

力去經營一家貿易公司，他的公司能歷經40年而屹立不搖，乃是他把公司建立在「愛」的基礎上，他是一位有情有義的人，待人如己，把員工當作自己的家人。在富義公司擔任會計工作，也是最早的職員林素真回憶說，因為她完全沒有經驗，公司的第一張訂單，竟然因為她寫錯了押匯的金額造成公司不賺反賠，當時她非常自責地哭了起來，結果老闆陳實涵不但沒有責怪她，反而花錢請她到民生西路的波麗露餐廳去吃一頓豐盛的晚餐，以鼓勵代替責備的作法，令她感動不已。

陳實涵先生在百忙當中，還撥出寶貴的時間教員工英日語及陶藝，他的行事風格令大家心悅誠服。夫人詹淑蘭女士回憶說，陳實涵曾言，全體員工的生計來自於公司，讓公司永續經營是一種責任，員工愈多，責任就愈重。陳實涵先生這種「我為人人」的情操實在令人感佩！

中華民國陶藝協會在他的領導之下，短短4年，成就非凡。他促成了1993年10月中華民國第一屆陶藝節及會員聯展，在國父紀念館盛大舉行；策畫「陶之采衣」陶藝展，參與臺南縣舉辦的南瀛國際民俗藝術節系列活動。為了提升國內陶瓷藝術的水準，他促成了陶藝協會經常性地舉辦國內外陶藝名家在北、中、南部巡迴示範演講，如美國加州陶藝教授培德·柯萊蒲（Patrick Shia Crabb）所帶來的陶藝新觀念，影響國內陶藝界至深且巨。

此外，《臺灣陶藝網》與新聞局評為優良刊物的《陶訊》都在他的任內完成，這兩種會內媒體的推出，除了提供陶藝新知外，替會員的聯繫建立一個管道，讓全國會員不分南北，能藉此得以相知、相惜、相提攜。不到四年，會員人數暴增到350人，成績斐然。此外，他還每年以龐大的金額捐款給陶藝協會，國外的貴賓來訪時，也都是由他接待請客，他對陶藝界無私的奉獻，令

人懷念至今！

陳實涵先生先我們而去，雖萬般不捨，但他一生的言行立下我們大家的榜樣，似乎在告訴我們，生命的尊嚴不在於活得長，而是活得有價值。認真過完每一天，認真做每一件事，用愛讓我們的生命活得更美麗。



陳實涵（右）與李亮一（左）合影  
Shih-Han Chen(right) and Leo Lee(left).

## The Shih-Han Chen I Know

Curator / Leo Lee

The first time I met Mr. Shih-Han Chen, around 1975, was because he had found the original form for a small bronze relief that I had done for him. At the time I didn't know him well at all—I only knew that he was the boss of a trading firm—and I was still a junior high art teacher. Later on, both of us happened to go the ceramics route. Although we studied under different teachers, our relationship naturally became closer because we both lived in the “ceramics” family. Mr. Chen was a very kindhearted person. To help people working in ceramics to obtain the equipment and materials they needed quickly, his company, Friendly Manufacturers Corporation, added a Ceramic Arts Department in 1980 to serve fellow ceramists, and it really helped them shorten the path to success. At that time, I had just set up Tienmu Ceramics Studio, which takes as its mission the promotion of contemporary ceramics, so our

minds were both identically wrapped up with Taiwanese ceramics. We complemented and cherished each other. In 1992, he was elected chairman of the Chinese Ceramics Association Taiwan, and then he served two terms. In 1995, not long after I had returned to Taiwan after ten years' residence in the US, I received his invitation to work as the secretary-general for his group. Fortunately, the year I worked for the Ceramics Association, under his leadership, was a very precious year for me, because it would really be difficult in this life to encounter another person like him—someone so perfect and deserving of emulation.

Mr. Chen was tall and distinguished-looking. He dressed very neatly, and his modest and courteous demeanor let others feel that his great warmth and friendliness. In conversation, he revealed the refinements of an English gentleman, so he was a kind of "idol" figure that everyone liked to draw near. Besides having an enviable appearance, he was thoroughly talented in several areas. When he was young, he was skilled in various athletic activities and a champion in all kinds of ball sports. When he was at Tatung High School, he was the captain of its rugby team. After leaving school and entering society, he was most fond of golf. The fact that he had always been able to maintain his figure was related to his level of athletic activity.

Mr. Chen's language skills were also first-rate. He received five years' elementary education under the Japanese system, which laid his foundation in Japanese. Later on, because he constantly studied it on his own, his comprehensive Japanese skills were such that even Japanese people sighed that they didn't measure up to him. In the university, he majored in English and got excellent grades. His skill in these two languages must have been important factors in his success in managing a trading firm.

