

**AN EXPERIMENT IN CONCEPTUAL ART  
BASED ON THE HOKKIEN ZHI REN  
IN MALACCA OLD TOWN**

**YI LI**

PERPUSTAKAAN  
UNIVERSITI MALAYSIA SABAH

**SCHOOL OF ARTS STUDIES  
UNIVERSITI MALAYSIA SABAH  
2007**



**UMS**  
UNIVERSITI MALAYSIA SABAH

**AN EXPERIMENT IN CONCEPTUAL ART  
BASED ON THE HOKKIEN ZHI REN  
IN MALACCA OLD TOWN**

**YI LI**

PERPUSTAKAAN  
UNIVERSITI MALAYSIA SABAH

**THESIS SUBMITTED IN FULFILLMENT  
OF THE REQUIREMENT  
FOR MASTER OF ARTS DEGREE**

**SCHOOL OF ARTS STUDIES  
UNIVERSITI MALAYSIA SABAH**

**2007**



**UMS**  
UNIVERSITI MALAYSIA SABAH

## DECLARATION

I hereby declare that the work in this thesis is my own except for quotations and summaries which have been duly acknowledged



Yi Li

PS05-011-007(A)

March 2007



## ACKNOWLEDGMENTS

Without the generous assistance of Bai Tian Yuan, Bai Tian Yu, Bai Tian An, their family, and the considerate advice of Professor Madya Haji Inon who is the Dean of the School of Arts in UMS, Dr. Haji Ismail Ibrahim, the late Che Zulkarnain Abidin, his wife Madam Mery Yatie, and Dr. Jason Lim, this thesis could not have been written. I would also like to thank my parents for their support and encouragement.

YI LI  
UNIVERSITY MALAYSIA SABAH  
March 2007



## ABSTRACT

### AN EXPERIMENT IN CONCEPTUAL ART BASED ON THE HOKKIEN ZHI REN IN MALACCA OLD TOWN

This study discusses the possibility of using the signified of the Hokkien Zhi Ren as the element to express the conception of art. The possibility is based on two attempts. One is a serious-minded analysis of the meaning, the form, and the relationship between the meaning and form of the Hokkien Zhi Ren; another is an experiment of application in which using the signified of the Hokkien Zhi Ren through transformation to express the conception of art through final fifteen works practice. The methodology of this study is experiment, and the main method in this research is participant observation. Five instruments were applied in this study, namely the theories of Conceptual Art, the basic Art elements, the Closure principle of Gestalt, the filter theory of Psychology, and the techniques of making the Hokkien Zhi Ren. To obtain the first-hand information about the situation of the Hokkien Zhi Ren in current time, and its correlative techniques, more than two months were spent for participant observation in Malacca old town. Comparisons with the counterview which was against to "play China Card", this study proves it would be able to enrich the Conceptual Art creation, through studying the traditional elements seriously, and finding out the relationship between the traditional elements and Modern society exquisitely, without utilitarian.



## ABSTRAK

### AN EXPERIMENT IN CONCEPTUAL ART BASED ON THE HOKKIEN ZHI REN IN MALACCA OLD TOWN

*Pembelajaran ini melibatkan aspek aspek yang serius dengan menggunakan teori-teori Hokkien Zhi Ren sebagai keutamaan untuk menerangkan konsep kesenian ini dengan lebih mendalam. Aspek ini berdasarkan kepada dua idea iaitu pertama ia menganalisis proses pengertian, bentuk, serta perhubungannya dengan bentuk Hokkien Zhi Ren, yang kedua ialah penggunaan applikasi eksperimen tentang aspek khas Hokkien Zhi Ren bagi menentukannya melalui 15 langkah proses perkerjaan yang akhir dalam konsep kesenian ini. Dua methodologi pendidikan digunakan iaitu eksperimen dan langkah utamanya melibatkan perhatian yang serius. Lima cara digunakan bagi proses ini: 1) teori kesenian yang berkonsep; 2) elemen-elemen kesenian yang asas; 3) teori Gestalt; 4) teori psikologi; 5) teknik mengumpukan maklumat Hokkien Zhi Ren. Untuk mendapatkan semua maklumat terkini atau utama tentang keadaan Hokkien Zhi Ren zaman moden serta teknik yang bercorak dan beranika, masa dua bulan telah diambil untuk mengunjungi Bandar Melaka bagi tujuan tersebut. Cara berdialog dan temuduga di kalangan penduduk setempat membolehkan konsep kesenian yang lama dan moden digabungkan dengan penuh keyakinan.*



