

春源畫堂



畫師 詩人 劇作家 承繼者

2023.06.22 (四)

II.12 (日)

Crescendo:

Three Generations of
Tshun-Guân Art Studio

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臺南市美術館1館二樓展覽室B-G

Tainan Art Museum Building 1,
Gallery B-G

Crescendo:
Three Generations of
Tshun-Guân Art Studio

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畫師

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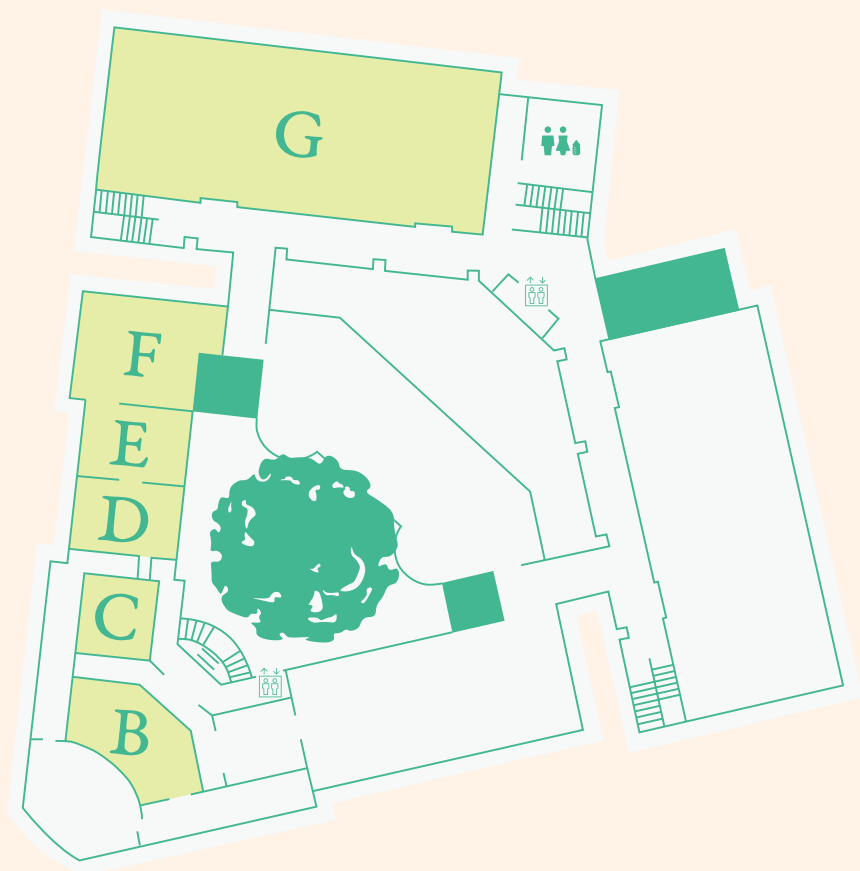
承繼者

展區配置圖 Floor Plan

臺南市美術館1館二樓展覽室B-G

Tainan Art Museum Building 1, Gallery B-G

N
4



2F

G

翰 · 墨 · 緣 Ink and Brush Relationships

網絡 Social Networking

速度！速度！Speed! Speed!

加速器 An Artistic Accelerator

山水 · 高仕 · 美人圖 Landscapes, Scholars, and Beauties

花草再生 Flowers and Plants Reborn

宅 Family House

F ■ 潘岳雄 Pan Yuch-hsiung

E ■ 潘瀛洲 Pan Ying-chou

D ■ 潘麗水 Pan Li-shui

C ■ 潘春源 Pan Chun-yuan

B ■ 神 · 門 Door · Gods

春源畫室： 畫師—詩人—劇作家—承繼者

這是一個民俗與信仰藝術深度被重視的年代，也是人們試圖在歷史的洪流中找尋安定與歸屬感的年代。我們究竟從何而來，又該向何處？早在近百餘年廟宇工藝的發展脈絡中，歷代的地方畫師便手持彩筆，以藝術之姿交棒，持續勾勒、按金、搭色，鋪陳出一道又一道通向未來，且富含漢學素養與在地視野的時光途徑。

臺南作為首屈一指的宮廟之都，除了信仰本身所擴展出的文化傳承與庶民品味之外，獨具地方特色的美感體驗更成為百姓追求認同感與生活雅興的有利渠道。本次「春源畫室：畫師—詩人—劇作家—承繼者」展覽以品牌經營的角度出發，透過潘春源（1891-1972）、潘麗水（1914-1995）、潘瀛洲（1916-2004）及潘岳雄（1943-）等三代以來橫跨 115 年的創作風華，一覽身兼民俗畫師與多重身分的跨界藝者們一生豐富多元的創作足跡，藉由豪門望族的宅邸門廳壁畫、廟宇門神彩繪、紙本人物山水畫與相關延伸藝品，使大眾得以更加了解民俗信仰背後的藝術性、商業性與獨特的審美交流趣味。

英文展名係以樂譜中加深樂句節奏感，並使曲調逐步展現生命力的力度記號——「漸強 (Crescendo)」為主題，藉此呼應「春源畫室」家族品牌一世紀以來日趨壯大的精神。本次透過聲音藝術家吳燦政所製作的，帶有音樂性的日常聲響，使觀眾得

以透過聽覺想像歷代主人如同跨時空的交響樂手，在齊心拉動事業音弦的過程中，同時秉持誠信、品質、效率與善盡孝道的心而得以延續家業；展覽中亦能窺見過去家族歷經困境之下覓尋轉機與蛻變的堅毅心智，藉由現代角度回探自清末迄今的社會關係網絡與傳承思維。

Crescendo: Three Generations of Tshun-Guân Art Studio

The present era is one in which folk customs and religious artworks are deeply valued. It is also an era in which people are striving to find stability and a sense of belonging within the flow of history. Where do we come from, and where should we be going? Over the past hundred-or-so years, from within the context of the development of temple craftsmanship, local painters from one generation to the next have passed on their artistry, wielding their brushes, continuously sketching, applying gold, and layering colors. Together, they have paved the roads leading into the future, enriching their Sinological value and imbuing them with contemporary local perspectives.

As the number one city for temples in Taiwan, Tainan not only expands cultural heritage and popular tastes through religious beliefs, but also offers a unique aesthetic experience with local characteristics, making it a favorite place for those seeking a sense of identity and a refined, aesthetic lifestyle. The exhibition *Crescendo: Three Generations of Tshun-Guân Art Studio* takes a brand-management approach to showcasing the studio's creative splendor, which spans 115 years and three generations of artists. These artists include Pan Chun-yuan (1891-1972), Pan Li-shui (1914-1995), Pan Ying-chou (1916-2004), and Pan Yueh-hsiung (1943-). This exhibition presents the rich and diverse creative footprints of these interdisciplinary artists, who not only served as folk painters but also had multiple

identities. Through the mural paintings in the mansions of prominent families, the colorful depictions of temple gate gods, paper-based figure and landscape paintings, and related extended art pieces, this exhibition allows the public to gain a deeper understanding of the unique artistic, commercial, and aesthetic exchanges that undergird religious folk beliefs.

