

# Seeding Future

台灣 Taiwan /

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## 植物標本 / 與 / 環境發言 Herbarium & Environment Speaks

SUAVEART 細着藝術

# 植物標本 / 與 / 環境發言

## Herbarium & Environment Speaks

《未來種子》熱帶雨林計畫由細着藝術發起，為自然、科學和雨林相遇的永續性藝術計畫。我們試圖推廣藝術作為生態保育的方式，從文化、科學和教育角度探討熱帶雨林與環境保育議題。邀請各領域研究學者、創作者與民眾共同協作及促進交流對話。期許大眾可以從多元的思維認識環境與生態保育，為我們的後代種下地球的健康。

短期間《未來種子》以藝術作為起點，搭建國際之間的學術研究和地方民間的對話橋樑，提高台灣於生態保育貢獻的能見度。預計在未來三至五年開展成可持續性的創新項目，建立開放式社群，讓文化藝術也有機會挹注到概念性驗證，為創意開啟新面孔。

2020年主題《植物標本與環境發言》關注熱帶雨林植物、人與自然共融的繫連網絡，我們帶領各位進到南台灣的熱帶植物園和香蕉灣，透過植物獵人與森林生態學家的視野，從植物採集、辨識和繪畫工作坊過程中，認識台灣獨特珍貴的生態景觀與文化。

The "Seeding Future" Tropical Rainforest Project initiated by SUAVEART is a sustainable art project that meets nature, science, and the rainforest. We seek to promote art as a sustainable approach to ecological conservation, exploring the issue of tropical rainforests and environmental protection from cultural, scientific, and educational perspectives. We invite scholars, creators, and citizens from various fields to collaborate and facilitate dialogue. We hope that the public can learn about the environment and ecological conservation from multiple perspectives and plant the seeds of a healthy planet for our future generations.

In the short term, "Seeding Future" uses art as a starting point to build a bridge between international academic research and local community dialogues and raise the visibility of Taiwan's contribution to ecological conservation. The project is expected to become a sustainable and innovative project in the next three to five years. That will build an open community and allow art and culture to inject conceptual validation and open up new facets of creativity.

The theme of 2020, "Herbarium and Environment Speaks," focuses on tropical rainforest plants and the network of connections between humans and nature. We will take you to the tropical botanical gardens and Banana Bay in Southern Taiwan to learn about Taiwan's unique and precious ecological landscape and culture through the vision of plant hunters and forest ecologists by plant collection, identification, and drawing workshops.

When botany meets art

# Taiwan

恆春熱帶植物園・香蕉灣 | 屏東

特色植物：

蘭嶼植物、民俗植物、藤本植物、水生植物、  
恆春半島植物、蘇鐵植物、熱帶果樹、稀有植  
物、豆科植物、白榕植物、榕屬植物、椰子植  
物、殼斗科植物、樟科植物區、變葉木植物、  
天南星科植物和蕨類植物。

Special Collections:

Orchid plants, folklore plants, lianas, aquatic  
plants, perennials, sundews, tropical fruit trees,  
rare plants, legumes, white banyan plants, ficus  
plants, coconut plants, crustaceans, camphor  
plant area, variable-leaved wood plants,  
tennantaceae and ferns.

# 寶島南台灣的多樣性

## The Diversity of Southern Formosa Taiwan

Credit  
文字 Text | 李依佩 Yipei Lee  
照片 Photo | 林昀澄 Sunny Lin, 郭信鋒 Hsin-Feng Guo

寫在疫情爆發之後。

現在想想，5月1日和2日這兩天舉辦的生態漫步繪畫工作坊活動，意外地成為後來5月12日台灣疫情急遽變化進入三級警戒前的最後一場戶外民眾活動。突然間特別懷念那天細著藝術團隊和講師崔佛、阿改、陳科廷、學員們一起在恆春熱帶植物園裡頂著大太陽，邊聽他們講解，邊速寫紀錄自己觀察到的植物。接近傍晚時分，一群人又前往公路旁從未聽過的香蕉灣，了解潮間帶生物和觀察恆春半島上的陸蟹重要棲息地。然後隔天前往竹田鄉的泰美親子圖書館，親眼目睹植物獵人阿改解剖蘭花、練習繪製植物標本的圖像創作。

如果要說台灣哪個縣市的氣候環境最接近熱帶地區，恆春半島絕對是個好去處。這趟生態漫步的恆春熱帶植物園是由生態學家推薦的，雖然不完全是個典型的熱帶植物園，但具有豐富的植物生態，也培養種植許多非台灣原生的熱帶植物。



### [ 第1天 行程 ]

13:00 - 13:30 | 恆春熱帶植物園  
13:30 - 16:00 | 植物導覽  
17:00 - 18:00 | 香蕉灣導覽  
18:00 - 19:20 | 晚餐 & 休息時間  
19:30 - 21:00 | 香蕉灣夜間走訪

### [ 第2天 行程 ]

09:00 - 09:30 | 泰美親子圖書館  
09:30 - 10:00 | 學員分享  
10:00 - 12:30 | 植物標本和繪畫

### [ Day I Schedule ]

13:00 - 13:30 | Hengchun Tropical Botanic garden  
13:30 - 16:00 | Forest Docent  
17:00 - 18:00 | Ecology Tour at Banana bay  
18:00 - 19:20 | Dinner & Rest  
19:30 - 21:00 | Night Ecology Tour at Banana bay

### [ Day II Schedule ]

09:00 - 09:30 | Taimei Library  
09:30 - 10:00 | Sharing by participants  
10:00 - 12:30 | Herbarium & Drawing

This article was written after the outbreak of the epidemic.

Now that I think about it, the Eco-tour and painting workshop held on May 1 and 2 unexpectedly became the public's last outdoor event before the pandemic back again. And we are entering to Level 3 alert in Taiwan on May 12. I missed that day when I was with SUAWEART team, the lecturers, Trevor Padgett, A-Gai, Ke-Ting Chen, and the participants. We walked the tropical botanical garden in Hengchun under the sun, listening to their lectures and sketching the plants' people observed. In the late afternoon, the group moved to Banana Bay beside the road. It is a place we had never heard of before. We are here to learn about intertidal life and observe the important habitat of land crabs on the Hengchun Peninsula. The next day, we went to the Taimei Library in Zhutian Township to witness plant hunter A-Gai dissecting orchids and using specimens to practice drawing plants.



Suppose there is a county or city in Taiwan with a climate closest to the tropics. In that case, the Hengchun Peninsula is definitely a good place to visit. Although not strictly a typical tropical botanical garden, it has a rich botanical ecology and cultivates many tropical plants that are not native to Taiwan.



根據林業試驗所網站資料：恆春研究中心發展肇始於日本治臺時期，於臺灣總督府殖產局下轄有龜仔角、港口、豬勞束（里德）及高士佛等四個區域並分設為母樹園。其中，龜仔角事業地（第三號母樹園）為1904年設立，全區為珊瑚礁質石灰岩，即所謂「高位珊瑚礁」的溶蝕地形，並於1907年開工籌建辦公室、宿舍於此，並廣植各類熱帶經濟植物之標本，並附設苗圃。1908年把龜仔角事業地闢設「熱帶有用植物標本園」，為熱帶植物園之前身，其他事業地則改稱試驗區。

熱帶植物園位於墾丁森林遊樂區，屬於台灣第一座熱帶植物標本區。剛入園時，生態學家崔佛帶著我們到地圖前認識園區環境和路線。他帶著學員「觀察」植物的葉子、花朵、種實，雖然我們不一定記得住拉丁學名，可是仔細觀看植物的外觀、顏色、紋路、生長方向，或是植物與其他生物的共存關係，都可以幫助我們與自然建立關係。

植物獵人阿改擁有採集攀爬樹木、辨識植物的技能，他看過的物種數量絕對超過我旅行到過的地方。而植物不論雄雌，它們的特殊習性和生存方式能幫助其策略性存活。平時很難理解植物獵人的角色與工作，這回終於有機會近距離了解其專業，幽默風趣的教學，又令大家印象深刻。

According to the Taiwan Forestry Research Institute website, the development of the Hengchun Research Center began during the Japanese colonization in Taiwan. Four areas under the Bureau of Colonization of the Governor's Office of Taiwan, including Gueizihjiao, Gangkou Village, Chulaoshu (Lideh), and Gaoshifo; were divided into mother tree gardens. In 1904, the Gueizihjiao business site (No. 3 Mother Garden) was established. The entire area was covered with coral reef limestone, the so-called "high coral reef" erosion terrain. Later in 1907, offices and dormitories were constructed, and specimens of various tropical economic plants were planted, and a nursery was attached. The other sites were renamed as experimental areas.



Hengchun Tropical Botanical Garden is located in Kenting Forest Recreation Area. It is the first tropical plant specimen area in Taiwan. When we first entered the park, ecologist Trevor introduced the environment and the park's route in front of the map. Although we may not always remember the Latin names of the plants, looking at the appearance, color, texture, growth direction, or the coexistence between plants and organisms can help us establish a relationship with nature.

Plant hunter A-Gai has the skills to collect, climb trees and identify plants. He has definitely recognized more species than I have ever traveled to. Whether male or female, plants have unique habits and survival methods that help them survive strategically. It is usually a lack of understanding of the role and work of a plant hunter. Still, I finally had the opportunity to get closer to his profession in person; meanwhile, his humorous teaching was impressive.



