



Translated by Julie Chen

## Guide to Tien-lu Li 's Classic Hand Puppet Museum

**Location** :No.26, Zhibo Road, Zhibo Shanzhuang, Sanzhi Shiang, Taipei County 252, Taiwan (R.O.C.)

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<http://www.litienlu.org.tw/ltlweb/>

### Introduction : Tien-lu Li 's Classic Hand Puppet Museum

Tien-lu Li 's Classic Hand Puppet Museum was founded by International Hand Puppet Master Tien-lu Li who passed away in recent years. Master Li began to devote himself into Classic Hand Puppet of the age of fourteen, before a 60 year artistic career of performing puppetry, experiencing both the rise and fall of the traditional art. In 1978, Master Li firmly declared to retire from the professional touring band "Yi-Wan-Ran", setting his heart on the restoration of the traditional performing art of Hand Puppetry.

In 1996, Master Li had officially founded the "Cultural and Educational Foundation of the Tien-Lu Li Puppet Art". At the end of the same year, "The Museum of Tien-lu Li 's Classic Hand Puppet" which located in San-Chi, Taipei County, also opened. The hand puppets which had accompanied Master Li with were finally to be presented in front of us.

### Local Guide

The story of the origin of Traditional Hand Puppets begins with the legend

about a young man who went to the capital for the national government exam. He was Bin-Lin Liang from FuJian Province. During his travels, he dreamed about a god telling him that he already had 'fame' in his 'palms'; therefore, he thought that he might have been placed on top of the exam, but he failed the exam. After that, he wandered around the street disappointedly but came across a puppet show by chance. With the sudden inspiration, Liang changed



the structure of the puppet by putting one hand into the clothes of it, playing the puppet with graceful, poetic oral lines, in order to criticize the government of that time. Liang's performance was popular for the uniqueness which brought him fortune. Then he finally realized the god's words that the 'fame' was

indeed in his 'palm'. The saying that 'fame shines above the palm' was then spread from age to age. As for the god in Liang's dream, the legend has it that he could be "God of Drama", the Field General.



### **The Hand Puppet Display Hall**

As you enter, you can

see the lively 3D photograph of Master Li. These are also the puppet heads, helmets, customs, equipments, animal dolls and colored buildings here, and other special drama displays which are presented in random time schedule. We even have an ancient classical puppet in a hundred-year-old puppet cabinet.

### **The Performing Hall**

The hall can seat 100 visitors. Where

does the band? There's a brilliant colored building set which costs several hundred thousand. Beside, the hall which is equipped with projector, these are also places provided for hand puppet and instrument teaching, Do-it-yourself, meeting and holiday film shows.

### **Experiencing Section**

After seeing those beautiful works of art, it's time to take a rest

and test your knowledge about Hand Puppets. There are also some mini puppet games waiting for you!

### **Instrument Experiencing Section**

You can be noisy while visiting museum. This section

is the loudest place in the museum; there are mini gongs, big gongs, the single-sided drum and flat drum waiting for you. Remember to play them in the proper way, or you won't only harm the instrument, but also hear merely silence.

### **Hand Puppets Experiencing Section**

Have your fingers out of control? Get the wooden puppet in you palm, step on the back stage and move your puppet, you can also play good!



### **Puppets Experiencing Section**

Do you still

want more after the hand puppet show? Don't worry; we even have rare thread puppets here. You can count how many thread he has on his body, and try moving his arms and legs.

### **DIY Section**

There are crayon in different colors, use them as you want. Whatever which

characters you want to draw, just let out your creativity and color your own puppet!

### **Gift Department**

Tired? You can take a seat and have some dessert, and buy some souvenirs

after tea time. Do not forget, whatever you drink or eat or buy, there is always a discount based on your ticket price!

# Uncover the Mysteries of Slate Coffins

Translated by Ben Chang

Peinan Site had ever been a region of community that people inhabited 2,000 to 5,000 years ago. It had undergone from prosperity to declination, and was finally covered up with earth and became an underground relic of ancient times. About 100 years ago, that anthropologists discovered clusters of great stone pillars uncover the veil of mystery over Peinan Site stage by stage.

In 1980, the construction of the New Taitung East Line Railway Station caused damage to the underground relics, and thus drew the public attention. Archeologists undertake the excavation of this site over a long period of time. Among the relics excavated, the most spectacular excavation occurred in the large-scale discovery of burials with stone slates with which buried a great deal of exquisite funerary goods.

The amount of burials unearthed in Peinan Site is enormous, up to more than 2,000 so far. Except for few burials without funeral wares or with coffins that only surround the heads of the deceased, most burials are deposited in rectangular suitcase-like slate coffins. This is a quite important archaeological excavation.



## Infant Coffins

The coffins below 140 centimeters in length are called infant coffins whose form is similar to that of adult coffins. The structure is simpler, and the number and types of funerary goods are even less than those of adult coffins.

