



88 歲的陳錫煌藝師是台灣唯一獲得文化部「重要傳統藝術布袋戲劇類保存者」、「古典布袋戲偶衣飾盔帽道具製作技術保存者」兩項國家肯定頭銜的傳統布袋戲演師，他也在 1997 年獲全球中華文化藝術薪傳獎，是一位優秀的傳統布袋戲藝師，也是目前全台僅存少數以 85 歲之齡，仍能於舞台上作完整演出的藝師。

他的父親李天祿大師為臺北「亦宛然掌中劇團」名師，1931 年陳錫煌藝師誕生，同年李天祿自組戲班「亦宛然」，1953 年陳錫煌藝師組「新宛然」巡演大台北地區，享有名聲，1975 年解散，2008 年再組「陳錫煌傳統掌中劇團」傳習不輟。

陳錫煌自小跟隨父親李天祿表演，年輕時曾親下中南部，與布袋戲各名家交流，習得各家技藝之長，兼容並蓄自成一格，舉凡木偶的一顰一笑、一喜一悲，任何一個細微的戲偶動作，都表演得栩栩如生宛若真人。無論生、旦、丑、花，任何角色在他掌中操演起來自是靈活有度韻緻細膩，他的一生歲月見證了日治晚期與台灣光復初期布袋戲百家爭鳴的盛況，也經歷了現今社會結構轉變，傳統戲曲繽紛落盡的滄桑與無奈，他一生的經歷亦可謂是一部活生生的布袋戲現代發展史。

陳錫煌不僅是一位優秀布袋戲演師，他對木偶的衣飾盔帽，刀槍劍戟各式長短兵器及各種舞台道具製作更是專精，集演出、製作技藝於一身，堪稱布袋戲界的全方位藝師，數十年的實際演出經驗與鑽研精神，強化他製作各式道具的原生觀念，其製作的道具不但美觀耐用而且符合舞台上專業演出的需求，他所製作的服飾頭盔更是許多戲偶收藏家競相蒐集的珍品。

陳錫煌長期投身於傳統掌中戲的傳承，念茲在茲的是傳統掌中戲的振興與發揚，深怕傳統薪苗無以為濟，因此毅然決然的再掌旗舵，鳩集門下弟子共同成立「陳錫煌傳統掌中劇團」，除了希望能發揚傳統掌中戲之美，將精緻的傳統掌中戲技藝有效傳承外，同時也希望與更多不同領域的表演藝術交流，將台灣的掌中戲藝術推向另一個藝術高峰。

Chen Hsi-huang, now 88, is the only artist who was regarded as a “National Arts Preserver” by the Council for Cultural Affairs. In 1997, he received the Global Chinese Culture & Arts Award.

His father is “I-Wan-Jan Puppet Theatre Troupe” master puppetry artist, Li Tien-lu. Chen Hsi-huang was born in 1931, the same year when Li Tien-lu single-handedly founded the “I-Wan-Jan Puppet Theater Troupe”. In 1953, Master Chen founded “Hsin-Wan-Jan Puppet Theater Troupe” and had performance tours in the Greater Taipei Area. After the “Hsin-Wan-Jan puppet Theater Troupe” was disbanded in 1975, he founded the “Chen His-Huang Traditional Glove Puppet Troupe” in 2008 to pass down Taiwanese puppetry.

In his childhood, Master Chen stayed at his father’s side watching his father perform. When he was getting older, he mastered both the Northern and Southern puppetry forms, and developed his own unique performing style. With masterly skills in operating puppets, he brings to life various role in glove puppetry such as sheng, dan, jing, mo, and chou; they are agile, lively, and as real as life in his hands. He experienced the best time of puppetry in the late Japanese colonial period and the early retrocession of Taiwan. Also, he’s been through the changing of the social structure and the decline of this traditional art. His life experience represents the history of the puppetry development.

Master Chen is not only an intelligent puppetry artist, but a stage property designer. He is skilled at crafting elaborate and sophisticated puppet headgears, weaponry, and props. With decades experiences, he made all embroidery patterns and needlecraft for his own troupe. Stereoscopic puppet headgear has been sought after among collectors of crafts.

Master Chen, devoting his life to pass down this traditional art, expressed concern about the development of glove puppetry in Taiwan. He worried that without new people learning puppetry, this art will eventually disappear. He gathered his students and found “Chen His-Huang Traditional Glove Puppet Troupe” not only for lighting the beauty of puppetry art and passing down the skills efficiently; but exchanging ideas with different fields of performing art that hope to push the art of puppetry to another peak.