The English exhibition title is based on the musical notation 'Crescendo.' In music, a crescendo deepens the sense of rhythm within a set of musical phrases and gradually reveals the vitality of the melody. This theme echoes the ever-growing spirit of the Tshun-Guân Art Studio family brand over the course of a century. Through the production of sound artist Wu Tsan-cheng, incorporating everyday sounds with musical elements, the audience is invited to imagine the successive owners of the studio as symphony musicians, passing through time, working in harmony and filial piety to keep up the quality and efficiency needed to sustain the family business. The exhibition also offers a glimpse at the resilient mindset of the family in seeking opportunities and undergoing transformation amidst difficulties and hardships, and uses a modern perspective to explore their networks of relationships and inherited ways of thinking from the late Qing Dynasty through to the present day.

神

門

Door

Gods

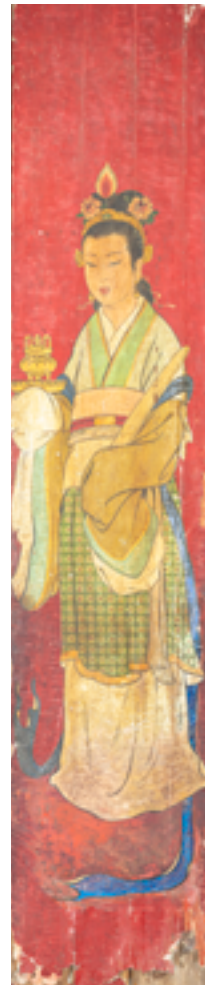
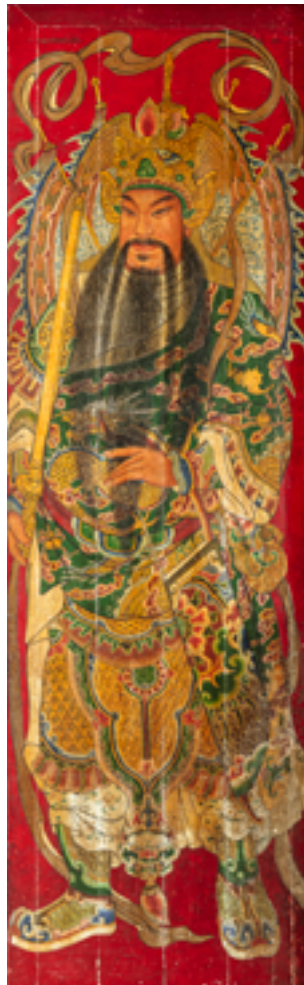
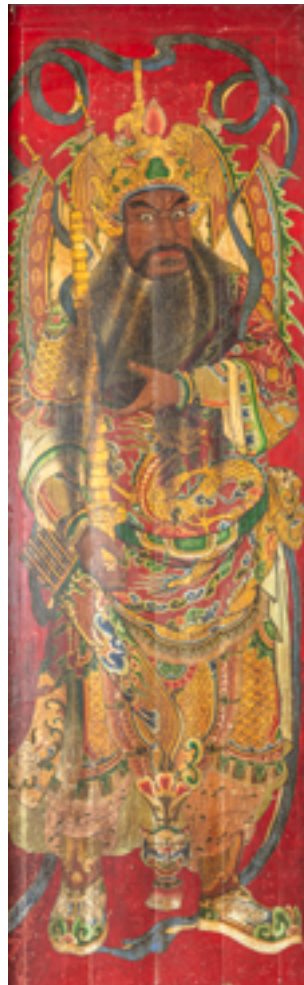
「春源畫室」家族三代所繪製的門神，常以「嵌城 / 臺南春源畫室」、「雲山畫館」為落款，此創作足跡在全臺現存的百餘間廟宇當中，儼然成為一種特定的品牌識別商標。如果說「服飾是容納人體最小的空間」，其中的版型、圖樣、綴飾設計、衣料光澤，乃至衣襬自然垂落的線條感，均成了人物氣質與身分象徵的重要指標。

由此可見，門神並非單純的建築彩繪，而是依循畫師的學識理念與品牌風格的再現；隨著時光荏苒，家族集結廣泛的藝術知能而持續向前推進，從過去純以丹青雙色，又或是透過金箔作為基底勾勒填彩所展現的裝飾效果，乃至以高彩度、冷暖色調交互並用的設色之法，均能藉此覺察各時代嶄新的審美指標與流行趨勢。即使廟宇主事者們所委託的門神規格（如：門板尺寸、人神角色、手持物、眼神動勢）近乎雷同，觀者依然能從花草（hue-tsháu）設計細節當中明顯分辨出其差異性；此高規格的訂製精品為廟宇所珍藏，除了具備宗教寓意、教化、傳承、審美與建材防護等需求之外，更透過美學造境，彰顯出各大宮廟的信仰價值與其獨特性；為使此獨特性得以延續，畫師家族的後代便身負重任，成為非可替之的——承繼者。

The door gods painted by the three generations of the Tshun-Guân Art Studio family are often inscribed with: 'Tshun-Guân Art Studio, Embedded in Tainan,' or: 'Yunshan Art Studio.' Among the hundreds of existing temples in Taiwan, these creations have become a distinct brand identification symbol. If we consider clothing as the smallest space that accommodates the human body, the garment's pattern, design, and embellishments, the luster of its fabric, its natural contours and the way it hangs off the body will be important indicators of a person's character and a symbol of their identity.

From this, it can be seen that the door gods are not merely architectural paintings, but a representation of the painter's artistic knowledge, philosophy and brand style. As time passed, the family's extensive artistic knowledge and capabilities continued to progress. They moved from using simple red and green coloring or gold leaf as the basis for their decorative effects, to employing high color saturation and a combination of warm and cool tones in their palette. Through these techniques, they were able to discern the new aesthetic standards and popular trends of each era. Although the specifications of the door gods commissioned by temple

administrators (such as door panel dimensions, characters, hand-held items, and facial expressions) may be similar, viewers can still clearly distinguish their differences through the design details, particularly in the depictions of flowers and plants. These high-standard, custom-made artworks are the treasures of the temples they belong to. Not only do they convey religious symbolism and fulfill the educational, inheritance, aesthetic, and material protection requirements needed for such products; they also highlight the religious values and the unique aspects of each temple through their aesthetic creation. Descendants of the family of painters bear the heavy responsibility of ensuring the continuity of this unique style, becoming irreplaceable successors to the studio's legacy.