## KEYWORDS

Conceptual Art, Signified, Hokkien Zhi Ren, Post-Modern Art, Malacca.



# CONTENTS

TITLE	i
DECLARATION	ii
ACKNOWLEDGEMENTS	iii
ABSTRACT	iv
ABSTRAK	v
KEYWORD	vi
CONTENTS	vii
LIST OF TABLE	xii
LIST OF FIGURES	xiii

## CHAPTER 1: INTRODUCTION

1.0	Background	1
1.1	Statement of the Problem	3
1.2	The Objective of the Research	3
1.3	Focus of the Research	4
1.4	Hypothesis	4
1.5	Significance of the Study	5
1.6	Limitation of the Study	5

## CHAPTER 2: LITERATURE REVIEW

2.0	Introduction	7
2.1	Study on Conceptual Art	8
2.1.1	The Definition of the Conceptual Art	8
2.1.2	The History of the Conceptual Art	9
2.1.3	The Main Issue of Conceptual Art are Applied to This Study	11
2.2	Study on the Hokkien Zhi Ren	13
2.2.1	What is the Zhi Ren	13





2.2.2	The History of the Zhi Ren	14
2.2.3	The Reason of Zhi Ren's Appearing	17
2.2.4	Hokkien Zhi Ren in Malacca	18
2.2.5	The System of the Hokkien Zhi Ren in Malacca	19
2.2.6	The Function of the Hokkien Zhi Ren	20
2.2.7	The Occasion of Using the Hokkien Zhi Ren	21
2.2.8	The Philosophy of the Hokkien Zhi Ren	26
2.3	Study on Early Literature Review about Chinese Conceptual Art	26
2.3.1	Study on the Description of Early Work	27
2.3.1.1	Vincent van Gogh	27
2.3.1.2	Gauguin and his 'folk sculpture'	28
2.3.1.3	Lu Sheng Zhong and His "Little Red Figure"	30
2.3.1.4	Ah Xian and His Works Series "China china-bust"	33
2.3.1.5	Huang Yan and His "Body Landscape"	34
2.3.1.6	Wang Qingsong's Photo Works	35
2.3.1.7	Xu Bing and the Chinese Traditional Elements in His Work	36
2.3.2	Study on the Early Criticism	40
2.4	Summary	42
 <b>CHAPTER 3: METHODOLOGY</b>		
3.0	Introduction	43
3.1	Sample Location	44
3.2	Sample Population	45
3.2.1	Malacca Malay-Chinese	45
3.2.2	Hokkien in Malacca	47
3.2.3	Custom and Social Behavior of Hokkien	48
3.3	Research Design	49



3.4	Research Instrument	51
3.5	Research Procedure	52
3.6	Analysis of the Data	54

**CHAPTER 4: STUDY ON MEANING AND SYMBOLISM  
OF THE HOKKIEN ZHI REN**

4.0	Introduction	57
4.1	The Relationship between Chinese Traditional Culture and the Symbol in Hokkien Zhi Ren	58
4.2	“Filial Piety”	59
4.2.1	“Xi Sang”	59
4.2.2	“Gong Zai”	62
4.3	The Conception of Status	63
4.3.1	Left is Great and Right is Lesser	64
4.3.2	The King of Devils and Kuan Yin	65
4.3.3	The King of Devils and The Spirit of Luck	66
4.3.4	Ostentation	67
4.4	Soul Conception	68
4.4.1	Colour of Luck	69
4.4.2	Shape of Luck	71
4.4.3	Words of luck	71
4.5	The Conception of Reconciliation	73
4.5.1	The relationship between human and nature	73
4.5.2	The relationship between human and soul	74
4.5.3	The relationship between people and people	75
4.6	The Presumable Meaning of Hokkien Zhi Ren	75
4.6.1	The Symbol of Chinese culture	76
4.6.2	The Special Meaning of Bamboo	77
4.6.3	The Unpropitious Symbol	77
4.7	Summary	78



