



“Lifetimes” traces the human life cycle across generations, from birth and childhood to marriage, old age, and funeral rites. These rituals embody personal memories while reflecting Lukang’s collective rhythms and cultural traditions. Rather than staging his subjects, Hsu Tsang-tse documented these moments with a candid eye, preserving authentic expressions, emotions, and memories.

4 Lifetimes: Passages and Rituals

things, preserving the collective memory shaped by the land and human relationships. captured the traditional philosophy of reverence for heaven and care for all living photographic works documenting Lukang across the four seasons, Hsu Tsang-tse in harmony with nature and the cycle of giving back to the land. Through his harvest crops, dry grain, and burn rice straw, embodying an agricultural wisdom rooted the people of Lukang plant seedlings after Chusin, cultivate and weed the fields, then the towns’ enduring seasonal traditions and ritual culture. As the solar terms progress, Mid-Autumn reunions, all reflecting rituals for wandering spirits, and the Duanwu Festival, Zhongyuan

MR200702170 彰化鹿港天宮
1989.02.18 Olympus SZ 50mm f1.4



Lukang’s unique character is shaped by seasonal festivals and the rhythms of the 24 solar terms. The year begins with the arrival of spring and the celebration of Lunar New Year, followed by the Lantern Festival, ancestor veneration during Qingming, dragon boat races during the Duanwu Festival, Zhongyuan

3 Years: Seasonal Rituals and Rhythms

2 往後對摺

5 Becoming a Photographer: Hsu Tsang-tse’s Gaze upon Lukang

Born in Lukang, Hsu Tsang-tse devoted his life to photography, documenting everyday life, rituals, and religious practices. Because the Hsu family jointly operated the Asia Cinema and Xingnan Cinema with local residents of Lukang, Hsu Tsang-tse frequently traveled throughout Lukang aboard movie advertising vehicles, photographing scenes along the way. These experiences cultivated a documentary perspective grounded in close engagement with local communities and a deep concern for human life and culture.

Hsu Tsang-tse was passionate about recording what he saw and heard through a realistic lens, insisting that the people he photographed appeared objective and natural. Between 1957 and 1965, he received numerous domestic and international photography awards, and his works were published in photography magazines, newspapers, and books. Throughout his life, he collected over six hundred cameras and maintained complete records of both equipment and shooting; these were regarded as essential resources in the history of local photography in Taiwan.



MS200704270 許蒼澤
彰化鹿港長源醫院
1957



MS200701162 彰化鹿港
《俗語》路邊茶攤下山前在廟外驚功醮
1960.1962 Leica M2 50mm f1.4

2 Days: Daily Lives and People

some of the most authentic moving-image records of Taiwan’s past. Summer Vacation” not only captures intimate family life but also reflects the historical context, clothing, and everyday environment of the 1960s, preserving At a time when home movies were far from commonplace in Taiwan, “Happy spinning in circles, mock sword fights, balloon blowing, guitar playing, and more, house with lively scenes—running, playing hide-and-seek, tug-of-war, conga line, Hospital in Lukang. In the time, ten grandchildren return to Lukang, filling the long, was filmed at the family residence that also housed Dr. Hsu Du’s Changyuan Tow” and “Happy Summer Vacation.” The latter, approximately fifteen minutes Hsu Tsang-tse did not limit himself to still imagery. Beginning in 1963, he used documentary photography.

age of twenty-eight, he purchased his own Nikon S2 and devoted himself to from young age, Hsu Tsang-tse began learning photography at sixteen. At the transport, they were used primarily for family portraits. Influenced by his father 1919 by Dr. Hsu Du. Because early cameras were heavy and cumbersome to the Japanese colonial period. Their first glass-plate camera was purchased in equipment in Taiwan. The Hsu family’s engagement with photography dates back important body of material evidence for the progression of modern photographic Hsu Tsang-tse’s extensive and well-preserved collection of cameras forms an

1 Changyuan Was the Place We Called Home

1 往前對摺

6 The National Museum of Natural Science: Collection & Management

In 2007, the National Museum of Natural Science received a donation from the Hsu family, comprising 250,000 negatives photographed by Hsu Tsang-tse, 4,500 slides, 178 glass plate negatives, 27 rolls of motion-picture film, as well as four scrapbooks, three notebooks, and old newspapers.

The museum first conducted an inventory and classified the negatives into two categories—those affected by vinegar syndrome and those unaffected—for separate storage and preservation. With support from the National Digital Archives Program, more than 110,000 items were digitally scanned and catalogued.