潘春源〈秦叔寶、尉遲恭〉（圖中）

Pan Chun-yuan, *Qin Shu-bao and Yuchi Gong* (Middle picture)
1958

彩繪木門板
臺南市和煦堂、紫竹軒收藏

Painting on wooden board
Collection of Tainan Hexu Hall, Zi-zhu Museum
270 × 82 cm (2 pieces)

潘春源〈宮女〉（圖左、右）

Pan Chun-yuan, *Palace maid* (Left and right picture)
1958

彩繪木門板
臺南市和煦堂、紫竹軒收藏

Painting on wooden board
Collection of Tainan Hexu Hall, Zi-zhu Museum
260 × 53.5 cm (2 pieces), 259 × 52 cm (2 pieces)

潘

春 源

Pan

Chun-yuan

西方素描觀念於 1860 年代已成為上海官辦西式教育學堂中的必修科目，1890 年代開始出現大量的繪畫入門書，現代美術概念更於 1920 年逐步拓展至臺灣，透過「新美術運動」為舊有文人式的水墨畫進行改革。同期的臺籍藝術家，多相繼前往日本川端畫學校、東京美術學校深造，而潘春源（1891-1972，原名潘科，人稱科司，字邨原、進盈，號春源）則選擇於 1920 年代初期至廈門及潮汕地區學習炭精筆人物肖像畫與水墨畫，並巡覽當地畫師所繪製之門神、壁堵與樑坊彩繪，深入研究上海出版的石印畫譜等漢學傳統藝術樣式，此機緣對於其未來事業發展與美術競賽的成就上係為一大重要契機。

潘春源在漢和文化交融，新舊衝突不斷的時代背景下，始終追尋創新與突破。「春源畫室」位於臺南市中西區忠義路二段之開基三官廟旁。起初適逢畫室對街的五帝廟重修而受委進行建築彩繪，加上其自幼即喜於觀摩唐山師傅作畫，而逐步開啟廟畫事業。潘春源因興趣使然而加入天公廟（今：臺灣首廟天壇）「經文社」、「以和社」，且於「臺灣美術展覽會」接連六屆（1928-1933 年間）中屢獲佳機而拓展全島知名度，隨後參與「春萌畫會」，更受邀加入「栴檀社」，透過與文人雅士及在地仕紳菁英的交流，從中汲取豐富的人文精髓，逐步奠基其詩、書、畫、樂的知識長才與社會網絡。

本區展示「春源畫室」所使用的裱畫工具、鈐印、家宅人物花鳥屏風對聯、詩詞與檔案文獻，呈現創業之始為增進個人技能、符合社會需求與建立家族品牌之時所運行的生存之道。

The Western conception of sketching became a compulsory subject in Shanghai's official Western-style educational institutions in the 1860s. In the 1890s, numerous introductory painting textbooks emerged, and the modern concept of fine art gradually expanded to Taiwan in the 1920s through the 'New Art Movement,' which aimed to reform the traditional ink painting styles of the literati. During the same period, many Taiwanese artists went to Japan's Kawabata School of Painting and the Tokyo School of Fine Arts for further studies. However, Pan Chun-yuan (1891-1972)—originally named Lian-ke and also known as Ke-si, with the courtesy names of Cun-yuan and Jin-ying and the alias Chun-yuan—chose to study human-figure charcoal portraiture and ink painting in the Xiamen and Chaoshan regions in the early 1920s. He also studied local artists' depictions of door gods, wall murals, and lintel beam paintings, extensively researching traditional Han art styles and materials such as 'The Shanghai Lithography Manual.' This opportunity became a significant turning point for his future career development and achievements in art competitions.

In the era when Chinese and Japanese cultures integrate and constant clashes between tradition and modernity, Pan Chun-yuan always pursued innovation and breakthroughs. The Tshun-Guān Art Studio was initially located next to the Kaiji San Guan Temple on Zhongyi Road, Section 2 in Tainan.

Initially, the studio was commissioned to carry out architectural paintings for the Wudi Temple on the mainland. Pan Chun-yuan, who had enjoyed observing and learning from Master Tangshan's artwork since childhood, gradually embarked on a career in temple painting. Driven by his interests, Pan Chun-yuan joined the Jingwen and Yihe Societies at the Tiangong Temple (now the Tiantan Tiangong Temple), and achieved increasing recognition across the island by participating in six consecutive sessions of the Taiwan Fine Art Exhibition between 1928 and 1933. Subsequently, he joined the Chun-meng Art Association and was invited to join the Zhandan Society. Through interactions with refined scholars and local elites, he was able to take on board a rich cultural essence, laying the foundation for his knowledge and talents in poetry, calligraphy, painting, and music, as well as establishing important social networks.

This section showcases the mounting tools used by the Tshun-Guān Art Studio; the seals, household screens depicting figures, flowers, and birds; couplets; poetry; and archived documents. It presents the methods of survival that were used during the early stages of the studio's entrepreneurship, and how the ways in which Pan Chun-yuan aimed to enhance his personal skills, meet social demands, and establish the family brand.



潘麗水〈春源先生像贊〉

Pan Li-shui, *The portrait of Pan Chun-yuan*
1960

水墨、紙本
潘岳雄收藏

Ink on paper
Courtesy of Pan Yuch-hsiung
59.5 × 28 cm



潘春源〈秦嶺行雪〉

Pan Chun-yuan, *Travelling Through the Snows of the Qinling Mountains*
1909

彩墨、紙本
潘尚安收藏

Color ink on paper
Courtesy of Pan Shang-an
33 × 115 cm

潘麗水（1914-1995，字雲山），潘春源的長子，臺灣現有廟畫為數最多的畫師。1929年正式與父親習畫，並於1934年正式學成出道，隨後成功為家業再創高峰。1970年代後期，府城兩大畫師家族之一的陳玉峰後代——陳壽彝、蔡草如等因轉往精進於紙本寫生創作而逐步退出廟畫領域；潘麗水則持守「人間性十足」的信仰藝術風采，以其名望、地位與畫藝，成為全臺最具代表性的廟宇畫師。

然而，潘麗水在跨界的合作成果更是不同凡響。1956年出版的《桃花江》，源自吳曼沙擔任《風月報》共同主編時期所撰之言情小說，潘麗水以網點及筆墨線條為其製作插畫，表現近乎寫實的漫畫人物風格，演繹當時男女之間的情感關係、摩登女性的姿容以及新穎的生活場景，此具時代性的視覺表現手法可能源自1940年代潘麗水於戎座（エビス座，1946年改名「赤坂戲院」）、宮古座（1946年改名為延平戲院）為電影繪製廣告看板時期，富戲劇張力、線條靈活且用色大膽的描寫風格。

本展區呈現《十八羅漢》及《三十六官將》傳世畫帖、《桃花江》小說插畫、刺繡粉本、彩繪瓶身、寫生簿與高雄哈瑪星代天宮〈雲山麗水〉壁畫修復紀錄片，呈現廟

畫之外，深受西方藝術思潮與在地傳統美學交互影響下所延伸的多元創作。

Pan Li-shui (1914-1995, also known as Yunshan) was the eldest son of Pan Chun-yuan and the most prolific temple painter in Taiwan. He officially began learning painting from his father in 1929 and made his professional debut in 1934, achieving great success and taking the family business to new heights. In the late 1970s, descendants of Chen Yu-fong including Chen Shou-yi and Tsai Tsao-ju—members of one of the two major painter families in the capital city—gradually withdrew from the temple-painting field as they focused on improving their skills in paper-based still-life drawings. In contrast, Pan Li-shui remained devoted to the belief that 'humanity is paramount' in his artistic expression, and with his reputation, status, and painting skills, he became the most representative temple painter in Taiwan.

However, it was Pan Li-shui's collaborations across different fields that were particularly remarkable. The novel *Peach Blossom River*, published in 1956, originated from a romantic novel written by Wu Man-sha during her tenure as co-editor of the *Wind and Moon* magazine. Pan Li-shui created a series of screen-tone illustrations for the novel, showcasing an

almost realistic comic book style. Through his illustrations, he depicted the emotional relationships between men and women of the time, the appearance of modern women, and fresh, original, slice-of-life scenes. This visually expressive technique, with all its contemporary appeal, may have been influenced by Pan Li-shui's work in the 1940s when he created advertising billboards for movies at theaters such as the *Ebisu-Za* (renamed to *the Chikan Theater* in 1946) and *Miyako-Za* (renamed to *the Yanping Theater* in 1948). These illustrations each displayed Pan Li-shui's wide dramatic range, nimble line artistry, and bold use of color.

