

# 杜十三 (黃人和)

## TU Shih-San (HUANG Ren-Ho)

1950–2010

蕭麗虹 捐贈  
Donated by Margaret Shiu

杜十三本名黃人和，1950年生於臺灣南投，於師範大學化學系求學期間，輔修藝術。他寫詩、作畫，涉足設計、出版、劇場與表演，熱情十足且勇於開發和實驗各式新穎的展演形式，積極實踐不同藝術媒介的轉換及整合，前衛色彩濃厚，活躍於多重創作領域，為臺灣的現代風潮帶來許多火花。杜十三在2010年前往北京演講時，於旅途中逝世。

杜十三活躍於詩壇，曾出版多部詩集，風格多變，他撰寫藝文論述，同時也作畫不輟。1980年代開始，他將詩與繪畫結合創作，直至1990年代，他進一步將詩帶入裝置、表演、設計等更為廣闊的藝術範疇。由蕭麗虹捐贈的〈時間〉一作，是杜十三完成於1990年的創作計畫手稿，繪於紙上的圖式配合文字，呈現一個針對時間流動概念所發展出的裝置作品。手稿裡敘述的作品約6英尺高，涉及一座放置於木製圓盤上的金屬支架，支撐著疊起的磚塊與一個凍在冰塊裡的時鐘，遍布在金屬架、磚塊與冰塊裡的紙片上，寫的是一首名為「時間」的詩。當冰塊隨著時間流逝而逐漸融化成水，水將流經磚塊並帶著這首詩的片段來到底下的木製圓盤；原本的詩在此被拆解成散開的文字，漂浮在水面之上，留待觀者將它們重新組合。手稿並特別標註，這件作品運用了金、木、水、火、土等素材，呼應了東方古老哲學中組成的世界，並使萬物得以運行生滅的五行觀念。

對於杜十三而言，藝術是人類面對變動的環境之下，尋求諧和之道所採取的積極行動；而創作是藝術家在個人與大環境之間，以獨特而且能夠喚起他人共鳴的手法，實踐個人所認知的諧和之道或是美學理念的成果。將文字組成的詩與圖像性的藝術並置於創作之中，一直是他獨特的創作路徑。他認為生命是跟隨時間流動的經驗，時間卻是不可見、無從觸碰也無法捕捉的。在〈時間〉這件藝術計畫裡，杜十三嘗試以具體可見的物質傳達他個人關於時間的思考，他將書寫於紙上的詩，置入裝置作品之中，使得詩性以具體的物質形式進入藝術。當詩本身透過冰化成水的過程，經歷拆解、流動、漂浮於水面，前一首詩已然隨著時間消散，卻同時開啟了誕生新詩篇的可能性，彰顯了時間帶來消亡，同時也啟動重生的力量。(郭怡孜)

Born in 1950 in Tainan, Taiwan, Huang Ren-Ho used the pen name Tu Shih-San. He studied in the Department of Chemistry and minored in art at National Taiwan Normal University. Over the course of his life, he wrote poetry, painted, dabbled in design, publishing, theater, and performance. By courageously developing and experimenting with various new exhibition and performance formats, and actively integrating different art media and pronounced avant-garde colors, Tu brought vitality to many art fields while sparking unrest in Taiwan's modern movement. Tu passed away in 2010 while traveling to Beijing to give a lecture.

Tu was active in poetry, explored various styles, published several poetry collections, wrote art theory, and painted. In the 1980s, he started combining his poems with his paintings until the 1990s, when he started integrating his poems with a broad range of forms including installation art, performance, and design. Margaret Shiu donated Tu's 1990 sketch *Time*, which includes both drawings and words and was the artist's plan for an installation based on the concept of passing time. The drawing lays out a plan for a six-foot tall brick and metal structure including a clock frozen in ice and sitting in a wooden basin. Small pieces of paper with words to his poem "Time" written on them would be spread over the metal, bricks, and throughout the ice, such that, as time elapsed and the ice melted, the words would be carried by water down the sides of the structure to the wooden basin. The words to the then disassembled poem would float on the water in a random fashion, leaving viewers to organize them in new ways. Notations in the drawing indicate the work would include the elements metal, wood, water, fire, and soil, which are, according to ancient Eastern philosophy, the elements composing the world as well as moving all things through the cycle of life and death.

Tu believed that art was humanity's active search for harmony in a changing environment, and artists make art between the individual and environment as a special way to find resonance with others while putting into practice the harmony that they know or as a result of their aesthetic concepts. Juxtaposing words organized into poetry and pictures in an artwork had been Tu's unique creative method all along. He thought that life was an experience of following the flow of time even though time is invisible and cannot be touched or caught. In his installation plan *Time*, Tu proposed using physical objects to express his thoughts about time, and inserting poetry written on paper into an artwork, thus turning poetry into physical objects. As the poem is subject to the processes of ice melting into water, being carried by flowing water, and then floating on water, it is disassembled over time, but then its words can be configured into new poems, thus showing that time brings both death and the possibility of rebirth. (Isabelle Kuo)

時間 Time

1995

簽字筆、紙 Marker on paper

50 x 21 cm

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