## CHAPTER 5: STUDY ON THE FORM OF THE HOKKIEN ZHI REN

5.0	Introduction	80
5.1	Materials of Zhi Ren	81
5.2	The Elements of Art in the Hokkien Zhi Ren	84
5.2.1	The Colors of the Zhi Ren	84
5.2.2	The Line and Point on the Zhi Ren	85
5.2.3	The Shape on the Paper Human	87
5.2.4	The Form of the Hokkien Zhi Ren	87
5.2.5	The Texture on the Hokkien Zhi Ren	89
5.2.6	The Space of the Hokkien Zhi Ren	89
5.3	The Tools of Making the Hokkien Zhi Ren	90
5.4	The Techniques of Making the Hokkien Zhi Ren	91
5.4.1	Casting	91
5.4.2	Making Structure	94
5.4.3	Enlacing	95
5.4.4	Paperhanging	98
5.4.5	Folding	98
5.4.6	Cutting	100
5.4.7	Painting	101
5.4.8	Refit	101
5.4.9	Special Techniques	102
5.5	The Form and Meaning in the Hokkien Zhi Ren	103
5.5.1	The Structure of the Form and Meaning in Hokkien Zhi Ren	103
5.5.2	The Form of Complete Meaning of Hokkien Zhi Ren	103
5.5.3	The Form of the Incomplete Meaning of the Hokkien Zhi Ren	105
5.5.4	The Relation between the Forms of Complete and Incomplete Meanings	107
5.6	Theoretic Basis of the Transformation	110



5.6.1	Closure Principle of Gestalt	111
5.6.2	Filter Theory	113
<b>CHAPTER 6:</b>	<b>FINDINGS</b>	
6.0	Introduction	114
6.1	Theoretic Support	115
6.2	The Possibility of Cultural Signified in the Hokkien Zhi Ren and Its Transformed form	116
6.2.1	Complete Meaning of the Form	116
6.2.2	Incomplete Meaning of the Form	118
6.3	The Thought of Possible Technique of Expression	119
6.3.1	Comparing with Early Traditional Objects Applied in Conceptual Art	120
6.3.2	The Complete Meaning of the Form	123
6.3.3	The Incomplete Meaning of the Form	126
6.4	The Possibility and Limitation of this Study to Understanding	142
6.4.1	Possibility of this Study to Understanding	142
6.4.2	The Limitation of this Study to understanding	143
6.5	Summary	143
<b>CHAPTER 7:</b>	<b>CONCLUSION AND IMPLICATION</b>	
7.0	Introduction	145
7.1	Contribution	147
7.1.1	To Art World	147
7.1.2	To Conceptual art	147
7.2.3	To Malaysia society/Art	148
7.2	Recommendation for Further Researcher	149
<b>PRIMARY SOURCE</b>		150
<b>BIBLIOGRAPHY</b>		151



## LIST OF TABLE

TABLE No.		PAGE
Table 2.1:	The History of the Paper Offering and the Zhi Ren	17
Table 5.1	Different Material are Used in Different Parts of the Hokkien Zhi Ren	82
Table 6.1:	The Difference of Comparing Hokkien Zhi Ren with Other Traditional Elements	121