This exhibition area showcases the legacy painting albums *Eighteen Arhats and Thirty-Six Heavenly Officials*, illustrations from the novel *Peach Blossom River*, embroidered fan paintings, painted bottles, sketchbooks, and a documentary on the restoration of the mural *Yunshan Lishui* in the Hamasen Dei Tian Gong Temple in Kaohsiung. It presents not only temple paintings but a variety of Pan Li-shui's creations, including those influenced by Western artistic trends and the interaction between local traditional aesthetics.



1980年代，潘麗水參加臺南天壇經文社活動，於父親潘春源畫作〈護謨寒濤嶺上松風〉前留影。

In the 1980s, Pan Li-shui participated in the activities of Jingwen Society Chanting Group at Tiantan Tiangong Temple, taking a photo in front of his father Pan Chun-yuan's painting *The Roar of the Cold and Billowing Wind Among the Pine Trees*.



潘麗水〈《桃花江》書籍封面〉

Pan Li-shui, *The cover of Peach Blossom River*
1956

彩墨、紙本
翠薰堂收藏
書籍作者為吳漫沙

Color ink on paper
Collection of AURAE CO., LTD.
36.6 × 24.4 cm (3 pieces)
The author of this novel is Wu Man-sha

潘

瀛洲 Pan

Ying-chou

潘瀛洲 (1916-2002)，潘春源的次子，潘麗水的大弟，自幼即熱愛詩文、戲曲與寫生創作，並主要以裱褙、繪製釋道畫傳續家學。相較之下，其更注重於常民的生活描寫，如 1966 年獲省展優選的〈秋庭〉及《五虎將》系列神像，以形同劇場人物般的樣式與富含趣味的視角，呈現戲齣般的演藝風采。1938 年加入劇團工作時，便開始負責廣告看板、劇本寫作與擔任辯士，逐漸燃起寫作與口說演繹的長才，一度還獲得全島劇作比賽首獎，隨後更受臺北「靜江月劇團」之邀，成為專屬劇作者之一。

在劇本手稿尚未被重視的年代，許多文獻已佚失。本展區邀請藝術家吳燦政、劇場演藝者高銘謙，邀請觀眾透過聽覺神經的觸發，將時空拉回 1950 年代間，感受劇作家潘瀛洲的劇院風華。

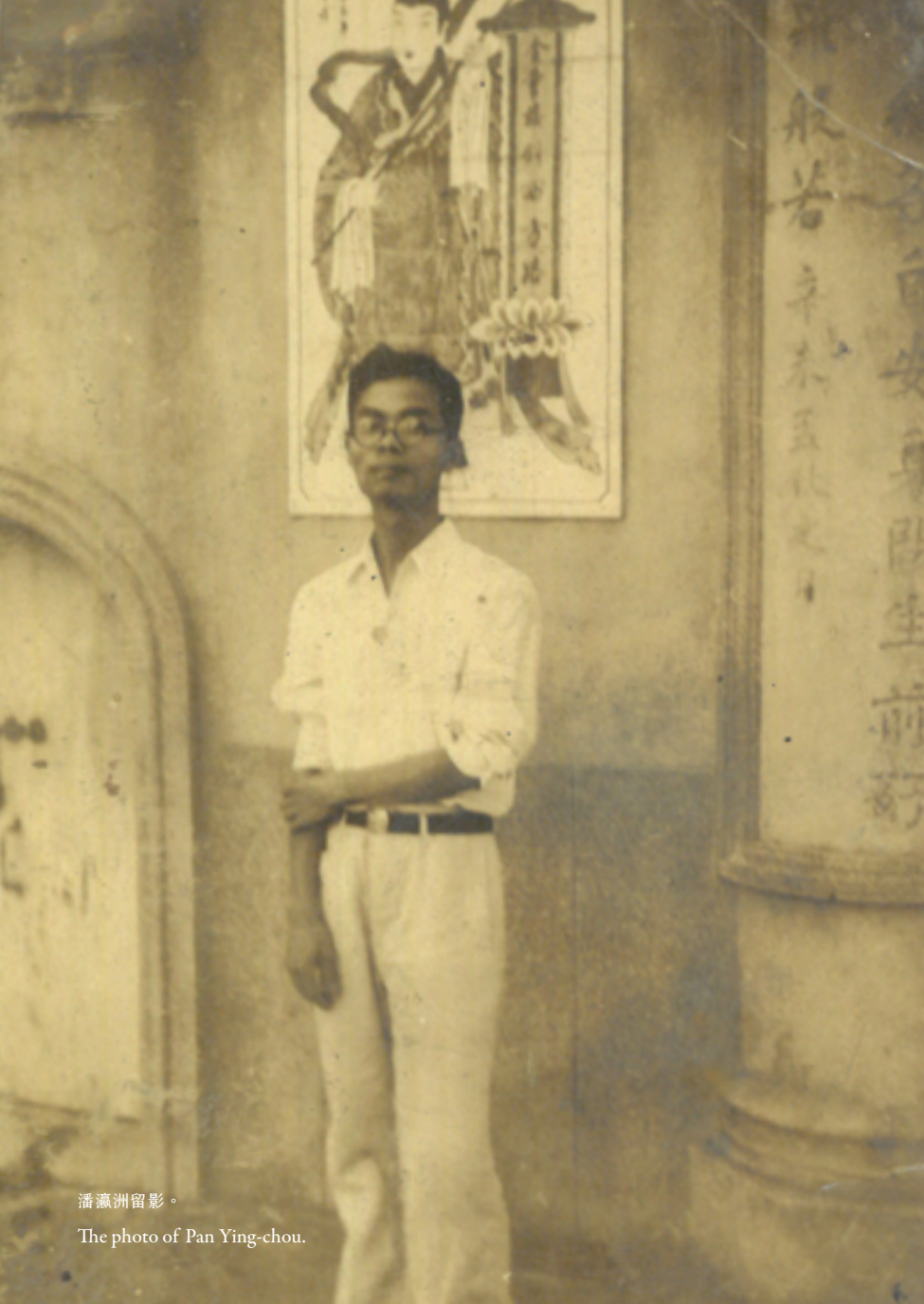
* 聲音劇本源自於浮浪貢開花三部曲《勿忘影中人》，由「金枝演社劇團」授權提供。

Pan Ying-chou (1916-2002), the second son of Pan Chun-yuan and the younger brother of Pan Li-shui, was passionate about poetry, literature, traditional opera, and sketching from an early age. He mainly focused on producing and mounting Buddhist paintings, carrying on the family tradition. In contrast to his brother, Pan Ying-chou paid more attention to depicting the daily lives of common people, as he did in the works *Autumn Courtyard*, which received an award of excellence at the Provincial Exhibition in 1966. This was also true of the series of deity statues *Five Tiger Generals*, a work that depicted operatic characters and employed amusing perspectives to lend itself a theatrical charm. After joining a theater troupe in 1938, he took on responsibilities such as creating advertising billboards, writing scripts, and serving as a rhetorician. These endeavors revealed his talents for writing and oral performance. He won the first prize in an island-wide playwriting competition, and was subsequently invited to become one of the exclusive playwrights for the Taipei Jing-jiang-yueh Theater Group.