His high school rugby coach was an

important artist of the previous generation—the renowned painter Wan-Chuan Chang. Painters during that time could not make a living by selling their paintings, so Teacher Chang was quite poor, living on a meager salary. Thus Shih-Han Chen often invited his classmates to pool their resources in order to buy Teacher Chang's paintings and help him resolve his difficulties. His ability to perceive others' hidden needs was already quite apparent at a young age.

Given the instruction of a famous teacher plus natural artistic talent, Shih-Han Chen's passion and persistence in the arts were inevitable. While managing his trading firm, he was often without a teacher and had to learn how to sculpt things on his own, but his level of achievement was pretty good. In 1977, when he found out that Tao-Lin (Ceramic Forest) Studio was accepting students, he was delighted and immediately enrolled in Teacher Pao-Chia Lin's class. Most praiseworthy is the fact that none of his works are formed by simple throwing technique—all show his creative insights or concepts, without a trace of influence from his teacher. He was well aware that creativity provides the impetus and energy for human advancement, and that escaping tradition to open up new situations is precisely the way we should go in ceramics. This realization drove his near-mad passion for researching form, and the brush or pen never for a moment left his hand. He was constantly drawing sketches and recording his mental images. When he had time, he chose the sketches that satisfied him and sculpted the images into three-dimensional works. Now the number of his works may be said to fill mountains and valleys—a real marvel!

In 1996, I recommended to him that he take a one-week human figure drawing class in the studio of Teacher Wei-Chung Yang. He thought that there was no fast route to success, so he worked harder than others to learn and never



stopped trying to better himself. Within a short time, his lines and colors were extraordinarily distinctive and drew wide admiration from his painting friends. In the ten years afterward, he accumulated thousands of drawings, which is really quite moving. Shih-Han Chen had to have been a person who knew how to make good use of fragments of free time in order to generate such creative output.

Of course, having so many talents, Shih-Han Chen was even more able to manage a trading company. His company could be in steady operation for 40 years because he had built it on a foundation of "love." He was a person at once warm and righteous, treating others as he would be treated, and regarding staff as members of his own family. Su-Chen Lin, who works in accounting and is Friendly Manufacturers Corporation's earliest employee, recalls that due to inexperience she had written a figure incorrectly on a remittance for the company's first order, which caused the company to lose money on it. She was so upset with herself at the time that she started to cry. The outcome was that her boss did not blame her but instead invited her to a big meal at Bolero Restaurant on Minsheng W. Road, using the method of encouragement instead of scolding, which moved her no end.

Shih-Han Chen even set aside valuable time to teach his staff English, Japanese, and ceramics. His style of doing things won everyone's admiration. His wife, Shu-Lan Chan, recalls that he once said that since all the company's workers' livelihoods depend on the company, its long-term operation is a kind of responsibility, and the more the workers, the greater the responsibility. Mr. Chen's selfless devotion to others was truly admirable!

In only four years under his leadership, the Chinese Ceramics Association Taiwan accomplished many things. He successfully pushed for the 1st ROC Ceramics Festival and

a joint exhibition of Association members' work, which took place in grand style at the Sun Yat-Sen Memorial Hall. He organized the "Ceramics' Colorful Clothing" exhibition and was involved in the series of activities of the Nan Ying International Folklore Festival, held in Tainan County. To raise the level of ceramic art in Taiwan, he successfully pushed the Association to hold regular touring demonstrations and lectures by noted local and foreign ceramists that visited the north, central, and southern sections of Taiwan. The new concepts in ceramics brought by, for example, Patrick Shia Crabb, a noted ceramicist from California, had a tremendous, pervasive influence on the ceramics community in Taiwan.

In addition, the establishment of "Taiwan Ceramics Net" and Ceramics Quarterly, which the Government Information Office evaluated as an excellent periodical, were completed during his term. These two media outreach projects provided fresh information on ceramics to the public and provided a communication channel for Association members, so that no matter where they happened to be in Taiwan, they could always learn about, appreciate, and guide one another through it. In less than four years, membership exploded to 350 persons—a splendid accomplishment. In addition, each year he donated a vast sum of money to the Association, and whenever distinguished guests arrived to visit, it was up to him to greet them. His unselfish contributions to the ceramics community are still remembered!

Mr. Chen departed ahead of us, and although we could not bear to part with him, his words and actions through life set up for us a good model—as if he were telling us that "dignity in life" does not depend on living long but living worthily, that we are to pass each day and do each thing conscientiously, and that putting love into practice beautifies our lives.