## LIST OF FIGURES

FIGURE No.	PAGE
Figure 2.1: Duchamp, Marcel, 1917, <i>Fountain</i>	9
Figure 2.2: Xu Bin, 1987-1991, <i>Book from the sky</i>	10
Figure 2.3: The earliest paper offering found was made in T'ang dynasty	15
Figure 2.4: The early Hokkien paper offering including Zhi Ren	18
Figure 2.5: An Celebration was Prepared in Street	21
Figure 2.6: A Funeral Procession along Heeren Street, Malacca	24
Figure 2.7: The Hokkien Zhi Ren in Baba's funeral	25
Figure 2.8: Vincent van Gogh, 1887, <i>Poetrait of pere Yanguy</i>	28
Figure 2.9: Paul Gauguin, 1897, <i>Nevermore</i>	29
Figure 2.10: Paul Gauguin, 1897, <i>Idol with the Seashell</i>	30
Figure 2.11: Lv Shengzhong, 2005, <i>The Book of Humanity</i>	31
Figure 2.12: Ah Xian, 2004, <i>China China-Bust 22</i>	34
Figure 2.13: Huang Yan, 1999, <i>Chinese Landscape – Tattoo</i>	34
Figure 2.14: Wang Qingsong, 2000, <i>Night Revels of Lao Li</i>	35
Figure 2.15: Xu Bing, 1994, <i>Study for Transference</i>	37
Figure 2.16: Xu Bing, 1994-1996, <i>An Introduction to New English Calligraphy</i>	38
Figure 3.1: The map of Malacca old town	44
Figure 3.2: The leader of Yongchun Association, Lin Yunrui and Author in Malacca old town	47
Figure 3.3: An Annual Celebration was Practiced in Ghost Festival	48



Figure 4.1: The Paper Servants of Gong Zai	62
Figure 4.2: The left is great and the right is lesser	64
Figure 4.3: A Small Figurette of Kuan Yin Was Put Standing on The King of Devils' Crown 1	65
Figure 4.4: A Small Figurette of Kuan Yin Was Put Standing on The King of Devils' Crown 2	65
Figure 4.5: The King Ghost and The Black and White Spirit of Luck	66
Figure 4.6: Red and Yellow Color is always used as a symbol of rich and right during the festival celebration and the funeral rites by Hokkien	70
Figure 4.7: The Color of Funeral Zhi Ren Also Bright, But Without Too Much Red and Yellow Color Comparing with other	70
Figure 4.8: The Shapes being applied on the Hokkien Zhi Ren always show Luck	71
Figure 4.9: It is the designs of the "Sui" (寿) on the King of Devils' dress	72
Figure 4.10: The Lucky Words were Written on The Cap of White Wu Chang	73
Figure 4.11: Burning King of Devils During The Hungry Ghost Festival	74
Figure 5.1: Cutting Bamboo	83
Figure 5.2: The Japanese sandpaper	83
Figure 5.3: Diversiform papers	83
Figure 5.4: The Colour of Hokkien Zhi Ren	84
Figure 5.5: The Type of facial makeup in Chinese operas was used for Hokkien Zhi Ren before, but now, the style has become simple	85
Figure 5.6: The line is always straight and auto-appear on the shape of the Hokkien Zhi Ren	86



Figure 5.7: Except decoration, the shape is also used as symbol	87
Figure 5.8: New style of the paper “Jin Tong”	88
Figure 5.9: The old style of the same role	88
Figure 5.10: Froe, forfex and wooden anvil	90
Figure 5.11: This machine is used to make specific texture	91
Figure 5.12: The traditional technique of casting the head of Zhi Ren	92
Figure 5.13: The aspects of making structure of head in big size	92
Figure 5.14: The process of completing the head	92
Figure 5.15: The model of the “King of the Devils” was made of cement	94
Figure 5.16: Bending bamboo stick	95
Figure 5.17: Traditional technique	97
Figure 5.18: Present technique	98
Figure 5.19: Curving arm and leg	99
Figure 5.20: The process of making the shoe	99
Figure 5.21: The craftsman is showing the technique of making the Acton	100
Figure 5.22: The technique of making the Acton	100
Figure 5.23: The technique of nodding	102
Figure 5.24: Although These King of Devils which with different form, but they are still able to express the same meaning	104
Figure 5.25: The different form of the spirit of luck can express the same meaning	104
Figure 5.26: Half-body of the King of Devil	106
Figure 5.27: An incomplete form of the King of Devils which in small size	106