Unfortunately, during this era when play scripts were not yet valued, many documents have been lost. In this exhibition

area, the artists Wu Tsan-cheng and theater performer Kao Ming-chien invite audiences to trigger their auditory senses, transporting themselves back to the 1950s to experience the theatrical splendor of the playwright Pan Ying-chou.

* the sound script is authorized by the "Golden Bough Theatre".



潘瀛洲留影。

The photo of Pan Ying-chou.



潘瀛洲〈秋庭〉

Pan Ying-chou, *Autumn Courtyard*
1966

彩墨、紙本
潘尚文收藏

Color ink on paper
Courtesy of Pan Shang-wen
78 × 99 cm

潘

岳雄

Pan

Yueh-hsiung

「只要手還能握筆，就會繼續畫下去。」

— 潘岳雄

當文資保存意識崛起，原先置放於廟口作為鎮煞、避邪、祈福功能的門神，如今亦成為可攜式的、純藝術欣賞的「畫作」。潘岳雄（1943-）透過鮮豔的服飾、富戲劇張力的表情動勢與飄逸的鬚鬚表現，確立個人風格；延續百餘年的「春源畫室」品牌更為門神力作增添一道光彩。

潘岳雄，潘春源的長孫，潘麗水的長子，現任「春源畫室」主人。1966年自陸軍步兵第六訓練中心退伍後，便加入臺南空軍基地美國海軍福利社擔任美工設計，十年間所接觸的西式文化與圖像設計理念皆成為日後創作上的新養分。1976年，正式與父親從事寺廟彩繪工作，並同時獨攬廟畫業務迄今。2001年創立「臺南市傳統藝術薪傳學會」（今：府城傳統藝術學會），匯聚臺灣資深工藝匠師，並曾帶領成員遠赴澳洲與日本進行文化外交。作為全球中華藝術薪傳民俗工藝獎得主的潘岳雄，前後於國立臺南藝術大學、樹德科技大學與社區活動中心教授彩繪工法，藉此傳習家族創作精神；承先啟後、開枝散葉，成功培養諸多可獨立執行寺廟彩繪的畫師高徒，亦燃起來自全國各地的興趣班學員對於民俗文化、彩繪技法學習與傳遞的決心。本展區呈現門神卷軸〈秦叔寶、尉遲恭〉、

臺灣燈會聯名的〈財子壽〉燈籠、馬祖酒廠聯名的〈媽祖昇天〉酒器、彩繪瓶器與相關檔案文獻，展示當代春源畫室主人的跨界合作藝品，以及有別於父祖的教學模式與傳承之心。

"As long as my hand can still hold a pen, I will continue to draw."

— Pan Yueh-hsiung

As an awareness of the need for cultural preservation rises, door gods that were originally placed at temple entrances for warding off evil and praying for blessings have now become portable artworks, appreciated purely for their artistic merit. Through the use of vibrant costumes, dramatic facial expressions, dynamic gestures, and flowing beards, Pan Yueh-hsiung (1943-) has established his own personal style, thus giving a touch of additional brilliance to the door-god masterpieces of the enduring Tshun-Guân Art Studio brand, with its hundred-or-more years of history.

Pan Yueh-hsiung, the eldest grandson of Pan Chun-yuan and the eldest son of Pan Li-shui, is the current owner of Tshun-Guân Art Studio. After being discharged from the 6th Infantry Training Center of the Army in 1966, he joined the United States Navy Welfare Society at the Tainan Air Force Base as a graphic designer. The Western culture and graphic design concepts he encountered during the following decade became new sources of inspiration for his future creations. In 1976, he officially started working on temple paintings with his father, and has since then been solely responsible for the temple painting works.

In 2001, Pan Yueh-hsiung founded the Tainan

Traditional Arts and Cultural Heritage Society (now known as the Fu Cheng Traditional Arts Society), bringing together experienced Taiwanese artisans and craftsmen, and in the past has led society members on cultural diplomacy trips to Australia and Japan. A recipient of the Global Chinese Culture & Arts Award, he has also taught mural painting techniques at the Tainan National University of the Arts, Shu-Te University, and various community event centers, passing along the family's creative spirit to others. Through his efforts, he has successfully trained numerous apprentice painters to independently carry out temple mural paintings, and has also ignited the determination of students from interest classes across the country to learn and pass on folk culture and mural painting techniques.

This exhibition area showcases scrolls of the door gods *Qin Shu-bao* and *Yu Yuchi Gong*; the *Fortune, Prosperity and Longevity (Sanxing) lantern*, created in collaboration with the Taiwan Lantern Festival; the *Mazu Ascending to Heaven* wine vessel, made in collaboration with Matsu Distillery; various painted bottles, and related archival documents. These exhibits highlight the contemporary owner of Tshun-Guân Art Studio's cross-disciplinary collaborative artworks, and the ways in which his teaching methods and spirit of inheritance differ from those of his ancestors.

潘岳雄於春源畫室舊址。

Pan Yuch-hsiung at the former site of
Tshun-Guán Art Studio.



潘岳雄〈官將〉

Pan Yuch-hsiung, *Heavenly Official*
2007

膠彩、金箔、絹布
藝術家自藏

Color ink, gold leaf on silk
Courtesy of the Artist
55.5 × 53 cm

當畫師為建築起筆作畫之時，首先考量的便是空間感、視點及吉祥寓意，此時其更像是一位策展人，試圖規劃整體觀看動線與作品脈絡關係，再藉由個人學識、美感品味與繪畫功力，以詩、書、畫的創意巧思，為大宅院提升家庭的溫度與風采。

本展區以臺南安平區的歐家古厝、高雄永安區的黃家古厝為例，透過兩大家族後代的訪談視角及局部壁畫還原，帶領觀眾一窺門廳中的建築空間結構與「春源畫室」家族所繪製之壁畫細節。

When a painter begins to create architectural murals, their first consideration is often the sense of space, perspective, and the painting's auspicious symbolism. At this point they resemble a curator, attempting to plan the overall viewing experience and establish a contextual relationship between the artworks. Drawing upon their knowledge, their aesthetic tastes, and their painting skills, they draw on creative ideas from poetry, calligraphy, and painting to elevate a sense of warmth and elegance to the grand residences.

In this exhibition area, we take as examples the Ou family house in Tainan's Anping District, and the Huang family house in Kaohsiung's Yong'an District. Through interviews with the descendants of these two prominent families and the restoration of partial wall paintings, visitors are guided to explore the structure of the architectural space and the details of the intricate murals created by the Tshun-Guân Art Studio family within the entrance halls.



潘春源
安平歐宅

Pan Chun-yuan
Ou family house in Tainan's Anping District

安平歐宅於 1947 年由潘春源彩繪宅邸壁畫，後於 2006 年受其家族委託，由當時的國立臺南藝術大學古物維護研究所進行修復工作。

The Ou family house in Tainan's Anping District was adorned with wall paintings by Pan Chun-yuan in 1947. Subsequently, in 2006, it was commissioned by his family and restored by the Graduate Institute of Conservation of Cultural Relics at National Tainan University of the Arts.