觀察、聆聽、觸摸、繪畫

Observe. Listen. Touch. Draw

蠟 質  
Wax texture

種子 殼  
Seed shell

豆莢 綠  
Pulsatilla Green

絲滑  
Silk

沙沙聲  
Rustle



熱帶植物園漫步導覽告一段落後，我們便離開這，前往香蕉灣。

回想當時我們與崔佛討論適合夜訪的地點，他馬上就提到這兒。依稀記得他說：「這裡有許多豐富的動植物生態，而且也是陸蟹產卵遷徙經過的地方。」

過幾天，崔佛便傳來幾段影片和照片，細心地指出這條路線會怎麼走，在傍晚夜間能看到螃蟹、海星或其他兩棲動物。

當然季節不同，看到的景觀也會有所差異。

這也是我最常從國內外生態學家和植物學家口中聽到的一句話。大自然就是如此奧妙，千變萬化。



After the guided eco-walk through the tropical botanical garden, we left and headed to Banana Bay.

Before, when Trevor and I discussed a suitable place for a night visit, he immediately mentioned this place. I vaguely remember him saying, "There is a lot of rich flora and fauna, and it's also a super important place where land crabs migrate through to lay their eggs."

A few days later, he sent several videos and photos, carefully pointing out how the route would go and where to see crabs, starfish, or other amphibians in the evening and at night.

Of course, the seasons are different, and so are the views.

This is one of the most common phrases I hear from ecologists and botanists. Nature is so fascinating, so varied.





從炎熱植物園駛往港邊，傍晚的海風夾帶著一點點鹹味，心情變得更愉悅。

崔佛帶我們穿進小路，地上有一條隱隱約約行走過的痕跡，接著看到長得很健康的棋盤腳老樹，座落在這片海岸林中。我們腳下所踩的是由隆起的珊瑚礁形成，土地非常貧瘠，棋盤腳樹必須長出粗壯的根系深入細縫中以穩固樹身，在枯葉堆積少許的泥土中汲取養分。漫步當中，我們也能望見海洋。

吃完飯休息了一會兒，我們又回到了香蕉灣。

日落之後，生態之旅的高峰才剛剛開始。我們戴上頭燈，跟著崔佛的使用解說，尋找生物蹤跡。燈光一照，海水變得清澈、珊瑚砂礫、貝殼、岩石中的海藻、螃蟹、海星都逐漸出現在我們眼前。因為螃蟹的現身，讓我們既興奮又不敢大聲喧嘩，原來，可以從這樣的角​​度觀看自然生態。

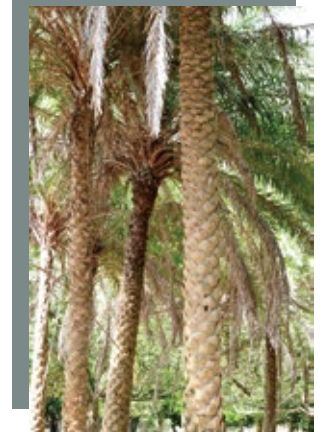
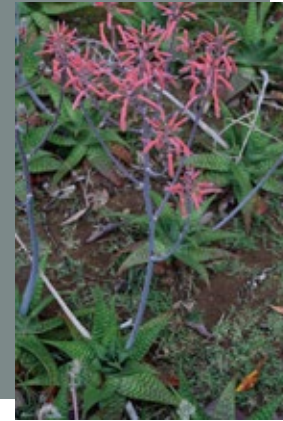
As we drove from the hot botanical garden to the harbor, the evening sea breeze was a little salty and made the mood happier.

Trevor led us through the path, and there was a faint trace of walking on the ground. We saw the healthy old trees *Barringtonia asiatica* (棋盤腳), with chessboard feet in this coastal forest. The land we stepped on was formed by a raised coral reef. It was so poor that the chessboard-footed trees had to grow thick roots deep into the crevices to stabilize the body and draw nutrients from the little mud accumulated from the dead leaves. During the walk, we could also see the ocean.

A short break after dinner, we returned to Banana Bay.

After sunset, the peak of the eco-walk was just beginning. We put on headlamps and followed Trevor's explanations of the creature's trails. As soon as the light shone, the water became clear, coral gravel, shells, algae in the rocks, crabs, and starfish gradually appeared in front of our eyes. Because of the appearance of crabs, we were excited but did not dare to make a loud noise.







在工作坊正式開始前，我們請學員試著在圖畫紙上勾勒出前一天印象深刻的植物形狀、細節和顏色。恆春熱帶植物園裡種類繁多；在場學員們接續說明他們為什麼選擇種子、枝條、葉子、花等部位。

阿改對蘭花非常熟悉，因此選用它們作為標本解剖和製作的樣本。而解剖植物後取下的材料收集涉及並指向兩項重要活動——收集標本和記錄訊息。

即使你對當地植物群有較多了解，也可能無法準確識別田野間的所有植物。在植被採樣過程中，採集者會收集對滿足其需求很重要的所有物種之代表性標本。除了已知稀有和瀕危標本除外，我們也會同步進行攝影記錄。

這些標本稍後將用於確認身份，並提供永久記錄以供將來參考。你的收藏可能代表植物生長範圍擴展或有助於了解植物的分類學或自然歷史。它還可能顯示在不同棲息地條件下可能出現的「可塑性」或變化。採集標本時一定要記錄準確的棲息地資訊，一般很難記住，以後也很難準確記錄。



Before the workshop began, participants were invited to sketch out the plants' shapes, details, and colors that had impressed them the day before on graph paper. Hengchun Tropical Botanical Garden has a wide variety of species; the participants in the room explained why they chose the seeds, branches, leaves, flowers, and other parts.

A-Gai was familiar with orchids, so they were used as specimens for dissection and production. The material collected after dissecting the plants involves two crucial activities - collecting specimens and recording information.

Even if you know a lot about the local flora, you may not accurately identify all the plants in the field. During the vegetation sampling process, collectors collect representative specimens of all species important to meeting their needs. In addition to known rare and endangered specimens, photographic records are taken simultaneously.

These specimens will later be used to confirm identity and provide a permanent record for future reference. Your collection may represent an extension of the plant's range or contribute to an understanding of the taxonomy or natural history of the plant. It may also indicate the "plasticity" or variation that can occur under different habitat conditions. It is essential to record accurate habitat information when collecting specimens. It is often difficult to remember and difficult to record accurately in the future.





## 台灣陸蟹產卵洄游保育計劃

### Taiwan's Land Crab Spawning Migration Conservation Program

Credit

文字 Text | 崔佛 Trevor Padgett

照片 Photo | 崔佛 Trevor Padgett

翻譯 Translation | 李依佩 Yipei Lee

手裡握著一支蝴蝶網和一個空桶，我獨自站在香蕉灣的岸邊看著夕陽。當它消失在碧綠的地平線下時，白天就轉換為黑夜。在我身後，升起滿月的微光悄悄地穿過樹林：是時候該工作了。

我打開頭燈，發出一束光，劃破黑暗。它引導我走向海灘，越過古老的珊瑚岩，穿過茂密的海岸森林，最終來到一條公路上。我不再是獨自一人了。

在其他的夜裏都是一片漆黑道路，而今晚卻燈火通明，有四五十個人和我一樣，拿著網子、水桶和手電筒。我們正一起尋找恆春半島最神秘的居民之一：陸蟹。

我們不僅僅是尋找它們；此刻是陸蟹產卵遷徙的季節，大家正在努力拯救它們的生命。

我在香蕉灣陸蟹產卵洄游保育計畫已經擔任了五年的志工，但最初參與其中的過程是很偶然的：我選擇了一條風景優美的路線回家。

讓我解釋一下。我是一名生態學家，在山裡面工作了一整天後，開車回家。停在一個紅燈前，當時我有兩條路可以選擇：一條路可以直接通往我家 - 恆春；另一條路則是繞過恆春半島海岸線，再抵達家，這是台灣最美的海岸線之一，但我很少走這條路。當綠燈亮起時，我選擇了左轉，朝著海岸線駛去。經過了一整天泥濘、荊棘和背著沈重的背包爬上陡峭的山坡，我值得這條風景優美的路線回家。

然而這個決定改變我的生活。

繞道海岸線的尾段時，我前往香蕉灣的小山丘。在濃黑的瀝青柏油路上，我注意到一小塊斑駁的褐色斑點 - 一只螃蟹，正漫不經心地穿越繁忙公路。出於本能，我把車開到路邊，停了下來，眼睛注視著這只勇敢的螃蟹慢慢接近中央黃線，飛駛過的汽車幾乎沒有碰到牠。我緊張地注視著這兩件事。

車流中終於出現了空隙，我衝到路上，把牠撈了起來。站在路中間，車子不斷地從我身邊呼嘯而過，但我注意到有一輛車正在放慢速度，停在旁邊。

車燈在閃爍。

是警察。

開車的警察搖下車窗，向我招手。我緊張地走過去，不確定我剛剛為了救一只螃蟹而犯下交通規則的嚴重性。

「... 是嗎？」我結結巴巴地說。

「謝謝你。」他指著我手中的螃蟹說：「祝你今晚好運！」兩位警察都笑了，然後開車離開。

「好運？... 什麼好運？」當他們開車走了之後，我心想。

我在路的另一邊放下了螃蟹，帶著困惑繼續回家。片刻後，我開車經過了一群提著手桶、拿著手電筒的人。出於好奇心，我停車下來問他們在做什麼？然後，我發現了這個需要好運 - 台灣陸蟹保育計畫。