## Adult Coffins



Judging from the structure of slate coffins, it is presumed that the first step in the procedure for burial is to dig a coffin pit slated, sized to meet the figure of the deceased. Place remains and funerary goods into it afterwards. Erect slates fixed with clods of soil on all sides of the pit, and finally lay the lid on the coffin, filling and leveling up the hole in the ground. Therefore, we can learn the height of the dead from the size of slates.

## Double/Repeated Burial

If there had been buried more than one dead body per coffin, it is called repeated burial. It is conjectured that the dead buried together are family

members. This kind of slate coffins is much bigger than that of normal ones in capacity. There are mostly mortuary objects inside the coffins; however, the amount of mortuary objects in every slate coffin might vary with family classes to which they belong in their clan.

## **Coffins that stack up**

Due to the transportation over mountains, it is not easy to obtain materials of slate. The benefits of stacking up coffins are to economize on slate. In another word, the bottom of upper slate coffin can be used as the top layer of lower ones.



## TAIPEI FINE ARTS MUSEUM

Translated by Xenia Lo

### Introduction

According to cultural construction policy of Central Government, Taipei City Government plans to build one highbrow art museum in 1976; this construction is included in the Twelve Infrastructure of Central Government. Taipei City Government sets up the commission to conduct and build Taipei Fine Arts Museum in October, 1977. It locates at a deltaic area which is originally chosen as the second pre-established park beside the intersection of ZhongShan N. Rd. and XinSheng N. Rd. and it measures equal to 6200 square meters. This construction has been found in January, 1983 since October, 1980. In the same year, Taipei Fine Arts Museum establishes formally on August 8<sup>th</sup>. Ms. Su-Rui-Ping from Taipei Palace Museum occupies the manager for arrangement. Taipei Fine Arts Museum is officially open on December, 24<sup>th</sup> in 1983 and provides service to residents.

Mr. Huang-Guang-Nan serves as the first curator in September, 1986. Mr. Zhang-Zhen-Yu represents the second curator from September, 1995 to June, 1996 and Vice Principal from Department of Education, Ms. Liu-Bao-Gui replaces his vacant position for the moment. Ms. Lin-Man-Li, Vice Professor of National Taipei University of Education, takes over the third curator in November, 1996. Ms. Lin returns to teach after full four years in July, 2000 and Vice Principal of Taipei Cultural Affairs, Mr. Huang-Cai-Lang replaces her on September 1<sup>st</sup>. So far, present curator leads Taipei Fine Arts Museum toward the directions of modernization, internationalization, localization and elaboration.



## Visiting Information

**Address:** No.181 Section 3 ZhongShan N. Rd. Taipei Taiwan

**Opening Hours:** Tuesday to Sunday 9:30am ~ 5:30pm

Mondays closed

(Opening on public and continuous holidays but the next day closed)

Saturday 9:30am ~ 9:30pm (free tickets: 5:30pm ~ 9:30pm)

**Tickets:** General tickets: NT\$ 30

Discount tickets: NT \$15

### Discount Ticket Condition

1. Children who are over 6 and under 12 years old
2. Students with student ID cards
3. Military and police with identification
4. Low income identification of Taipei City Government

**Group Tickets:** 30% discount for group over 30 people



**Free Admission** (all need identification)

1. Under six-year-old children
2. The disabled and his companion
3. People who join field trips applied by public or private schools in Taipei or any education activities held by Taipei City Government
4. Retired public servants
5. Retired veteran servicemen
6. Over 65-year-old people
7. Legal tour guides who lead a tour
8. Available children passports
9. People who apply for educational communication of art departments

**Tour Guides**

Cooperating to present exhibitions, we provide tours for special education, students and general routine. Besides, schools can apply for tours of field trips. Schools and institutions can make reservations by phone or mails, including foreign language tours.

Audio tours are available in Information Center on the first floor.

**Services**

A ramp is provided at the entrance of ZhongShan N. Rd. We also provide wheel chairs in Information Center on the first floor. Disabled elevators and bathrooms are available on each floor.





## Kao Jun Honn's Solo Exhibition

Translated by Percy Liou

To most people, “home” is the most familiar and most friendly place. It is the place where we initially belong and often symbolizes one’s nostalgia and memories throughout life. In *The Home Project, Fond Memories Too Far* Kao Jun Honn uses the concept of family house to rebuild viewers’ imagination of “home,” and start a whole new conversation between people and living space. By doing

this, he lets family histories and memories last and resound in the exhibition.



〈家，一個太遠的緬懷〉 展場透視模擬圖

Kao is good at taking action to convey his creative ideas. Since 1995, he has used his body to construct the meaning between space and actions, creating the possibilities of dialogue in different fields. In the *Leaving from here* series, Kao took a trip by train with the items which symbolized travel,

taking action to say good bye to the past. In his new work *The Home Project, Fond Memories Too Far*, Kao transfers the theme of passing time and nostalgia again, and invites viewers to join the activity to build a “family home” according to the groups’ memories, via interviews, records and reconstruction.