潘春源、潘麗水、潘岳雄
永安黃宅

Pan Chun-yuan, Pan Li-shui, Pan Yueh-hsiung
Huang family house in Kaohsiung's Yong'an District

高雄永安黃宅，約於 1920-1938 年間由潘春源彩繪宅邸壁畫，並於 1962 年由其子潘麗水及其孫潘岳雄重新繪製。

The Huang family house in Kaohsiung's Yong'an District was adorned with wall paintings by Pan Chun-yuan approximately between 1920 and 1938. In 1962, his son Pan Li-shui and grandson Pan Yueh-hsiung re-painted the house.

翰

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Ink and Brush Relationships

日治時期以來，在政治與地域的分界上，阻絕了唐山畫師來臺的意願與契機，此屏障使潘春源與陳玉峰得以自主發展屬於本地特有的建築彩繪風格脈絡。民間神明廳的祭祀圖像，主要以「觀世音菩薩」、「武聖關聖帝君」與「天官賜福」為大宗，而象徵性的符號與吉祥寓意，亦可視為信仰藝術中不可或缺的精髓，如擬作傲、幽、澹、逸的四君子：「梅蘭竹菊」、比喻多子多孫的「葡萄、松鼠」、蘊含紫氣東來及祥瑞之氣的「紫藤花、八哥」，皆成了家家戶戶習以聘請畫師繪製於壁面或懸掛廳堂之創作。

本區展出由潘麗水與謝進生（黃矮）於1930年代之拚場作品——門神〈秦叔寶、尉遲恭〉、三代所繪製之觀音造像，以及人物、動植物等民俗傳統相關題材，呈現「春源畫室」多元的儒、釋、道風格作品。

Since the Japanese colonial period, political and regional barriers have lessened the opportunities and incentives for Chinese artists to come to Taiwan. This barrier allowed Pan Chun-yuan and Chen Yu-feng to independently develop a unique local style of architectural mural painting.

In folk deity halls, the main images worshiped are usually Guanyin, the Bodhisattva of Compassion; Guan Yu, the Saint of War; and the Heavenly Official bestowing blessings. Symbolic representations and auspicious meanings are essential elements in religious art. Such symbols include the 'Four Gentlemen': plum blossom, orchid, bamboo, and chrysanthemum, which represent traditional virtues. Other symbols include grapes and squirrels, which symbolize having many children and grandchildren; and the purple wisteria flower and magpies, representing auspiciousness and the arrival of good fortune. These have become popular themes for artists commissioned to create wall murals or hanging scrolls in households.

In this exhibition area, we showcase the collaborative works of Pan Li-shui and Xie Jin-sheng (Huang Ai) from the 1930s. These works include the door gods *Qin*

Shu-bao and Yuchi Gong; statues of the Bodhisattva Guanyin created by three generations of the Tshun-Guân Art Studio; and a variety of works in the Confucian, Buddhist, and Taoist styles featuring the traditional folk themes of human figures, flora, and fauna.

潘春源〈魚籃觀音〉

Pan Chun-yuan, *Guanyin Carrying a Fish Basket*
1948

彩墨、紙本
臺南市和煦堂、紫竹軒收藏

Color ink on paper
Collection of Tainan Hexu Hall, Zi-zhu Museum
151 × 65 cm



潘麗水〈聖母升天〉

Pan Li-shui, *The Assumption of Mary*
1979

彩墨、紙本
臺中天主教區主教公署典藏

Color ink on paper
Collection of Catholic Taichung Diocese
146 × 79 cm

1890 至 1926 年期間，「海上題襟館書畫會」幫助傳統畫家從清帝國的經濟型態和職業模式轉向現代城市型態發展。廢舉之後，透過畫家、書法家、篆刻家和鑑賞家聚會，以民間交流的形式延續不易獲得的古典經文知識。同一時期臺灣的民間社團亦具備相似的社會交際與藝術傳播功能，如潘春源所陸續參與的十三音雅樂團體的「以和社」、傳統社團「經文社」乃至於「延平詩社」；由文獻資料顯示，在 1939-1944 年期間潘春源刊載於《詩報》的古典詩高達七十首之多。

隨後他亦於 1930 年代加入由鄉原古統發起的「梅檀社」、林玉山為首發起的「春萌畫會」，以及於 1964 年參與由蔡草如發起的「臺南市國畫研究會（國風畫會）」等各大社會團體，藉此與地方仕紳、藝文創作者及各方人士培養深厚情誼，並增進自身文藝長才與社會網絡關係；其子潘麗水除了依循父親的道路向前邁進，更曾任經文社社長，以多元的視角與社會網絡基礎提升家族品牌視野與能見度。在潘春源紀錄於「家庭臺帳」為數甚多的通訊名單中，亦可見其於潮汕取經時期，所結識的剪黏師何金龍（1880-1953，字翔雲）之住處地址。

本區展示潘麗水所繪之〈玉皇大帝〉、潘春源贈予臺灣首廟天壇之〈謾謾寒濤嶺上松

風〉、〈正氣歌〉、〈釋迦三聖徒〉，廟方典藏的經文手抄本，以及相關文獻資料，藉此呼應「春源畫室」自始以來的社會發展途徑與繪畫足跡。

From 1890 to 1926, the Hai Shang Ti Jin Guan Painting and Calligraphy Association helped traditional painters transition from the economic and professional models of the Qing Empire to more modern, urban-centered models. After the abolition of the imperial examination system, painters, calligraphers, seal engravers, and art enthusiasts gathered in meetings to continue the exchange of hard-to-access classical literary knowledge. Similarly, during the same period, various folk organizations in Taiwan also served as platforms for social interaction and artistic dissemination. Examples include the Yihe Society of Thirteen-tone Gagaku group, where Pan Chun-yuan participated in playing Nanguan music as well as traditional societies such as the Jingwen Society and even the Yanping Poetry Society. According to documentary evidence, Pan Chun-yuan published as many as seventy classical poems in the *Shi Bao* newspaper from 1939 to 1944.

Subsequently, in the 1930s, he joined the Zhantan Society, initiated by Gôbara Kotô; and the Chunmeng Painting Society, led by Lin Yu-shan. In 1964, he also joined the Tainan National Painting Research Society (a.k.a the Guofeng Painting Society), initiated by Tshuà Tsháu-jû. Through these and other social organizations, he cultivated deep friendships with local elites, cultural

creators, and individuals from different backgrounds, thereby enhancing his literary and artistic talents and expanding his network of social relationships. His son, Pan Li-shui, not only followed in his father's footsteps but also served as the president of the Jingwen Society, elevating the family's brand vision and visibility through a diverse set of perspectives and a foundational social network. In Pan Chun-yuan's extensive list of contacts recorded in the Family Register, one can also find the address of the paper-cutout artist He Jin-long (1880-1953, a.k.a. Xiang Yun), with whom he became acquainted during his learning period in Chaoshan.

This section showcases various paintings by Pan Li-shui, including *The Jade Emperor*, as well as Pan Chun-yuan's gifts to Taiwan's Tian Tan Tian Gong Temple, such as *The Roar of the Cold and Billowing Wind Among the Pine Trees*, the *Song of Righteousness*, and *The Three Holy Disciples of Sakyamuni Buddha*. It also features handwritten scriptures collected by the temple and other related materials, outlining the social development path and artistic footprint of Tshun-Guân Art Studio from its inception.