後來的我才知道，當時救的螃蟹是攀爬腫鬚蟹 (*Labuanium scandens*)，這是一種最近才發現的陸蟹，他幾乎生活在墾丁獨特的海岸森林中的棋盤腳大樹上。如果我直接開回家，就永遠不會遇到牠。但我選擇風景優美的海岸線道路，幸運的是在她正好離開她的樹，開始一年一度的海洋之旅的同一天晚上。

這種幸運的命運轉折讓我接觸到了一個保護項目，從此成為我的熱情所在。

台灣墾丁國家公園是擁有至少89種陸蟹的家園，使其成為世界上最多樣化的陸蟹棲息地之一。新物種不斷被發現。

大多數物種每年都需要返回海洋產卵。不過，並非全部；林投蟹 (*Scandarma lintou*) 終生生活在林投樹 (*Pandanus odoratissimus*；林投) 當中，在葉基中收集的雨水中產卵，而黃灰澤蟹 (*Geothelphusa albogilva*) 則在母親懷抱中孵化。然而，大多數物種必須在海洋中產下牠們的卵。

從森林家園到海洋產卵場是一項危險的任務，因為一件事：26號公路。對於許多螃蟹來說，這是一個死刑判決。為了保護牠們，一個簡單的保護計劃出現了。凡遷徙季節，志工們會在公路上巡邏，在牠們過馬路之前抓捕入桶，把牠們抬過公路後，並在海灘上安全地釋放。這很簡單，但它有一種秘密力量：人們願意提供幫助。

每只螃蟹都非常重要。一只雌蟹攜帶著數百 (*Metasesarma aubryi*；奧氏後相手蟹) 至數十萬 (*Cardisoma Carniflex*；凶狠圓軸蟹) 的卵。在香蕉灣最常見的種類有毛足圓盤蟹 (*Discoplax hirtipes*) 和圓形圓盤蟹 (*Discoplax rotunda*)，每只螃蟹的產卵量超過五十萬個。

每一位雌蟹得救，就有五十萬個生命存活的機會。



因為路殺，公路旁設有路標提醒駕駛減速慢行  
Because of roadkill, there is road sign reminding drivers to drive slow



這些年來，我在這條公路上遇到很多人。像我一樣看到手電筒踪跡就停下來詢問的人多到令我印象深刻；很多人下車幫忙，令我感動不已。

三年前，我遇到了一對從台北來墾丁的夫婦。在他們吃完晚飯的回家路上，他們停在路邊問我大家都在做什麼。我向他們介紹螃蟹，解釋它們住在哪裡，要去哪裡，以及我們為什麼要提供幫助。當時感覺到他們的興趣，我把我的備用網拿給他們。剩下的晚上我們一起抓螃蟹，結束後，我們彼此道別並分道揚鑣。

一年後，在同一條公路上，熟悉的聲音呼喚著我的名字。

「還記得我們嗎？」他們問。

墾丁陸蟹吸引了他們的心。在我們相遇後的一年裡，他們一直在當地學校裡擔任志工，教台北地區的孩子們關於墾丁隱藏的秘密。他們向我展示了一台攝影機並說：「今年，我們正在製作一部關於螃蟹的小型紀錄片。」

就是這樣一個公眾參與的保育計畫力量。這不僅僅是解決問題，而是幫助人們更好地了解自己的家園。



我躺在懸垂的岩石邊，看著一只只螃蟹靜悄悄地滑進海裡。當我的頭燈照亮那片水面時，雨水滴落在我的肩上，我看著她產下她的卵。疲倦的母親在水中休息，而她那紅褐色的蛋則飄走了。今年她和她的卵都存活了下來。

拯救螃蟹不僅僅關乎螃蟹本身，也關乎整個沿海生態系統。這些卵不會全部變成小螃蟹；只有一小部分人會存活下來，爬出海洋進入森林。在淺水區等待它們的是依賴它們謀生的海洋動物。在森林裡，這些雜食性清道夫對於養分循環和保持森林健康和多樣性至關重要。

通過過著海洋和陸地的雙重生活，陸蟹連接了兩個生態系統。時間和進化使牠們離開了水面，但為了向牠們的祖先致敬，牠們仍然是兩個生態系統的守護者。

但是現在，這些守護者需要我們的幫助。如果你願意的話，你也可以提供幫助。



志工和民眾們 Volunteers and public

#### Credit

文字 Text | 崔佛 Trevor Padgett

照片 Photo | 崔佛 Trevor Padgett

翻譯 Translation | 李依佩 Yipei Lee

Holding a butterfly net and an empty bucket, I stand alone on the shores of Banana Bay watching the sun set. As it dissolves below the turquoise horizon, day blends into night. Behind me light from the rising full moon sneaks through the trees: it is time to get to work.

I click my headlamp on, sending a beam of light cutting through the darkness. It guides me up the beach, over the ancient coral rock, through the thick coastal forest and, eventually, to a highway.

I am no longer alone.

What on any other night would be a dark stretch of road is tonight spotted with lights, forty or fifty people who are, just like me, carrying nets, buckets, and flashlights. Together, we are searching for one of Hengchun Peninsula's most secretive inhabitants: land crabs.

We are not just looking for them; it is their spawning migration season, and we are trying to save their lives.

I have volunteered with the Banana Bay Land Crab Spawning Migration conservation project for 5 years, but I originally got involved quite by accident: I chose the scenic route home.

Let me explain. A forest ecologist, I was driving home after a long day working in the mountains. At a red light I had two roads to choose from: one road lead directly to Hengchun, my home; the other around Hengchun Peninsula's coast before taking me home, one of the most beautiful coastal roads in Taiwan but one I seldom travel. When the light turned green, I chose left and headed for the coast. After a long day of mud, thorns, and heavy backpacks carried up steep slopes, I had earned the scenic route home.

And this decision changed my life.

Nearing the end of my coastal detour I crested the small hill that descends into Banana Bay. Against the rich black asphalt I noticed a small smudge of mottled-brown – a crab, mindlessly crossing the busy highway. Instincts kicking in, I pulled over, and stood at the side of the road, eyes simultaneously fixated on the courageous crab slowly approaching the centre yellow line and the speeding cars barely missing it. I nervously watched both.

A gap in traffic finally came, and I lunged into the road and scooped it up. Standing in the middle of the road, vehicles continued to scream past me, but I noticed one car slow down, pull to the side, and stop.



攀爬腫蟹 *Labuanium scandens*  
這是當時遇到警察那天我拯救的螃蟹  
This is the crab I saved when I met the police

Lights flashing.

Police.

The officer driving rolled down his window and waved me over. I nervously approached, unsure of the gravity of the traffic offence I had just committed to save a crab.

"...Yes?" I stammered.

"Thank you..." he said, pointing to the crab in my hands, "and good luck tonight!". Both officers smiled, and then drove off.

"Good luck...with what?", I thought to myself as they drove away.

I released the crab on the other side of the road and continued home, confused. Until a few moments later when I drove by a group of bucket carrying, flashlight holding people. Curious, I stopped and asked what they were doing. And then I discovered what needed luck - Taiwan's land crab conservation project.

The crab I saved, I later learned, was *Labuanium scandens* (攀爬腫蟹), a recently discovered species of land crab that spends its life almost entirely in large *Barringtonia asiatica* (棋盤腳) trees in the remaining fragment of Kenting's unique coastal forest. Had I gone straight I would never have met her. But I took the scenic route, luckily on the same night she left her tree to start her annual journey to the ocean.

And this lucky twist of fate introduced me to a conservation project that has since become my passion.



奧氏後相手蟹 *Metasesarma aubryi* | 後灣 Houwan



兇狠圓軸蟹 *Cardisoma carniflex* | 腹腔和卵 Abdominal cavity and Eggs



林投蟹 *Scandarma lintou*  
牠的一生都在這個植物上,從未回到海洋裡  
This crab lives its entire life in this one plant and never goes to the ocean



毛足圓盤蟹 *Discoplax hirtipes* | 產卵中 Eggs

Kenting National Park is home to at least 89 species of land crab, making it one of the most diverse land crab habitats in the world. New species are constantly being discovered.

Most species need to return to the ocean to spawn each year. Not all, though; *Scandarma lintou* (林投蟹) live their entire lives in Pandanus trees (*Pandanus odoratissimus*; 林投) and lay their eggs in rainwater collected in the leaf base, and *Geothelphusa albogilva* (黃灰澤蟹) eggs hatch while the mother is carrying them. However, most species must release their eggs in the ocean.

Getting from forest home to ocean spawning grounds is a perilous task because of one thing: Highway #26. For many crabs it is a death sentence. To protect them, a simple conservation program was established.

During the migration season, volunteers patrol the highway to catch before they cross the road, carry them across and release them safely on the beach. It is simple, but it has a secret power: people willing to help.