This project includes three stages of creative process. In the first stage, the artist asked for three families from different areas of Taiwan to take part through internet, newspapers and advertisements. In the second stage, the chosen families were filmed, interviewed and asked to describe their idea of “perfect home.” Then they reconstructed the ideal home into a building in an open space. The last

stage is the presentation of the creative process. The artist presents the three decorated family homes, related documents, family's oral histories and other objects of memories in the gallery, using the form of exhibition to ends its final nostalgia and remembrance.

*The Home Project, Fond Memories Too Far* invokes our exploring of "home." By displaying the imaginary ideal home, Kao extends the concept of home into everyone's memory. Through searching and reconstructing again and again, the artist confirms that the home in one's memory is fading away. In the final stage of the project, the memorial texts of the families are transformed into objects or samples, lying quietly in the museum's gallery as the memorial which praises the beauty of the past. In *The Home Project, Fond Memories Too Far*, the artist uses the social conversation to remind people of home which seems to be alien and familiar at the same time in their minds. Through the process of passing, touching and talking viewers can feel the distance of time and enter into the profundity of "home" and "memory".



## **Diagram of Commotion and Desire-Towards a Bright Start from the Deep Forest**

### **Kuo Wei-Kuo**

Kuo Wei-Kuo, the winner of “Liao Chi- Chun Oil Painting Award” this year, who graduated from the Fine Arts Department and started his artistic career since. Under the system of social recognition, he runs his own business and has a family. However, the subconscious desire to create within his heart could not hide itself. In 1997, Kuo Wei- Kuo painted a portrait of himself in front of a mirror, using the realistic techniques to prove that still, he had the ability to paint. The gray and purple tones along with the dark green clouds in the background announce in advance his focuses on the development of the series of self-portrait. He hides himself in a dark theater with artificial lights. Through playing many different roles and the combination of props as well as performances of metaphors, playfulness, and irony, Kuo reinterprets the super-reality self that has been disguised, shattered, recombined and transformed. On the other hand, he relives his own life experiences, trying to overcome the indescribable middle-aged anxieties.

“Purple” is Kuo’s favorite color which brings out the mysterious quality of this series whereas “self” is the leading character of the stage. At times Kuo turns into angles and at



times wrapped himself with animal skins. Disguising himself in different ways, Kuo is able to live in a seemingly bizarre existence, including the classical and the realistic landscapes and the dreamy worlds. The strong theatrical atmosphere contributes to strengthen the concept of “self”, the center of the text. Kuo shows what he feels by way of figurative expression. It is in some ways like modern poetry where poets make the text obscure and intelligible through implicit suggestion, deconstruction and rearrangement. Nevertheless, by sharing the common experiences, readers seem to be able to decode and

grasp the

meanings of the text. Kuo's paintings, in short, possess the same quality as poetry does. Every single object in the paintings serves as a kind of language to communicate his ideas. Even those that don't relate to each other are actually personal documents of him.

So, in his paintings the recurring purple fur is representative of the indecent, decorative and sexual



implications. The purple clouds, donkey ears, wings and beast bodies derived from the same concept bring out a feminine quality within him that has been suppressed early in his life. As he becomes older and older, happy memories of spinning wooden horses now fade away. The flags flapping in the wind for summoning the spirits and ribbons with small flowers

tied on them mean Kuo's painfully realized the transiency of life in his father's sudden death. The red cloth evinces the suppressed desires and a pair of soaring wings reveals the longing for freedom. Moreover, there are roses that symbolize love, springs that purify the hearts, black umbrellas that represent the shadowy side of life, and more and more....

“Usually, I would conceive and explore the ideas in my mind and then construct a virtual space that could highlight the theme of the painting. Then, I add my own image to it. After all has been done, I will repeatedly examine and think over the relationships between my self-image and the imagined space.” He would ask his family to take pictures of him that poses and then depict himself closely and carefully on the canvas. The white canvas is like an empty stage, where Kuo plays different roles: a director, an actor, and meanwhile a lighting machinist, and adds a background, main characters, props and lighting. However, as dramas do, the unexpected emotions flowing through the paintings would form a self-image which differs from the sketches and release an undiscovered self. The eyes that look out of the paintings and directly at the viewers show that the painter intends to adopt a freely straightforward attitude towards the viewers as well as himself. Also, the eye contact makes a mutual understanding.

In 1998, Kuo Wei-Kuo published “Diagram of Commotion and Desire” series. He explored his

deep and gloomy self and meanwhile, found self-confidence and satisfaction that had been long lost. It is as if he had undergone an art therapy. Kuo negated himself in the darkness of “commotion and desire” for seven years and called this period “deep forest”. While he strolls among spreads of willows, he actually looks forward to a “bright start” The paintings in 2006 represent another aspect of Kuo, and now a self-confident, smiling and friendly Kuo is standing right before us. The exhibition “Diagram of Commotion and Desire-Towards a Bright Start from the Deep Forest” integrates these four stages of Kuo’s painting styles and records the self-exploration and how he comprehends the meanings that lie in the found objects of everyday lives as he walks through the deep forest of life.