潘春源〈護謨寒濤嶺上松風〉

Pan Chun-yuan, *The Roar of the Cold and Billowing Wind Among the Pine Trees*
1952

彩墨、紙本
臺灣省臺南市台灣首廟天壇典藏

Color ink on paper
Collection of Taiwan's Very First Temple Tiantan Tiangong Temple
66.7 × 125.7 cm



潘麗水〈玉皇上帝〉

Pan Li-shui, *The Supreme Jade Emperor*
年份不詳 Age unknown

彩墨、紙本
潘岳雄收藏

Color ink on paper
Courtesy of Pan Yueh-hsiung
131.5 × 66.5 cm

速度！

1934 年，就在潘麗水正式學成出道之時，卻受到日本皇民化政策的嚴重影響，接連的寺廟整理運動、勸佛運動與正廳改善運動，壓制臺人信仰活動，進而導致廟畫案源近乎中斷。迫於無奈，潘麗水輾轉至戲院繪製廣告看板、公家寓教圖，及承接少量的家庭肖像、神像、民俗畫、建築彩繪，甚至一度下鄉販賣番薯度日，以維持家計，直至 1945 年 10 月臺灣光復後才逐漸好轉。

戰後廟宇興建與翻修如雨後春筍般的迅速發展，為能迎合眾多廟畫工事的新契機，除了媒材與人力的配置產生了新的組合，潘麗水在畫技上亦巧妙融合繪製看板時期所習得的立體、透視與戲劇性的人物動勢構圖法，使得當時代的廟畫有了全新的視覺感受。過去畫師通常使用色粉調製桐油進行手工上色，由於桐油須自行熬煮，在沒有溫度計的年代，多藉由手感經驗進行攪拌調製。直到水泥漆的出現，突破時間與空間的限制，透過材料所具備的純色、高彩度、速乾等特性，加上與彩繪師傅團隊相輔相成的完美合作下，大幅提升工作效率，使「春源畫室」家族得以在短時間內快速的承攬全臺眾多廟宇門神、橫樑、壁堵之彩繪工作。

速度！

The Assimilation Period

In 1934, just as Pan Li-shui officially embarked on his career, he faced severe repercussions from Japan's policy of assimilation (Kōminka). The 'Temple Consolidation Movement,' the 'Eradication of Buddhism Movement,' and the 'Household Shrine Removal Campaign' served to suppress Taiwanese religious activities, leading to a near halt in temple painting commissions. Faced with no other options, Pan Li-shui turned to painting advertisements for theaters, educational illustrations for public housing, and a few small-scale projects such as family portraits, deity images, folk paintings, and architectural murals. At one point, he even resorted to selling sweet potatoes in rural areas to make ends meet and support his family. It wasn't until Taiwan's liberation in October 1945 that the situation began to gradually improved for him.

The post-war period brought with it a surge of temple construction and renovation projects, which provided numerous opportunities for temple painting projects. In addition to utilizing new combinations of materials and manpower, Pan Li-shui began to incorporate into his work the three-dimensional perspective and dramatic composition techniques he learned

during his time painting advertisements, giving the temple paintings of that era a fresh visual style.

Previously, artists would manually mix pigments with tung oil for hand coloring. Boiling tung oil was a time-consuming process, and without thermometers, artists relied on their experience and sense of touch to achieve the right consistency. However, the appearance of the new brand of cement paint allowed artists to break through time limitations and spatial limitations, utilizing its pure colors, high saturation levels, quick-drying abilities, and other properties. Collaborating seamlessly with the team of painters, the Tshun-Guân Art Studio family significantly improved their work efficiency, enabling them to quickly undertake numerous temple painting projects across Taiwan including door gods, lintels, and wall murals, all within a short period of time.



潘麗水 八仙大鬧東海（大龍峒保安宮壁畫）

Pan Li-shui, *The Eight Immortals Battle the East Sea* (Mural of Dalongdong Baoan Temple)
1973

數位輸出

大龍峒保安宮提供

Digital print

Provided by Dalongdong Baoan Temple

113 × 300 cm



潘麗水 虎牢關三戰呂布（大龍峒保安宮壁畫）

Pan Li-shui, *The Three Brothers Battle Lü Bu at the Battle of Hulao Pass*
(Mural of Dalongdong Baoan Temple)
1973

數位輸出

大龍峒保安宮提供

Digital print

Provided by Dalongdong Baoan Temple

121 × 300 cm

回探日治時期的臺灣美術展覽會（1927-1936），日本當局所推行的新美術概念關注於現代化的追求，如透視感、裝飾性、現代人物比例與摩登生活樣態的寫生描寫，使得傳統文人式的水墨畫受到考驗，許多從事裱畫店的畫家、廟宇畫師或藝術創作者們，為迎合市場與政策需求而進行媒材與風格上的轉型；此時，臺灣美術展覽毅然成為畫家們建立名聲、展現個人繪畫造詣的加速器，同時滿足了當局試圖以「東洋畫」作為對抗西洋的利器，在獲選後也將帶來更多的生意，並促進個人品牌的營運。

潘春源參展的終結之作〈武帝〉、〈山村曉色〉，以傳統的題材與水墨形式參展，其中跳脫畫譜的臨摹樣式，並融合寫生與透視概念，試圖在體現美術現代性的同時，向世人宣告其終將回歸關注於漢文化延續的使命，同時反映出「反殖民」、「對抗殖民現代性」的心境。

本展區以友達光電所提供的 FindARTs 擬真藝屏藝術顯示科技呈現僅存的臺展得獎作品〈牛車〉、潘麗水唯一參賽的膠彩畫〈畫具〉原作，以及在本館美術科學研究中心的修復協助下，展示已佚失的〈山村曉色〉試作稿，體現春源畫室家族肩負傳統與革新的繪畫表現。

During the Japanese colonial period, the Taiwan Fine Arts Exhibition (1927-1936) played a significant role. New art concepts promoted by the Japanese authorities focused on a pursuit of modernization, including with regard to perspective, decorative elements, bodily proportions and realistic depictions of modern lifestyles. These developments posed a challenge to the traditional ink paintings of the contemporary literati. Many artists, including those engaged in mounting paintings, temple painters, and art creators, had to transform their styles and use of materials in order to meet the demands of the market and these new policy requirements.

At this time, the Taiwan Fine Arts Exhibition became an accelerator for artists to establish their reputations and showcase their artistic achievements while fulfilling the authorities' goal of using Eastern art as a tool to counter the West. Being selected for the exhibition brought with it potential business opportunities. It facilitated the operation of personal brands.

Pan Chun-yuan's final exhibited works include *Emperor Wu* and *Dawn Colors in the Mountain Village*. These artworks deal with traditional themes and utilize traditional ink painting forms, but break away from the style of meticulous copying found in painting

manuals. They incorporate elements of life drawing and perspective concepts, aiming to embody artistic modernity while proclaiming their mission to return to a focus on the continuation of Han culture. They also reflect anti-colonial sentiments, resisting the colonial concept of modernity.