And every crab matters. A single female carries hundreds (*Metasesarma aubryi*; 奧氏後相手蟹) to hundreds of thousands (*Cardisoma carniflex*; 兇狠圓軸蟹) of eggs. The most common species in Banana Bay, *Discoplax hirtipes* (毛足蟹圓盤蟹) and *Discoplax rotunda* (圓形圓盤蟹), have been recorded with over 500,000 eggs per crab.

Each mother saved is half a million opportunities for life.



中華沙蟹 *Ocypode sinensis*  
一種常見的沿海陸蟹正在吃幼蟹 — 雜食性清潔夫螃蟹也會吃其他螃蟹甚至幼蟹  
A commonly seen coastal land crab eating juvenile crab  
Omnivorous scavengers crabs will also eat other crabs even baby crabs

Over the years I have met many people on this road. I am impressed by the number of people who, like me, see the trail of flashlights and stop to ask; I am overwhelmed by how many get out of their cars to help.

Three years ago, I met a couple visiting Kenting from Taipei. On their way home from dinner, they stopped on the side of the road and asked me what everyone was doing. I introduced to them the crabs, explained where they live, where they were going, and why we were helping. Sensing their interest, I offered them my spare net. We spent the rest of the night together catching crabs, and when the night was over, we said our goodbyes and parted ways.

A year later, on the same stretch of road, familiar voices called my name. "Remember us"? they asked?

Kenting's land crabs had caught their hearts. In the year since we met, they had been volunteering at local schools, teaching Taipei area kids about Kenting's hidden secret. "This year", they said, showing me a video camera, "we are making a small documentary about the crabs". This is the power of such a publicly accessible conservation program. It is not just about solving a problem, it is about helping people better understand their own home.


I lay on the edge of an overhanging rock and watch a crab silently slip into the sea. Rain drizzles on my shoulders as my headlamp illuminates the patch of water and I watch her release her eggs. The tired mother rests in the water while her ruddy-brown eggs float away. She and her eggs survived this year.

Saving the crabs is not just about the crabs themselves, it is about the whole coastal ecosystem. These eggs will not all become baby crabs; only a small percentage will survive to crawl out of the ocean and into the forest. Waiting for them in the shallow water are marine animals that rely on them for sustenance. In the forest, these omnivorous scavengers are vital for nutrient cycling and keeping forests healthy and diverse.

By living a double life – ocean and land – land crabs connect two ecosystems. Time and evolution took them out of the water, but in homage to their ancestry they remain the keepers of both.

But now, the keepers need our help. Your help, too, if you are willing.





## 攀爬到450米高的原始森林時 第一眼就被台灣野牡丹藤迷住了

I Was Fascinated by Taiwan medinilla at  
First Glance When I Crossed Over to The  
Primeval Forest at 450 Meters

Credit

文字 Text | 洪信介 Hsin-Chieh Hung

照片 Photo | 洪信介 Hsin-Chieh Hung

台灣的中部是園藝花店市場最發達之地。生為一個中部人，一個迷戀熱帶雨林植物的玩家，對於台灣野牡丹藤並不陌生，畢竟她是台灣少數原生種裡極具觀賞價值又受園藝市場歡迎的植物。

二十多歲時就曾經買過一盆回家種植玩賞，直到2004年夏天某日去恆春半島老佛山探險採集植物。還記得那次，翻過一座次森林來到海拔450公尺處綠蔭繁茂的原始森林。在這個環境裡，每棵大樹並不是只有大樹本身而已，還附著其他植物，甚至是動物和昆蟲的棲身之地，隨著海拔越高物種越豐富，其中開花最壯觀最吸睛的植物，自然是台灣野牡丹藤。

那是我人生第一次與野生的台灣野牡丹藤相遇，當下的感動，不免在心中讚嘆：「果然天然的最美啊~」

根據資料顯示，野牡丹藤屬常綠蔓狀灌木植物，也因為「藤、蔓」等關鍵字，讓我一度誤以為她是由地面攀爬而上的植物，而花市裡的盆栽則是很多支條扦插而成，以至於每一盆看起來都茂盛。看到原生地之後知道台灣野牡丹藤是攀掛於其他植物上，更像是附著在大樹上的灌木。葉表面油亮光滑，十字輪生或對生倒卵狀披針形，紅色聚繖花序組成圓錐花序自枝端伸出，白色至粉紅卵形花瓣4枚，紫色假雄蕊，紫紅色漿果球形，完熟時紫黑色。如此艷麗特別的植物，是台灣特有種，僅長在恆春半島，也是極具代表性的熱帶雨林植物之一。

我對於台灣野牡丹藤的熱愛，從來沒有因為時間流逝而減少；園藝方面使用扦插枝條及種子播種繁殖她，生產出數百棵苗木。生態方面，被我調查到整個恆春半島棲地有超過30個點，標本採集號起碼也有五六號。藝術方面，選擇靜態的攝影與繪畫。行動上，則是冒生命危險徒手攀爬至高高的石壁和大樹上將枝條、果實採下來。

關於台灣野牡丹藤，我還能為她再做點什麼呢？

It was the first time in my life that I saw a wild Taiwan medinilla. I was so moved that I couldn't help but exclaim in my heart, "The natural ones are really the most beautiful."

According to botanical descriptions, the wild Taiwan medinilla is an evergreen scandent / trailing shrub-like plant. The key words "vine" and "scandent" suggest that this plant grows on the ground and climbs up a tree, yet the potted plants in the flower market looked lush and thick, unlike a climbing vine. The problem, I realized later, is that the plants sold horticulturally are not a single plant but are actually a cluster of multiple cuttings growing together in one pot. Finding Taiwan medinilla growing in its native home on the slopes of Laofo Mountain, I saw that it grows on other plants more like a shrub attached to a large tree.

The leaves are ovate-lanceolate shaped, shiny and smooth, and are arranged oppositely or in whorls. The bright red cymes form cone-shaped inflorescences extending from the ends of the branches. The flowers consist of four white to pink-white ovate petals surrounding purple pseudostamens. The fruit are spherical berries that are at first purple-red then turn purple-black when ripe. This beautiful and special plant is endemic to Taiwan, growing only in the Hengchun Peninsula, and is one of the most representative of tropical rainforest plants.

My love for Taiwan medinilla has never diminished with the passage of time, and I have produced hundreds of seedlings from cuttings and seeds. In terms of ecology, I have surveyed more than 30 sites across Taiwan medinilla's entire range in the Hengchun Peninsula and collected at least five or six specimens. In terms of art, I have taken pictures and drawn illustrations of this beautiful plant. Beyond the art, I have risked my life by climbing high up on rock walls and within tree canopies to collect the branches and fruits.

What else can I do for the Taiwan medinilla?

Credit

文字 Text | 洪信介 Hsin-Chieh Hung

照片 Photo | 洪信介 Hsin-Chieh Hung

翻譯 Translation | 李依佩 Yipei Lee

Central Taiwan is the most developed market for horticultural florists. As a central Taiwan native and a fan of tropical rainforest plants, I am no stranger to Formosan medinilla/Taiwan medinilla, which is one of the few native species in Taiwan with great ornamental value and popular in the horticultural market.

When I was in my twenties I bought a medinilla plant from a florist and planted it at home. Then, one day in the summer of 2004, I went on an expedition to the Hengchun Peninsula to collect plants in the virgin forests of Laofo Mountain. There, each tree has become a community, co-existing with other plants, insects, and numerous other animals that grow and live on and in them. The higher the altitude, the richer the diversity becomes. Naturally, the most spectacular and eye-catching plant in bloom was the Taiwan medinilla.



台灣野牡丹 Formosan medinilla/Taiwan medinilla  
洪信介 Hsin-Chieh Hung | 2021  
彩色原子筆 Ball Point Pen, 攝影 Photography

When botany meets art

# Philippines

巴萊爾 Baler | 菲律賓

## 菲律賓鄰里熱帶植物與景觀

Tropical Plant and Landscape in  
Philippines Neighborhood

故事 Story | Aletheia Hyun-Jin Shin, Zeus Bascon

繪畫 Drawing | Ange Labyrinth

## 我母親熬製菲律賓藥草來治病

My mom boils Philippines herbal

Sampaluk-sampalukan to heal illness

Credit

文字 Text | Zeus Bascon

照片 Photo | Zeus Bascon

翻譯 Translation | 李依佩 Yipei Lee

我畫下藥用植物 *Sampaluk-sampalukan* / *Sampasampalukan*，因為我母親前陣子採用了 86 歲治療師 Nueva Ecija 的建議而食用它。治療師曾經被診斷出患有第3期癌症，而且只能活 5 年，但他的藥草治療和精神導師讓他持續活到了今天。

母親在5月29日至6月11日這段期間，煮沸藥草飲用同時，也會點燃黑色蠟燭。我認為黑蠟燭應該是作為一種祈禱儀式的連結，將治療師（和他的精神守護者）與我母親連繫在一起。今天晚上我剛好聽到他們在電話裡聊天，說媽媽很快就會痊癒，只需要喝提物就好，不需要移動蠟燭。



I drew Sampaluk-sampalukan / Sampasampalukan. It is a medicinal plant my mother had to consume as suggested by an 86yo healer from Nueva Ecija. He was diagnosed with stage 3 cancer with only 5 years to live, but with his practice of herbal healing and his spirit guides, he lives up to today.