Figure 5.28: An incomplete structure of the King of Devils	107
Figure 5.29: A Comparison of the White Spirit of Luck With Different Identity	109
Figure 5.30: Law of Closure 1	111
Figure 5.31: Law of Closure 2	111
Figure 6.1: Everyone I have ever slept with 1963-1995	116
Figure 6.2: Distance	124
Figure 6.3: Chess	125
Figure 6.4: Model	127
Figure 6.5: Experiment	128
Figure 6.6: Argument	128
Figure 6.7: Runner	129
Figure 6.8: Family	130
Figure 6.9: Peeper	131
Figure 6.10: Girl and Doggie	132
Figure 6.11: Bone	133
Figure 6.12: Mother Love	134
Figure 6.13: Freedom	135
Figure 6.14: Everything is changing, not only this face	136
Figure 6.15: Wish	137
Figure 6.16: Playing Soul 1	138
Figure 6.17: Playing Soul 2	138
Figure 6.18: Conversation	140





# CHAPTER ONE

## INTRODUCTION

### 1.0 Background

Joseph Kosuth, who is an influential American Conceptual artist, expressed his idea in his article "Art after Philosophy" as following: "*All art (after Duchamp<sup>1</sup>) is conceptual (in nature) because art only exists conceptually*" and he also considered "*Art changed its focus from the form to the language to what was being said.*"(Joseph Kosuth, 1969:844). The content of "*was being said*" is just the *signified* of the art of work. The term, *signified* is often appeared in art criticism to denote the conceptual aspect of the work lately. Actually, it was a term of linguistics, According to Ferdinand de Saussure,

*the sign is constituted by a signifier and a signified. The signified is the conceptual aspect of the sign, while the signifier is its material aspect. They are relationally defined in terms of each other and constitutes together the sign. It is the theoretical relationships between signifier and signified that lets language temporarily fix meaning in different situations<sup>2</sup> (Saussure, 1965:67).*

As the Conceptual Art movement brought the great achievement to art development, in art academic field, it also strengthened the view that the West is the

---

<sup>1</sup> Marcel Duchamp (July 28, 1887-October 2, 1968) was a French artist whose work and ideas had considerable influence on the development of post-World War II Western art, and whose advice to modern art collectors helped shape the tastes of the Western art world. (Wikipedia, This page was last modified 13:47,21 March 2007, Gnu Free Documentation License)

<sup>2</sup> This term is also used in art and other field. More information, see Ferdinand the book: *Course in General Linguistics*.



center of art in world; at the same time, Eastern artists lost their identity on the art stage. Since the mid - 1985s, some Chinese artists gradually realized the large disparity between Eastern art and Western art, and they also realized the limitation of the center of art world. Therefore, as the representative, Xu Bin, Lv Shengzhong, Cai Guoqiang, Gu Wenda, and some other artists started to attend and find the specific elements from Chinese traditional culture and thought which are familiar with them. They wanted to find an outlet to advance the Chinese art development, through using the Chinese elements and thought. It is called "Play China Card"<sup>3</sup> and "exporting china"<sup>4</sup>. Actually, this situation even suits Joseph Kosuth's view, in the same article, he emphasized: "*the 'value' of particular artist after Duchamp can be weighed according to what they added to the conception of art.*" (Kosuth, 1969:844) .The content of the signified in an individual work is a possibility that shaped by the final direction of each meaning and signified of inside element coming together into being. As an element, the "ready-made"<sup>5</sup> started to be used in the new way by Duchamp in the early 20<sup>th</sup> century, gradually, the ready-made and commodity have been used by more and more artists, likes a part of the Modern public culture. And, judging from the results we have seen, it really drew art closer to our life, and which is another way to saying, it had blurred the boundary that between art and life,

---

<sup>3</sup> Play China Card, is a claim that was preached by a Chinese artist, Cai Guoqiang, and was topic of China area in the Venice Biennale, 2005.