Due to the vast quantity of Hsu Tsang-tse’s photographic collection, continued organization and interpretation are required in accordance with the museum’s commitment to public access to collections. In 2025, with support from the Ministry of Culture, the museum launched the project “Lukang through the Lens of Hsu Tsang-tse: Local Perspectives, Image Interpretation, Collaborative Fieldwork, Collection Accessibility, and Exhibition Planning.” The project aims to further enrich the Ministry of Culture’s digital collections database and provide public access for research and inquiry, while incorporating local knowledge perspectives from Lukang to strengthen the museum’s public engagement and collaborative connections with the community.

7 Rock ’n’ Roll Lukang Since 1960

“Rock ’n’ Roll Lukang” creates an immersive audiovisual experience, pairing Hsu Tsang-tse’s photographs of streets, temples, alleys, and local life with iconic songs rooted in Lukang. The soundtrack features Lo Ta-yu’s “Lukang, the Little Town” and “Childhood,” tracks from the Lukang Tianhou Temple album, Shih Kuo-hsiung’s “The Song of Lukang Pudu,” and an original composition, “Lukang,” by Hsu Tsang-tse’s son, Dr. Hsu Jeng-yuan. Together, images and music evoke Lukang’s stories, memories, and cultural rhythms across generations.



MS200701162 米市街
彰化鹿港米市街
1986.04.20 Fujica HD-S 38mm f2.8

Each photograph in this brochure is labeled with its collection number. By entering the number in the search bar of the Ministry of Culture Collections, you can access the detailed descriptive metadata for that photograph.



Ministry of Culture Collections

memory and leave a lasting visual chapter in the local history of Taiwan. May this initiative of visual revitalization breathe new life into Lukang’s cultural the significance of this historic town amid Taiwan’s social transformations. the interplay of past and present, audiences are invited to rediscover Lukang and reflect on daily life “Days,” to festivals and traditions “Years,” to the full arc of existence “Lifetimes.” Lukang” traces a cultural map of Lukang through Hsu Tsang-tse’s lens: from the rhythms of dialogue across time and generations. “Days, Years, Lifetimes: The Good Old Times of What we undertake is more than the interpretation of an archival collection—it is interpretation and exhibition practices.

may once again enter the public eye and inspire participatory, community-rooted Lukang’s streets and stores, re-examining this body of work so that these precious images Hospital Lukang Historical Image Museum and local historians, we have returned to collection accessible and bringing it into public view. Working together with Changyuan

8 Comics: Childhood Memories

Lukang in the 1960s was far from the dazzling neon lights, without flashy electronic games. Toys were often improvised from scavenged branches or tires, while popular pastimes included hopscotch, jump rope, and shuttlecock kicking. Children were captivated by comic book rental shops, storybooks, the candy and biscuit jars in the local traditional grocery store, and the candied fruit skewers and ice pops sold in temple squares. The wildly popular Jhuge Shiro comic series, a sensation of that era, remains a resonant childhood memory for an entire generation of Taiwanese.



MS200700094 Entering the world of comics
Tongxiao, Miaoli
1965.07.27 Nikon F 28mm f3.5

指導單位 | 教育部 文化部 國家科學博物館
主辦單位 | 國立自然科學博物館
合辦單位 | 財團法人國立自然科學博物館文教基金會

catalog, conserve, and interpret this collection, fulfilling two key missions: making the collections, and exhibition planning” to the Ministry of Culture. The goal is to systematically

Tsang-tse: local perspectives, image interpretation, collaborative fieldwork, accessible At the end of 2024, NMNS proposed the project “Lukang through the lens of Hsu required continuous organization and reinterpretation.

photographic materials, and the ongoing transition of digital archiving systems have the public. Yet the vast number of images, the need to connect manuscripts with exhibition that revealed the depth and richness of Hsu Tsang-tse’s photographic work to the National Museum of Natural Science (NMNS), where it was incorporated into the national collection. In 2009, the museum presented “The Good Old Times of Lukang,” an In 2007, the Hsu family donated this vast collection of photographs and manuscripts to but also a vital index for Lukang local studies.

passage and seasonal rituals of Lukang. These images are not only the memory of a family. life. Through these everyday observations, he preserved the streets and alleys, rites of Hsu Tsang-tse photographed with quiet sincerity: children at play, artisans absorbed in their craft, women busy with daily chores, and elders whose eyes carried the vicissitudes of Rather than approaching Lukang from the perspective of grand historical narratives, lifetime.

ordinary and extraordinary moments of Lukang into 250,000 images—a visual diary of a hometown, used his camera to document half a century of change, transforming the this environment that Hsu Tsang-tse (1930–2006), who spent his entire life rooted in his incense and the bustle of daily life weave together a distinct cultural landscape. It was in and alleys, red-brick houses and intricate latticework whisper stories of time, while temple Monga—thrived on its waterways and later quieted as its harbor silted up. Within its lanes Lukang—once prosperous as one of Taiwan’s great port towns, alongside Tainan and

Eternal Gaze upon the Beloved Lukang

2 往後對摺



許蒼澤的鹿城拾影
The Good Old Times of Lukang



Lukang Folk Arts Museum

Formerly the Koo family estate, this venue consists of two buildings: the Baroque-style “Yamato House” in the front, and the 200-year-old Minnan shophouse “Gufeng House” in the back. The Koo family donated their ancestral home and private collection in 1973. Now safeguarding over 6,000 cultural artifacts, it has become an essential museum for exploring the culture of Lukang.