My mother has to boil the plant and drink it from May 29 to June 11 while a black candle is lit. The black candle i think was supposed to connect the healer (and his spirit guardians) to my mom for the rituals or prayers. This night i just heard them talking on the phone, talking about how my mother will be cured soon, just drink the extract and do not move the candle.



# 島嶼中的人與自然關聯

## The Human and Natural Connection on Islands

Credit

文字 Text | 李依佩 Yipei Lee

照片 Photo | 細着藝術 SUAVEART, Catalina Africa

在這場由生態學家崔佛和藝術家卡塔妮娜帶領的線上繪畫工作坊，學員們主要來自當地藝術家和美術校學生。

由於大家皆是在疫情發生後首次參加國際線上工作坊，因此安排學員們自我介紹認識彼此。卡塔妮娜提到她因為結婚後從馬尼拉搬到巴萊爾 (Baler)，生活有了相當大的轉變，離海洋和紅樹林非常近，便開始學習如何與自然相處。得知細着藝術於2018年後開始關懷島嶼環境，便持續與我們交流如何進行藝術創作。

波克隆·阿納丁 (Poklong Anading) 因為家庭環境長期在城市長大，面對所處的馬尼拉城市充滿了塑膠製品和垃圾，深感人類帶給自然的負擔。他的作品也經常從城市物件中汲取靈感，探討當代社會階級的深層結構。其他人與自然的關係包括：舒減壓力、與植物感應、放空、尋找自己從何處來。

崔佛進行生態觀察課程中提出了「觀察、比較、工具、回訪」四個觀點，透過葉子、花朵、種實的構造和生長順序等案例，讓我們建立科學基礎知識。其次運用說故事方式，描述生態景觀中的現象與關係。善用手邊的手電筒、紙筆、相機等工具紀錄，並且經常回訪自然與其接觸。

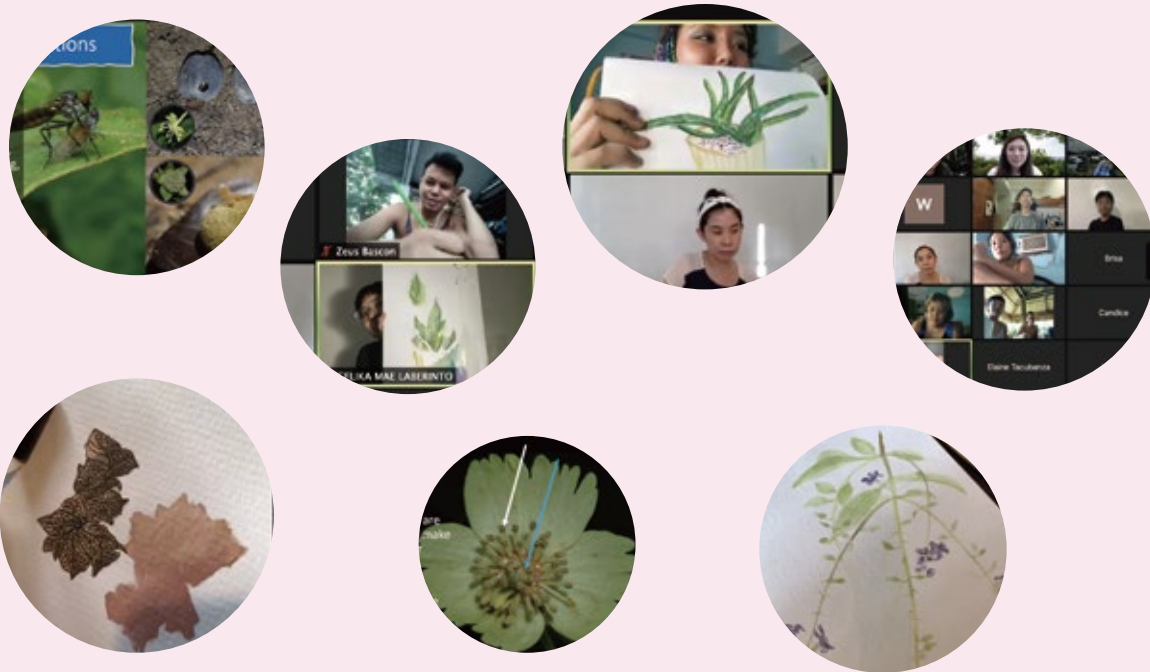
In this online painting workshop led by ecologist Trevor Padgett and artist Catalina Africa, the participants were mainly local artists and art school students.

Since it was their first time participating in an international online workshop during the pandemic, we introduced ourselves to the participants. Catalina mentioned that she moved from Manila to Baler after her marriage. Her life has changed a lot, being very close to the ocean and mangroves. When she found out that SUAVEART started to pay attention to the island environment after 2018, she continued to be in touch with us about making art.

Poklong Anading grew up in the city due to his family. He is aware of humans' burden on nature in Manila, a town full of plastic and garbage. His artwork often draws inspiration from urban objects and explores the dark structures of contemporary social class. Besides that, other people's relationship with nature includes stress relief, sensing plants, letting go, and finding out where they come from connected with land.

Trevor's ecological observation course presents four perspectives: "observation," "comparison," "tools," and "return." He guided us on building scientific basics through examples of the construction and growth sequence of leaves, flowers, and seeds. Next, we will be able to use storytelling to describe the phenomena and relationships in the ecological landscape. More than that, we can use the flashlight, pencil and paper, camera, and other tools at hand to record and visit nature often.





從科普知識進展到科學繪畫或是圖像創作，藝術家卡塔妮娜的創作風格充滿想像，經常帶入抽象虛無的空靈元素。當我們討論藝中回應人與自然的連結時，她選擇原民信仰薩滿（Shamanism）的世界觀進入轉換意識，引導學員如何運用其精神進入繪畫世界。並且從「淨化」、「表達」、「觀看」、「專注」、「賦予」、「織夢」過程，連結物質與非物質的世界，連結人與自然的世界，甚至是連結物質與能量。並且將此力量迴向到紙上繪畫。

細着藝術的跨國繪畫工作坊以非典型活動方式構思與安排，這當中呼應了植物標本和科學繪畫不僅有社會與科學的用途，亦能夠透過藝術的想像力，成為人類生活中的某種象徵。工作坊結束後的手稿繪畫，經由去背上傳到 Github 開源網站，於虛擬世界中化為公民參與的拼貼網站，再次邀請每個人以藝術創作表達出他/她們心中的自然景觀、非人類中心的環境發言。

From scientific knowledge to scientific painting or pictorial creation, artist Catanina's style is imaginative, often bringing in abstract and ethereal elements. When we discuss the connection between humans and nature in art, she chooses the worldview of Shamanism to enter the transformative consciousness. She guides the participants to use their spirit to enter the world of painting. Through the process of "clear," "present," "seeing," "focusing," "empower," and "dream weaving," she connects the material and immaterial worlds, human and nature, and even the world of matter and energy. And this power will be transferred back to the painting on paper.

The typical painting workshop conducted by SUAVEART is conceived and arranged in an atypical way. It echoes the idea that botanical specimens and drawings have social and scientific uses and can symbolize human life through artistic imagination. The manuscript drawings after the workshop were uploaded to the Github open source website and transformed into a civic participation collage website in the virtual world, inviting everyone again to express their own artistic expression of the natural landscape and nonhuman-centered environment.

## 韓國婦女用鳳仙花來染指甲和化妝

Korean Women Use Bongsunhwa, Balsam Flower for Dying Their Nails and Makeup

Credit

文字 Text | 申賢真 Aletheia Hyun-Jin Shin

照片 Photo | 申賢真 Aletheia Hyun-Jin Shin

翻譯 Translation | 李依佩 Yipei Lee

在我的家裡有種植一種最喜歡的植物叫做鳳仙花 / bongsunhwa。早期的韓國女性會用它來染色手指頭或替代化妝品。花的紅色染料也被認為能保護女孩免受惡靈傷害。另一個有趣的傳說是關於愛情：如果你的手指一直染色到冬天降下的第一場雪，你的初戀就會成真，哈哈。

當我越了解這種植物時，實際上反而會選擇從葉子提煉出更多顏色。當我享受其中樂趣後，經常利用空閒時間玩個染指，或者和朋友度過放鬆和愉悅的時光。當工作室有特別客人來訪時，我也會邀請他們一起體驗這個趣事。植物對我而言屬於許多個人意義。



This is one of my favorite plants I've been growing and been fascinated by. Its called bongsunhwa, balsam flower. In the past in Korea, women used it to dye their finger or use it as alternative make up. The red color dye was also believed to protect you from evil spirits, so those are some stories related to this plant.

Another fun myth is that if you keep your fingers dyed till the first snow in the winter, your first love comes true haha. But as I learned about the plant, you actually extract more colors form the leaves rather than the flower. Which I found interesting. My collective members and I often dye our fingers together with this on our down time. Its been a way to relax together and just enjoy time. We also do it when we have special guest join us, just because its something fun to do together. So the plant has a lot of personal meaning to me.