In this exhibition area, the remaining award-winning work from the Taiwan Fine Arts Exhibition *Ox Cart* is presented using the FindARTs Total Solution provided by the AUO Corporation. The original artwork of Pan Li-shui's only Nihonga painting entered into the exhibition, *Painting Tools*, is also on display. Additionally, thanks to the restorative efforts of this Museum's Art Conservation and Scientific Research Center, a draft of the lost work *Dawn Colors in the Mountain Village* is displayed, showcasing the artistic expressions of the Tshun-Guân Art Studio family in their commitments both to tradition and innovation.



潘麗水〈畫具〉

Pan Li-shui, *Painting Tools*

1931

膠彩、絹本

國立臺灣美術館典藏

Gouache paint on silk

Collection of National Taiwan Museum of Fine Arts

71 × 100 cm



潘春源〈山村曉色〉

Pan Chun-yuan, *Dawn Colors in the Mountain Village*

1933

水墨、紙本

潘尚文收藏

Ink on paper

Courtesy of Pan Shang-wen

117 × 231 cm

山水・高仕・美人 Landscapes, Scholars, and Beauties

文人式的山水畫，通常作為古代士大夫表達內在心境，或假以躲避官僚權力鬥爭所繪的理想世界。在美學上以「文以達吾心，畫以適吾意」為宗旨，透過寫實與寫意的折衝手法表現其中的筆墨意趣。在今日，畫家們更擅長融入寫生概念，使其中的空間透視感更符合現實場景，達到真正可居可游的山水意境。

本區除了呈現潘氏家族作為抒情與外銷的山水畫作之外，亦展示以現代人物比例所繪的高仕與美人圖；特別值得一提的是，〈高仕圖〉是由「國風畫會」成員的蔡草如、陳壽彝、潘麗水與蘇子傑所共同繪製。由此可見，潘氏與陳氏家族兩大巨擘，透過畫會與展覽活動而有密切交集，相互切磋，惺惺相惜。

The landscape paintings typically expressed by ancient scholars often portray their inner sentiments or depict an ideal world as a means to escape from bureaucratic power struggles. Aesthetically, such paintings adhere to the principle of “expressing one’s heart through literature and one’s will through painting,” mixing realism and suggestive freehand brushwork to present the charms of ink and brush. In modern times, artists are even more skilled at incorporating life drawing concepts, creating a more realistic sense of spatial perspective that better reflect the landscapes in question and really capture their true ambiance.

In this section, apart from showcasing the landscape paintings of the Pan family as expressions of sentiment and as products for sale, there are also portrayals of noble scholars and beautiful women depicted with modern proportions. Of particular note is the collaborative work *Portrait of a High Official*, created by members of the Guofeng Painting Society including Tsai Tsao-ju, Chen Shou-yi, Pan Li-shui, and Su Zi-jie. This demonstrates the close interaction and mutual admiration that existed between the authoritative Pan and Chen families through their participation in painting societies, their exhibition events, and their exchanges of knowledge with each other.



潘麗水、陳壽彝、蔡草如、蘇子傑〈高仕圖〉

Pan Li-shui, Chen Shou-yi, Tsai Cao-ju, Su Zi-jie, *Portrait of Courtier*
1976

彩墨、紙本
潘尚安收藏

Color ink on paper
Courtesy of Pan Shang-an
68 × 33.5 cm



潘春源〈桃花村〉

Pan Chun-yuan, *Peach Blossom Village*
年份不詳 Age unknown

彩墨、紙本
黃德勝收藏

Color ink on paper
Courtesy of Huang De-sheng
120 × 67 cm

花草再生 Flowers and Plants Reborn

花草 (hue-tsháu) 作為門神衣飾、壁畫外框的裝飾性圖樣，起初以漆料塗抹於木板作為防護的功能，隨著彩繪形式發展而日新月異，畫師、彩繪師日漸以花草符號的樣式形成個人特色；花草亦展現植物蔓延、生生不息的意象，呼應「春源畫室」家族品牌發展與傳承精神。

現任「春源畫室」主人的潘岳雄，作為當代潘氏家族重要的承繼者，其始終維持良好的師徒情誼以及教學體系的發展，使蘊含「敬天、敬神、敬祖先」的傳統工藝得以代代相傳。在文資意識崛起的今天，建築彩繪作品時常受邀參與展出，在沒有彩繪師傅團隊協助打底、設計邊框的情況下，畫師們須自行繪製「花草」圖樣。潘氏家族彩繪係以繁複、華麗、吉祥的樣式而聞名，然而我們不難發現，潘岳雄的圖樣設計、設色與布局巧思明顯跳脫父祖的框架且具個人風範。

本區以〈孝〉作為展覽最終章，體現潘岳雄過往的創作舞台因父祖的傳承與翻修使命，使其獨立的表現空間受到限制，直至耄耋之年，含飴弄孫之餘，方能靜心追尋心之所向，以敘事藝術 (Narrative art) 的表達手法，展現身為家族第三代傳人的職志與孝心。

Flowers and plants (hue-tsháu) serve as decorative patterns for the attire of door gods and the borders of mural paintings. Initially, they were applied with lacquer on wooden boards for protective purposes, but with the evolution of painting techniques, the depiction of flowers and plants has become increasingly diverse and innovative. This has allowed painters and artists to develop their own individual styles using floral and plant symbols. Imagery of flowers and plants also symbolizes growth, vitality, and the continuity of life, reflecting the developmental and heritage spirit of the Tshun-Guân Art Studio family brand.

As the current owner of the Tshun-Guân Art Studio, Pan Yueh-hsiung plays a significant role as a successor within the contemporary Pan family. He has maintained a strong mentor-disciple relationship and developed a teaching system that ensures that their traditional craftsmanship, imbued with values of 'respecting heaven, respecting the gods, and respecting one's ancestors,' can be passed down through generations. With today's rising awareness of cultural heritage, architectural mural works are often sought out for exhibitions. In cases where there is no team of colorists to assist in the foundational painting or the design of the borders, the

painters themselves must create the flower-and-plant patterns. The Pan family's mural paintings are renowned for their intricate, magnificent, and auspicious style. However, one can observe that Pan Yueh-hsiung's pattern design, color selection, and composition display a noticeable departure from the framework of his predecessors and showcase his own personal style and creativity.

This section concludes with *Filial Piety* as the final chapter of the exhibition, embodying Pan Yueh-hsiung's past creative stage, which was limited due to the legacy and mission of his predecessors. It has only been in his old age, while enjoying the company of his grandchildren, that he could find the tranquility to pursue his true artistic inspiration. Through the expressive techniques of narrative art, he showcases his aspiration and filial piety as the third-generation successor of the family.



潘岳雄〈金雞嶺〉

Pan Yuch-hsiung, *Kai Kung Leng*
2018

描金畫
潘岳雄收藏
Gold powder on wood
Courtesy of Pan Yuch-hsiung
118.5 × 36.5 cm



潘岳雄〈二十四孝 - 孝字〉

Pan Yuch-hsiung, *The Twenty-Four Filial Exemplars in the Character 'Siao'*
2022

彩墨、紙本
潘岳雄收藏
Color ink on paper
Courtesy of Pan Yuch-hsiung
130 × 80 cm

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春源畫室廟宇地圖
Map of Tshun-Guân Art Studio



官網資訊
Website of Exhibition Information



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