Changyuan Hospital

Built in 1925 during the Japanese colonial era, Changyuan Hospital is the former residence of photographer Hsu Tsang-tse and the clinic of his father, Dr. Hsu Tu. Fusing traditional Han shophouse design with Japanese colonial architecture, it once stood as Lukang's tallest building a century ago. Following a 7-year restoration, it was reborn as the “Changyuan Hospital - Lukang Historical Image Museum” in 2023 and named one of the “Top 100 Cultural Bases” in 2025.



Tianhou Temple

Established in 1591, Lukang Tianhou Temple holds the unique distinction of being Taiwan's only temple to house the original founding Mazu statue from the Meizhou Ancestral Temple. The temple's current layout took shape during a comprehensive renovation from 1927 to 1936, adopting a three-hall, two-courtyard design that includes the Sanchuan (Front) Hall, the Main Hall, and the Rear Hall. In 2019, it was officially designated a National Historic Site, remaining the largest and best-preserved Mazu temple complex in Lukang.



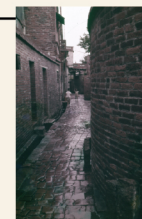
Zhongshan Road

Serving as Lukang's most prosperous commercial thoroughfare, this road features a vibrant row of historic arcades and shophouses. Between 1830 and 1850, continuous roofs were constructed above the street using timber frameworks and covered with tiles to protect merchants and residents from sun, wind, and rain. These roofs blocked out the sky, creating the so-called “Bu-Jian-Tian Street” (Roofed Street) appearance. In 1934, the structure was dismantled due to urban street-widening implemented under city planning reforms.



Longshan Temple

As one of the best-preserved Qing Dynasty temple buildings in Taiwan, it was built in 1786 with funds raised by immigrants from the seven counties of Quanzhou, inhaling incense (fenxiang) from the Anhui Longshan Temple in Fujian. Its current scale was finalized during a major reconstruction between 1829 and 1858, adopting a traditional “three-hall, two-courtyard” layout arranged in the shape of the Han character “日”. The complex comprises the Shanmen (Mountain Gate), the Wumen (Five-Gate) Hall, the Main Hall, and the Rear Hall in sequential order. The temple was officially designated a National Historic Site in 1983.



Jiuqu Lane (Nine-Turns Lane)

Describing Lukang's many winding alleys, the zigzag design helps block the harsh winter winds while providing home security and warding off evil spirits. A local ballad famously mentions that “the wind never reaches the Nine Turns Lane,” perfectly captured the cleverness of this wind-defying architecture.



Lukang Old Street

Formed by Dayou, Yaolin, and Putou streets, Lukang Old Street was a vital Qing Dynasty trading hub. Its historic shophouses feature deep layouts combining storefronts with rear living quarters. Today, visitors can still admire red-brick lanes, gray-tiled roofs, and iconic urn walls, interspersed with century-old shops and artisan studios. As these restored historic houses find new life as vibrant cultural spaces, they beautifully demonstrate how the old neighborhood's rich history is both preserved and reborn.

9 Walking Through Lukang

The “Walking Through Lukang” section is presented as an interactive tabletop game, inviting visitors to become time-travelers, choosing to explore the town on foot, by rickshaw, or by bicycle. Upon arriving at any of the seven locations—Lukang Tianhou Temple, Longshan Temple, Old Street, Chang-Yuan Hospital, the Folk Arts Museum, Zhongshan Road and Jiuqu Lane—the screen displays a comparison between Hsu Tsang-tse's historical photographs and contemporary scenes in a carousel format. Through these juxtapositions of past and present, visitors can experience Lukang's transformations and the layers of memory accumulated over time.

Operating Instructions

Mission A “A one-day tour of Lukang”

Role A traveler who loves exploring local culture.

Tip Use “the rickshaw” to enjoy this leisurely one-day cultural tour.

Mission B “A year of seasonal memories in Lukang”

Role A young person returning home who spends a year rediscovering everyday life in the town's alleys.

Tip Use “the bicycle” to experience the slow rhythm of a year in Lukang.

Mission C “A Local's Lifetime in Retrospect”

Role A local resident, taking a walk through Lukang's town center.

Tip Use “walking” to revisit the memories of a lifetime.