# Indonesia

萬隆 Bandung | 印尼

印尼鄰里熱帶植物與景觀

Tropical Plant and Landscape in  
Indonesian Neighborhood

故事 Story | 洪芷寧 Tze-Ning Hong

繪畫 Drawing | Aliansyah Caniago, 洪芷寧 Tze-Ning Hong

# 當繪畫個性結合植物特性 一位植物低知識量參與者的驚喜

When Drawing Plants in Detailed with Different Ways of Expression, or a (happy) Note by a Participant do not Know Plants Well.

Credit

文字 Text | 洪芷寧 Tze-Ning Hong

照片 Photo | 洪芷寧 Tze-Ning Hong

繪畫工作坊的架構及參與經驗：對植物低認識的參與者如何感到投入

在防疫的夏天午後，我參與了細着藝術主持的《未來種子》系列線上繪畫工作坊。主持人首先分享計畫緣由與探訪歷程，邀請到生態學家崔佛以「觀察、比較、工具、回訪」為開場，分享《如何看植物，觀察自然》；而印尼藝術家阿里安山 (Aliansyah Caniago) 帶來結合自身創作的歷程分享。參與者們主要來自印尼與臺灣，整場進行約三小時，以英文進行。

活動下半場則分享各自關於「植物或地景的故事」，根據其狀態有著或淺或深的對話並行。作為參與者的我們，便從這出發，有自己的一個故事，一種植物在手邊，加上簡易的畫具和一張紙，邊畫邊聊屬於植物觀察角度的細節與其操作經驗。這個過程非常流暢而輕鬆，我們只需要帶一個故事、任何可以畫畫 (線條或是上色) 的工具，便能打開視訊線上參加。

這樣的活動流暢對我來說是印象深刻的，因為當工作坊報名是無限條件，意即參與者們對植物 / 地景的熟悉度、乃至於對主辦團隊與主講者們的熟悉度不同，如何讓參與者感到自在參與其中 (included)、並獲得原本沒預想到的片段 - 這是我認為自己參與這次工作坊印象最深的感受。

以個人的「畫畫」為觀察動力，在同一個視窗裡細緻認識植物

換句話說，我們是真的要畫東西 —— 在一些藝術公眾活動裡，參與者畫什麼都很好，這當然是一種以降低門檻創造聚焦核心議題的方式，然而作為藝文工作者，我也常思考除了「畫什麼都很好」之外，還有什麼可能性是可以保有跟藝術計畫的關聯，又不至於因「繪畫」的動作本身限於某種圖像風格的強制性。

或者說，我認為在帶成年人的「繪畫」工作坊中，會有的困難之一，就是如何事先透露出該場的重點 —— 究竟是畫、還是分享？

而如何讓畫畫是可操作的但又不會造成彼此的隔閡？諸如避免參與者出現比較、或自我貶低的狀態，在「不會畫」的迴圈裡溜躑？而這次的工作坊，透過聚焦在植物本身以及運用自然觀察的角度切入「如何畫」之於經驗分享，正好讓上述常見的尷尬消融，而能看見參與者們的驚喜與放鬆。

這樣自然的安排，讓「畫」的動作回歸到個人結合觀察與描繪的體驗，讓我想到在寫實型的自然繪畫中，也有看見類似的「成品」。再加上，每位參與者的工作坊經驗也會非常不同，因為觀察重點是依參與者想描繪的細節而定，繪畫風格也不限，且這些都可以回到「自己帶的那一個故事」上，遂參與者的差異在這裡是很合理、且反而有助於參與流暢度的元素：我們在日常中本來就對植物與地景的認識不一，但這恰好是我們可以在同個視窗裡、用個人手法 (繪畫與故事) 切入而有趣的原因，或許亦是細着藝術舉辦公眾活動想達到的平衡。

透過繪畫工作坊，一個視窗有植物專家可以解決「如何看」的提問；另一個視窗有視覺繪畫藝術家可以為「如何從感知/看，進行到『動筆』」的過程增添信心或解惑。當然，在這兩個視窗外，有主辦者的視窗和所有參與者們帶著一株植物在鏡頭前的視窗，便形成這場線上進行的有趣歷程 —— 關於繪畫的個性、植物的特性，也是拉近參與者們與藝術計畫的距離，以視覺的方式重疊在一起。

繪畫的個性與植物特性：融合工作坊所獲的個人小故事

我帶來的故事是一段關於：在小學一年級，全班早自習要各吃一片從走廊上摘下「左手香 / 到手香 *Coleus amboinicus*」的回憶。

當時的我處在不認識植物甚至不認得文字的年紀，作為全校唯一需要嚴格進行「吃草」動作的班級，我們要洗手、洗葉子、風乾幾秒再吃，而記憶裡最重要的是「我確實很享受這個口味。」

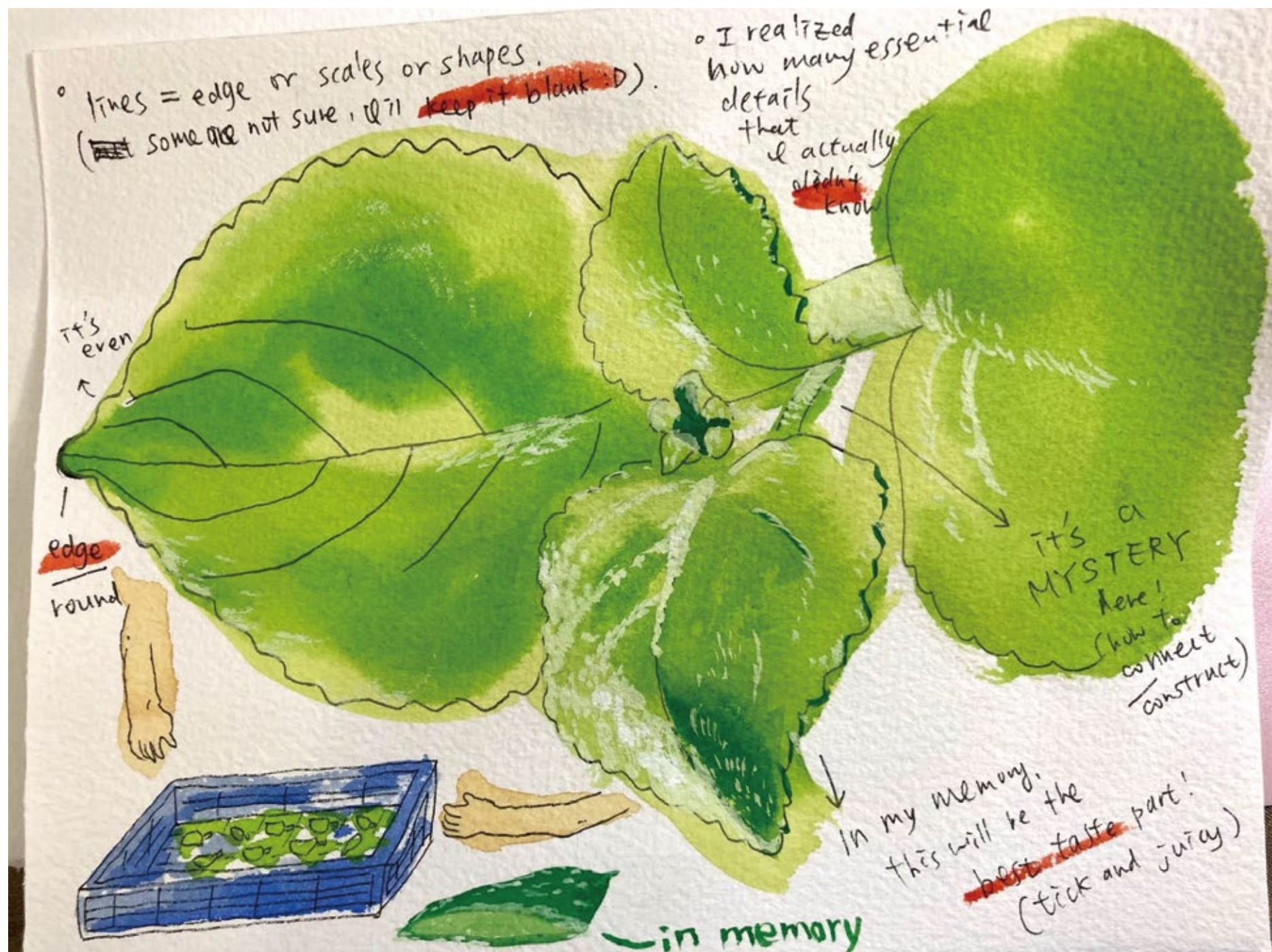
工作坊的故事分享過程中，一位參與者回應到他住的地方附近就有很多左手香，印尼文是「jinten」，崔佛也問到是否記得那味道？二十多年前的味覺記憶栩栩浮現：有苦、多汁、草味，還有當時驚訝於看來毛茸茸的白毛其實並不干擾葉片本身的厚味。

若不是有一個關於個人植物記憶的提問，我也不知道我與植物的關聯原來比我想像的更深。我也藉此發現「與植物有關」可以從很簡單的進程開始 —— 好像開啟了另一種觀看與自然相關藝術計畫的視角。對於我個人來說，很感於藉由「看得更細」漸漸略知其結構的過程，進而理解周遭。當然，團隊、崔佛與阿里安山可以在工作坊中隨時回應各種提問，對植物或畫植物的好奇，所營造的效果與產生很有趣的互動。

