〇三年他在臺華窯所作的彩繪。那是館務百忙中唯一可以滿足他創作慾的途徑。現成的坯體與釉料，加上有人代燒，製作起來比較輕鬆。他與鄭善禧教授作伙繪製花卉鳥禽游魚。其中《雙柿》小瓷盤前面書著「紅柿上市，大吉大利」，後面卻寫著「當了館長才瞭解養家糊口不容易」。如果後者反映吳館長的心聲，前者是鶯歌文化與商機的寫照。陶博館與其競業的團隊在他帶領下，直接、間接地促進鶯歌的繁榮，進而把臺灣的陶藝帶上國際文化舞臺上。



吳進風1996年赴美國加州國際陶藝創作營的創作情形。  
Chin-Fong Wu creates works in the international Ceramics Workshop, California, U.S.A., 1996.

加上金瓜石黃金博物園區的規劃，吳前館長付出太多。吳夫人潘美齡說她永遠敞開雙臂歡迎館長歸隊，「回到創作的環境，一塊經營自己的東西」。如今事與願違，不禁令人唏噓，但是上述館長光榮的事跡，多少可以告慰。

吳前館長發病前某日，在陶博館長廊對我與內人說：「邱老師，希望您給我一份榮譽，為您舉辦一個回顧展。」這是我倆所聽過的最感動、最感激的一句話。在這以前他已多次邀我，也單獨促請我內人（施乃月）遊說我辦個回顧展。回顧展身前身後都可以辦。想不到先辦他的，而且是身後。我拖著一個病弱的老殼，只能量力而為。希望我活著有朝一日真能辦一場回顧展，告慰他在天之靈。

as those in the "Contemplation of the Earth" series show Director Wu's profound and sincere feelings for the world we live. The Mountain series, with their four staggered extending sides possess a rhythm that comes from the flattened and shaped using a wooden paddle, seeking uniformity or unity in change. Director Wu taught Kungliao's elementary schools for many years, and it was there he derived inspiration from the amazing coastal scenery, identifying order in chaos through natural phenomena like Tofu rocks formations and weathered rocks and metal. These works have no decorative glaze and the wood firing method employed leaves behind a rough textured finish. Certainly, one of the most interesting things about these pieces is the way they highlight the artist's return to basics, reverence for nature and longing for things primitive or original. Such appeal is also evident in the carved linear symbols of Wu's "Red Earth Series", a language shared in primitive art the world over - from the human shapes and zig-zag patterns on wooden boats in Orchid Island to wall paintings in Australia and cave art left behind by the Pueblo Indians of Colorado.

Chin-Fong Wu's only collection of colorful pieces are the paintings he did whilst at Taihua Pottery Co., Ltd. in 2002-03. At the time, he was often busy with museum business and that helped to satisfy his creative passions. In contrast, producing pieces from prepared clay and glaze with other people firing the finished work is altogether more laid back. Together with professor Shan-Hsi Cheng, Wu produced paintings of flowers, birds and fish. On the front of one of these, a small ceramic bowl entitled "Double Persimmons," is the

inscription: "Red persimmons on shelf, fortune and wealth arrive." On the back it reads: "As I become a director, I began to realize the difficulty of making the ends meet." If this latter statement is heartfelt, then the former is a testament to Yingge culture and business opportunities. Under the leadership of Director Wu, the Taipei County Yingge Ceramics Museum and its professional staff have worked both directly and indirectly to promote the prosperity of Yingge Town and in so doing introduced Taiwanese ceramic art to a much larger international audience.

With his active participation in the planning of the new Jinguashi Gold Geological Park, Director Wu was very busy. His wife, Mei-Ling Pan was always there to welcome him back home, "a return to a creative environment where we could both do our own thing." The fact that is no longer possible is a misfortune, but Director Wu's many achievements in his lifetime should be a matter of great satisfaction and lasting pride.

A few days before he fell ill, I was talking to Director Wu in the main hallway at Yingge Ceramics Museum and he said to me: "Teacher Chiu, I would be honored if you would let me organize a retrospective exhibition for you." In the past he had tried to persuade me hold a solo exhibition and even enrolled my wife (Nai-Yue Shih) in the cause. I never imagined for one moment that I would be involved in the organization of a retrospective in memory of Director Wu. Although I am old and infirm I still hope that one-day I will have my own retrospective, as a personal way of saying thank you to a dear friend and colleague.