<sup>4</sup> The very famous art critic, Li Xianting, considered that the situation of art today in the world likes palying card. The important thing is what the rule of the game was constituted by occidental, on the one hand, if you want to join, you must be a role; On the other hand, the game also needs the China card. For getting more information, see 《题内续补〈‘春卷’与‘外销瓷’〉》.

<sup>5</sup> This term "ready-made" was created by Duchamp in the early 20<sup>th</sup>-century, it is the original and more commonly found object. See Hugh Honour & John Fleming, 1999, *A World History of Art*, Fifth Edition, pp.803, London: Laurence King Publishing



and let the form of art became secondary, the concept became the most important aspect in the art of work. Well then, except the commodities, whether or not the traditional items can also be used, and may add something to the conception of art? Same as the early attempts of artists, this study just based on the thought and idea above, to make an analysis and experiment to another Chinese traditional folk art – Hokkien Zhi Ren<sup>6</sup>. The aim of this study is to find the possibility of using the signified of Hokkien Zhi Ren to achieve the conception expression in art creation.

### **1.1 Statement of the Problem**

The main concern of this study is to find out the possibility if the Hokkien Zhi Ren's meaning can be useful in Conceptual art creation.

### **1.2 The Objectives of the Research**

1. The purpose of the study is to know what the meaning of the Hokkien Zhi Ren is.
2. This study is undertaken to know how the form of the Hokkien Zhi Ren carries its meaning.
3. This research is to analyze the relationship between complete meaning and

---

<sup>6</sup> Hokkien Zhi Ren is a folk offering which made from paper and bamboo. More detail description of the Hokkien Zhi Ren see Chapter two.



incomplete meaning of the Hokkien Zhi Ren during the process of transformation.

4. This study is also undertaken to check the possibility if the Hokkien Zhi Ren's meaning can be useful in Conceptual art creation,
5. This research brings a new form to conceptual art.
6. This study preserves the traditional folk art, and creates a new way to apply it.

### **1.3 Focus of the Research**

The study focuses on the possibility of using the meaning of the Hokkien Zhi Ren from Malacca old town in Conceptual Art creation.

### **1.4 Hypothesis**

The meaning and the transformed shape of the Hokkien Zhi Ren can variously be used as element to express different conceptions in art work.



### **1.5 Significance of the Study**

1. This study attempts and proves the traditional items can also be used as element for Conceptual Art creation from theoretical angle and practice.
2. To treat the Hokkien Zhi Ren as the object in art research is still rare in academic database, so this study will be the supplement to enrich it in the field.
3. This study makes a new use to the traditional folk art. It would be an example to encourage later researcher taking a further step to realize the value of traditional culture, and apply it more widely and deeply.
4. The information that has been recorded truly is going to disappear fleetly. This study would be an attempt to help preserve its authenticity, and hence, minimizing the effect of culture erosions.

### **1.6 Limitation of the Study**

1. The information of paper offering is in the academic database, especially about using the signified of Hokkien Zhi Ren to express conception of art. Therefore, the insufficiency of the literature hinders researcher.
2. As a skill of life, the technique of the Hokkien Zhi Ren making is not easy to be learnt, because it is main way of the craftsmen earning their living. Such handcraft



in folk is only to impart to their family member. Therefore, not all information of the Hokkien Zhi Ren could be collected, so it would be incomplete information collection.

3. All techniques of Hokkien Zhi Ren making can not be learned in a short time. It needs more practices on difference of those special materials. So this study is only a record of the basic techniques and simple principle of the Hokkien Zhi Ren.
4. Every craftsman has his own techniques and comprehension, causing the techniques and forms of the human figure, sometimes are different. So this research can not collect all the personal technique and all different forms of the paper human figure. But the most outstanding techniques and forms can be found out in the thesis.
5. The literatures which about other artists using ethical elements to do conceptual art are also not entire, but are familiar with researcher.