當講者們分享結束，開始在工作坊當中下筆畫畫後，我更想去辨識葉子那些是我「不知道」的地方：過去我畫葉子時，單就輪廓而言，可能會用一兩筆帶過，或用線條表示葉子在哪。這次畫畫的當下會很自然意識到此刻畫葉子與以前的習慣大不相同：知道那是整株結構的一部分、也更意識到其實正在畫的當下仍有許多沒能真正掌握的地方，原本對繪畫來說最能直覺下手的輪廓邊界，也變成不見得有把握的事，這件事非常有趣。

由於我手邊只有照片，而非真的有一株或一葉左手香在身旁，發現我其實對左手香的細節無法掌握——實在太有趣了... 明明在記憶裡栩栩如生，當然也在生活中轉角即可見。例如，葉子頂端邊緣是小圓弧狀而非收尖，而葉脈是與主葉脈等寬直至葉緣。我選擇將不知道的地方不做線條繪製，因為無論我如何放大手中的圖片，都只能有同一個視角看葉子。這也呼應崔佛的建議：「在不同時間/多次回訪觀察 observe over time / return。」

因為同一株植物因週期不同，我們所訪是在夜晚或白天...，呈現不同的模樣。回訪多次觀察是方法，看見同一片葉子在不同時間的變化。而我想 highlight 的地方，是印象中最有味道地方，二十多年前對味道的執念浮現非常好玩。我也記下工作坊分享到用光照觀察的方式，好比背光的光線，能讓人更掌握植物的細節與可以現於繪畫上的一種「特性 / 個性」。



## A Workshop for EVERYONE

For me, an art-related workshop designed for EVERYONE would be challenging. However, during the humid and pandemic summertime, I joined an online "Drawing Workshop", which made me very impressive and it was fun! The "Tropical plant and landscape in Indonesia Neighbourhood" hosted by SUAVEART, under its Seeding Future project.

Here's how they constructed this relaxing while trying something new: all participants could be included because they offer two types of content at one time and guided/accompanied participants to take these aspects applied on their memory. These two contents, from ecologist Trevor Padgett, we got to know how to look at plants carefully in detail; from artist Aliansyah Caniago, how to turn those we saw into the things we could draw, with personal or artistic perspective.

Lastly, everything connected to the core of the project, which reminds me of the sharing by hosts Yipei and Sherry. In short, as individual participant, we only need to bring one story of plant/landscape, plus any tools for drawing. The following is how it works! And the story I bring was about *Coleus amboinicus*.

### Observing to Look into Details, Expressing via Drawing

When I drew it in the workshop, I realized that I could distinguish which part of the leaf I don't know- in the past, I pretended that I could draw some lines to show that it is a leaf. However, since I only had a picture in my hand, it's enjoyable to realize the details of *Coleus amboinicus* I don't know.

For instance, the edges of the leaf were round instead of sharp; "veins" were parallel to the central vein till the edge of the leaf. And I also kept some MYSTERY parts blank. (Cause no matter how zoomed-in I did to the picture, I still only got one perspective). It might echo what Trevor recommended to us to "observe overtime and return" so that I could pick up different images of the same leaf at other times. Or tried different lights, "backlighting" for instance.

Besides, I did highlight the tastiest part. It was fun to recall this even though I haven't tasted it for such a long time. I remember its bitter-herbal taste, and even learned that it is called "jinten" in Indonesia, by sharing of other participants!

### Surprise and Enjoyable

To conclude, here I experienced how the act of "drawing (for participants who are adults)" could related to art project, and not limited by the style of painting. Always recall how fun and surprise we will be by observing plants again and again, is the key that made our mind open for the combing of art and nature.

A small clip of memory could indeed link to the environment we are living now, and it was very natural to talk about how we look and how we transform this impression. And I guess those dialogues, images we created, will be one of the interesting ways to approaching 'ecological conservation', and it is welcoming everyone!



### Story of *Coleus amboinicus* :

Its tick and furry texture were impressive for me back to my childhood when I first saw it. My first time was in the first year of the elementary school in New Taipei City. That time, our teacher asked all of us (30 kids) to eat a leaf every morning-before classes started.

We treated it like a proper vegetable (as if in the kitchen at home): cleaning, drying by the wind a bit, and eating it with clean hands. And actually, you might wonder where are those "*Coleus amboinicus*" from? They're planted right beside the window of our classroom. That's my kind of the first impression of a herbal taste, mixed with a sense of order/rules from an authority, formed as "we're the only group of kids EAT GRASS every day with rigorous ways of eating." Last but not least, I did enjoy the taste.

When botany meets art

# Singapore

Jalan Besar Salon | 新加坡

## 熱帶雨林藝術創作與對話

Tropical Rainforest Art Creation and Conversation

展覽 Exhibition | July 15 - Sept 30

參觀時間 Open hours | 12:00 - 18:00 (Wed-Sun) RSVP

地點 Add | 60 Selegie Rd, #01-03, Singapore 207576

植物標本與環境發言  
Herbarium and Environment Speaks

熱帶雨林藝術創作與對話  
Tropical Rainforest Art Creation and Conversation

The heart of everything / Yipei Lee

There are colors of poetry inside forest

Sun shines on the earth; we are feeling the wind's direction

Old trees lead the way, telling the birds journey during winter and spring

Scions sprout and trigger the caterpillar's spirit and motivation

Apes and crocodiles guard the wild home

The older man's life span is not longer than the trees

Then singing the green leaves and red flowers into a folk song

Walking over the mountains accompanied by white clouds

Jumping fancy-free and filling the soul with joy

The exhibition is one of the series under "Seeding Future: Tropical Rainforest Project" initiated in 2018 by SUAVEART. It is a sustainable art project, meeting with nature, science, and forest. It mainly drives cross-field cooperation from the artistic perspective. We discuss tropical rainforest and environmental conservation issues in conjunction with community, herbarium, and ecology activities. Meanwhile, inviting the public to collaborate and exchange ideas through workshops.



崔佛 Trevor Padgett

來自加拿大的崔佛已經在台灣生活和工作了13年。作為一名森林生態學家和生態老師，他也經常擔任國際研究人員和學生的自然嚮導。他目前擔任非營利教育組織 GLUE 的理事，也是雙語生態教育機構 - 台灣自然教育 (Taiwan Nature Education) 的創辦人。崔佛經常為國際雜誌撰寫關於台灣陸地蟹和海龜的文章，是墾丁年度陸蟹保育計畫的熱心志工，同也是即將出版熱帶低地雨林森林《南仁山植物指南》的攝影師和編輯。

Trevor from Canada has lived and worked in Taiwan for 13 years. As a (tropical) forest ecologist and ecology teacher, he often serves as a nature guide for international researchers and students. He is currently a director of GLUE, a non-profit educational organization, and the founder of Taiwan Nature Education, a bilingual ecological education institution. Trevor often writes articles about land crabs and sea turtles in Taiwan for international magazines. He is an enthusiastic volunteer of the land crab conservation project in Kenting. He is also the photographer and editor of the forthcoming publication of the "Nanren Mountain Plant Guide" for tropical lowland rain forests.



洪信介 (阿改) Hsin-Chieh Hung (A-Gai)

在植物學術界有植物獵人之稱號的阿改，現任職於台灣唯一世界級的植物保種基地辜嚴倬雲植物保種中心。除了在荒郊野外採集和細心照料植物之餘，他總是帶著相機捕捉自然界中植物的美麗瞬間，進行細膩的標本解剖、科學繪畫與創作。2021年甫於中正紀念堂舉辦展覽，希望大家認識他，能理解植物保育的重要性，以及台灣山林資源的寶貴。

A-Gai, who has the title of plant hunter in the plant academia, is currently working at the KBCC, the only world-class plant conservation base in Taiwan. In addition to collecting and caring for plants in the wilderness, he always takes a camera to capture the beautiful moments of plants and conducts delicate scientific painting and creation. He just participated in an exhibition at the Chiang Kai-shek Memorial Hall. He hopes that everyone will understand the importance of plant conservation and the preciousness of Taiwan's forest resources through getting to know him.



陳科廷 Ke-Ting Chen

畢業於中興大學植物病理學系研究所，是非典型藝術家，自許為採集人。原從事生物多樣性研究，關注生活與環境議題，因民族植物研究進入部落村莊，關切人與自然永續共生關係，將傳統智慧付諸實行於當代社會。現於新北市坪林成立採集人共作室，整理舊宅及田園持續參與藝術計畫和耕作，透過引介資源進入當地社區和學校，期望開創結合農耕、生活及技藝共享的永續工作室。

Graduated from the Institute of Plant Pathology, Chung Hsing University, he is an atypical artist, claiming to be a collector. Initially engaged in biodiversity research and concerned about life and environmental issues, endophyte research has entered tribes and villages, concerned about how people and nature can coexist forever and put traditional wisdom into practice in contemporary society. Now He is returning to hometown, Xinbei Pinglin, to set up a collective workroom for collectors to organize old houses and gardens. In addition to participating in art projects and farming, they also enter the local area by introducing resources and cooperating with communities and schools, hoping to combine agriculture, life, and skills and a sharable sustainable studio.



