

**Panel 33**  
**Art Beyond the Museum**

**Reconfiguring Ritual Media:  
Sacred Aesthetics in Taiwanese Glove Puppetry .**

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This paper explores how Taiwanese glove puppetry, particularly the Wuzhouyuan “Golden Light” system, functions as intermedial ritual theater where Daoist cosmology, folk religion, and esoteric body practices converge. Drawing on the concepts of hierophany and performative mediation, it argues that the puppet stage becomes a sacred interface that re-enacts inner alchemical visions through symbolic objects such as the “golden light ribbon,” trance texts, and sermon-style improvisation. These performances blur the line between spectacle and devotion, and ritual and entertainment. Inspired by the ritual logic of Lüshan marionette liturgy, Daoist inner alchemy, and contemporary theatrical effects, I suggest that glove puppetry reconfigures traditional stagecraft into a post-secular form of “ritual media,” blending spiritual symbolism with light, sound, embodiment, and narrative intensity. This study positions glove puppetry as a localized yet dynamic religious performance practice that embodies an affective ecology of belief. It contributes to broader conversations about Asian intermedial aesthetics, sacred media, and the reimagining of pilgrimage, identity, and myth in 20<sup>th</sup> and 21<sup>st</sup> century cultural expression.

**Biography**

Wu Yi-Chun is a PhD candidate at National Chengchi University, Taiwan. His research explores psychoanalysis, horror cinema, national identity, and the intersections of religion and media. He has published peer-reviewed articles and presented on Taiwanese spirit mediumship and cultural trauma at both local and international academic conferences.