## BIBLIOGRAPHY

- A Talk with the Artist "Xu Bing, Letters from the Sky". 2003. The 14th Fukuoka Asian Culture Prizes 2003 Public Forum. Fukuoka, 21 September
- Ah Xian. 2004. *Ah Xian*. South Brisbane. Old: Queensland Art Galley
- Beng Tan C. 1988. *The Baba of Melaka, Culture and Identity of a Chinese peranakan Community in Malaysia*. Kuala Lumpur: Pelanduk Publications Sdn Bhd
- Bell C.1914. *Art*. London: Chatto & Windus
- Collingwood R.G. 1958. *Principles of Art*. London: Oxford
- Collier G. 1965. *Form, Space and Vision, discovering design through drawing*. pp.59. New York: Prentice Hall
- Ee J. K. 1996. *Chinese: A Culture History*. Amsterdam: The Pepin Press
- Erjavec ALES. 2003. *Postmodernism and the Postsocialist Condition, politicized Art Under Late Socialism*. pp.266, 268. California: University of California Press
- Honour H & John F. 1999. *A World History of Art*. Fifth Edition. pp.803. London: Laurence King Publishing
- Kosuth J. 1969. Art after Philosophy, *In Harrison C & Wood P (ed.), 2001, Art in theory 1900-1990, An anthology of changing ideas*, pp.844. Oxford: Blackwell publishers Ltd
- Kim T. B. 2000. *Heeren Street in Setting Sun-The Babas' Unique Experience in Cultural Assimilation*. pp.20-38. Kuala Lumpur: Mentor Publishing Sdn
- Lu Shengzhong. 2005.*The book of Humanity*. New York: Chambers Fine Art
- LeWitt S.1968. Paragraphs on Conceptual Art. *In Harrison C& Wood P(ed.), 2001, Art in theory 1900-1990: An Anthology of Changing Ideas*. pp.834-837. Oxford: Blackwell publishers Ltd



- LeWitt S. 1969. Sentences on Conceptual Art. In Charles Harrison & Paul Wood (ed.), 2001. *Art in theory 1900-1990: An anthology of changing ideas*. pp.837-838. Oxford: Blackwell publishers Ltd
- Pumphrey R. 1996. *Elements of art*, New Jersey: Prentice Hall
- Saussure F.D. 1965. *Course in General Linguistics*. Charles Bally, Sechehaye, A; Riedlinger, A (ed). pp.67. Singapore: McGraw-Hill
- Schneider A. L. 2001. *Art Across Time. Volume II. The Thirteenth Century To The Present*. Singapore: McGraw-Hill
- Seng A. W.1995. *Chinese Customs and Taboos*. pp.52. Shah Alam: Penerbit Fajar Bakti Sdn.Bhd
- Smith R. 1980. Conceptual Art. Thames and Hudson. In Stangos, N(ed), *Concepts of Modern Art from Fauvism to Postmodernism*. pp.256. New York: Thames & Hudson Inc
- Sternberg R. J. 2004. *Psychology*. pp.141-181, Singapore: Thomson Wadsworth
- Woodford K and Guy J. 2003. *Cambridge Advance Learner's Dictionary*. Cambridge: Cambridge University Press
- Wertheimer D. B K M. 2005. *Max Wertheimer and Gestalt Theory*. pp.155. New Brunswick: Transaction Publishers
- (Akiyama T, Bertelli C, Chadwick W, Chastel A, Grabar O, Haskell F, Perez Sanchez A. E, Rawson J, Rosenblum R, Sauerlander W, Thornton P, Irence Winter consulting Editor Hugh Brigstocke) Thrner J (ed.).*The Dictionary of Art*. 7. New York: Grove
- Wong C. S. 1987. *An Illustrated Cycle of Chinese Festivities in Malaysia and Singapore*. pp.133-167. Singapore: Jack Chia-MPH Ltd
- Wikipedia. the Free Encyclopedia. 2006. <http://en.wikipedia.org/wiki/Hokkien>
- <http://www.asiasociety.org/arts/iamges/axian4.jpgw>
- <http://www.artnet.com/ag/fulltextsearch.asp?searchstring=Tracey+Emin>
- <http://new.artzinechina.com/display.php?a=107>
- <http://www.artthrob.co.za/04oct/feedback.html>