卡塔妮娜·艾菲卡 Catalina Africa

來自菲律賓的卡塔妮娜於2012年完成了她在菲律賓大學繪畫專業的美術學士學位。從那時起，她從事繪畫和空間裝置創作，經常異想天開地將兩者結合起來，在日常生活中產生偶然的相遇。這些模擬和感性的環境暫時超越了展覽空間所暗示的界限，喚起了更多轉瞬即逝的記憶、世界和文字。

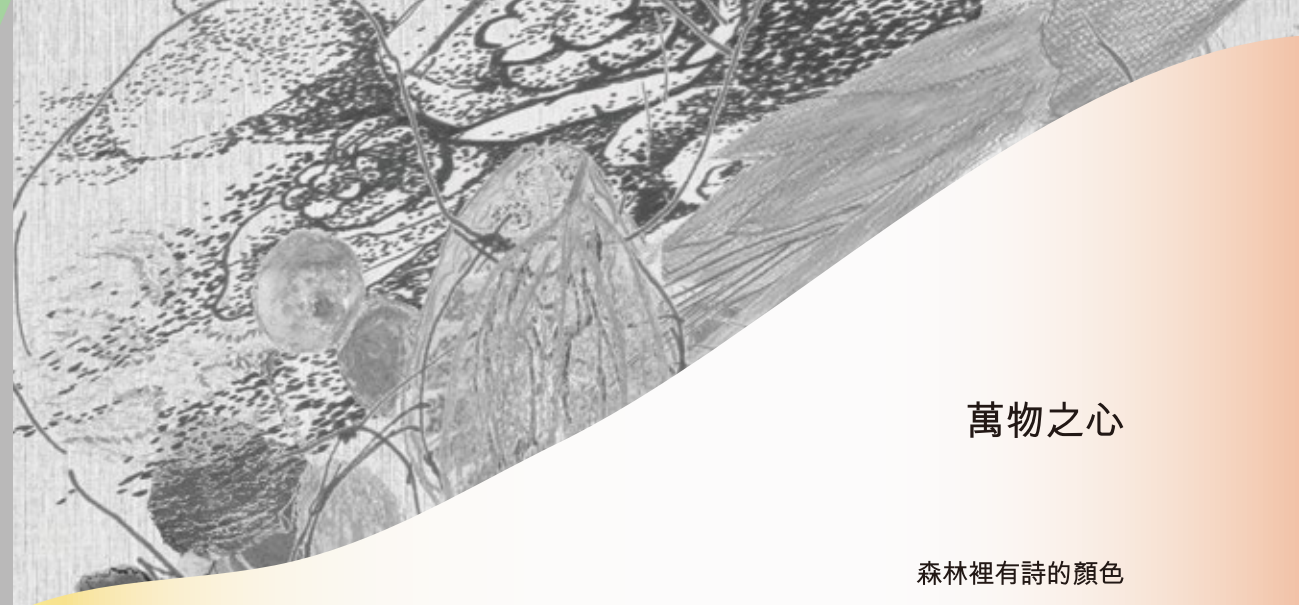
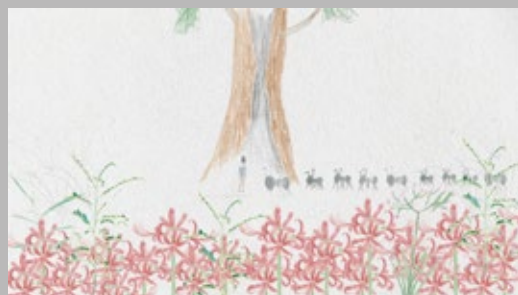
Catalina Africa finished her Bachelor of Fine Arts major in Painting at the University of the Philippines in 2012. Since then, she works in painting and installation, often whimsically combining both to produce serendipitous encounters within everyday life. Simulated and sensate, these environments temporarily transcend the boundaries implied by the exhibition space and evoke more fleeting memories, worlds, and words.



阿里山安·卡尼亞哥 Aliansyah Caniago

阿里安山，目前於倫敦、萬隆生活和工作。他在印尼萬隆理工學院藝術與設計學院學習繪畫。他有興趣直接與社區合作，通過針對特定場域的干預、裝置和行為表演，開發能融入參與社會的藝術作品，進入衝突地帶並試圖修復受損的環境。身份與環境、傳統與現代的問題一直是他作品的核心。在多場的行為表演中，他探索了人類與景觀的密切身體聯繫，如何嵌入或脫穎而出，又或者如何成為環境的一部分或它的延伸。

Aliansyah currently lives and works in London and Bandung. He studied painting at the School of Art and Design, Bandung Institute of Technology, Indonesia. He is interested in working directly with the community to develop artworks that engage with society through site-specific interventions, installations, and performance, entering conflict zones, and repairing damaged environments. Questions of identity and environment, tradition and modernity have been central to his work. In several performances, he explores the close physical connection between humans and the landscape, how they are embedded in or stand out from it, or how they become part of it or its extension.



## 萬物之心

Credit

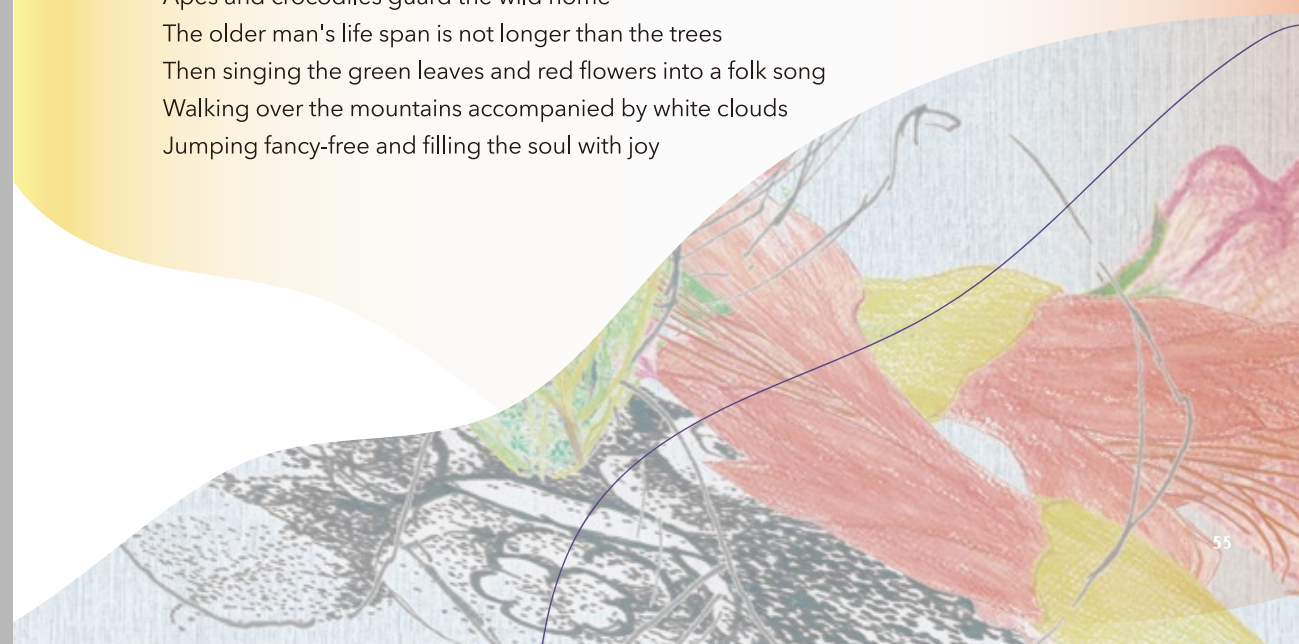
文字 Text | 李依佩 Yipei Lee

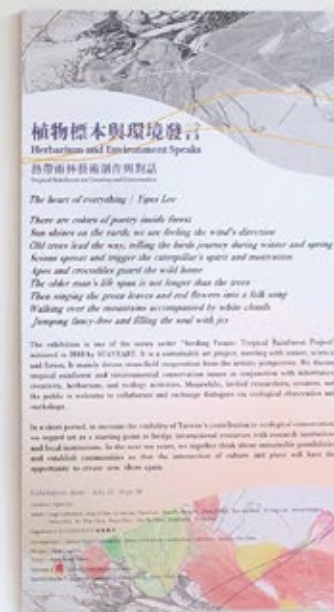
繪畫 Drawing | Ange Labyrinth

## *The heart of everything*

There are colors of poetry inside forest  
Sun shines on the earth; we are feeling the wind's direction  
Old trees lead the way, telling the birds journey during winter and spring  
Scions sprout and trigger the caterpillar's spirit and motivation  
Apes and crocodiles guard the wild home  
The older man's life span is not longer than the trees  
Then singing the green leaves and red flowers into a folk song  
Walking over the mountains accompanied by white clouds  
Jumping fancy-free and filling the soul with joy

森林裡有詩的顏色  
陽光照耀著大地，我們感受著風的方向  
老樹領首，指述著鳥兒冬春的旅程  
小樹出芽，啟動了毛蟲的奮發向上  
猿猴和鱷魚守護著野林家園  
老人的壽命不比樹木長久  
就把青葉紅花唱成民曲  
漫步在白雲繚繞伴隨的山間  
自在遊走歡樂滿行囊






共創雨林 Shaping Your Rainforest

開源網站 Open source website  
<https://seedingfuture.collective.tw>

## 創作者 Creator

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