<http://www.asiasociety.org/arts/images/axian4.jpg>

[http://www.findarticles.com/p/articles/mi\\_m1248/is\\_6\\_93/ai\\_n13804286](http://www.findarticles.com/p/articles/mi_m1248/is_6_93/ai_n13804286)

<http://blog.sina.com.cn/lushengzhong>

[http://www.chinaartnetworks.com/news/show\\_news.php?id=2570](http://www.chinaartnetworks.com/news/show_news.php?id=2570)

<http://www.groveart.com/grove-owned/art/asiancontinter.html>

[http://www.vam.ac.uk/vastatic/microsites/1369\\_between\\_past\\_future/exhibition.php](http://www.vam.ac.uk/vastatic/microsites/1369_between_past_future/exhibition.php)

<http://www.xubing.com/CaseStudyOfTransference/gallery.htm>

[http://www.xubing.com/index.php/site/projects/year/1987/book\\_from\\_the\\_sky](http://www.xubing.com/index.php/site/projects/year/1987/book_from_the_sky)

<http://www.wangqingsong.com>

恩格斯.1974.《路德维希·费尔巴哈和德国古典哲学的终结》-《马克思恩格斯选集》，第四卷.p220.北京：人民出版社，

高洪兴. 2005. 中国鬼节与阴阳五行：从清明节和中元节说起，复旦学报（社会科学报）No.4 2005. p132-140

金秋. 2005. 观念艺术形式中的传统文化资源. 艺术·生活,3:21,22

靳凤林.1996. 死亡与中国的丧葬文化. 北方论丛. 5: p25

龙江. 2005. 中国传统丧葬礼仪中的文化价值观, 长沙民政职业技术学院学报. 12, June: p17-19

刘渊. 2005. 试析明器产生的思想根源, 哲学社会学报. 4: 7-10

吕胜中.再见传统 4.2004 生活·读书·新知 三联书店

吕文明.2006. 竹林儒意. 绿色中国. 13:43

罗开玉. 1990. 丧葬与中国文化. 三环出版社

潘鲁生, 黄永健. 2003. 纸人纸马.pp:7-54 石家庄：河北美术出版社

潘鲁生. 2000. 纸扎制作技法. 北京工艺美术出版社



- 潘鲁生.1988. 民间丧俗中的纸扎艺术. *民族艺术*, 01:58
- 乔志芳. 2006. *事死如生: 殷墟晚商墓葬的埋葬观念*, (硕士学位论文) p:30 河北师范大学,
- 沈揆一. 2001.《全方位出击-记“游戏文字: 徐冰的艺术”展及对徐冰的访谈》.《艺术当代》  
创刊号. 上海书画出版社
- 孙建君.2000.中国民间美术. pp:21-23. 北京: 高等教育出版社.
- 孙建君.2005. *中国民间美术教程*. pp:565. 天津: 天津人民出版社
- 杨宽.1947.《中央日报》副刊《文物周刊》第 39 期
- 殷明. 2005. 直面死亡的恐惧—对中国传统丧葬礼俗心理层面的分析, *社会心理科学*,  
20(3):309-312
- 王南溟.2004.中国符号的劳动竞赛:徐冰和谷文达, *大艺术* (online),  
<http://arts.tom.com/1004/2004/7/6-41794.html> (6 July 2004)
- 王夫子.2003. *殡葬服务学*. pp:206. 北京: 中国社会科学出版社
- 叶大兵.1994.论象征在民俗中的表现及其意义. *民俗研究*, 3: 6-46,
- 周树.2006. 大二爷伯赏善罚恶, 南洋商报(Malacca). 2 August: B10

