

# 过海 Still Taste The Salty

旅行创作计划

Chen Jiatong  
陈佳彤



个人简介  
ARTIST  
BIOGRAPHY

1999年出生于广东佛山，广州美术学院跨媒体艺术学院硕士在读，本科毕业于四川美术学院实验艺术系。  
搭台DAPTOI小组发起人。关注流动、饮食、身份与性别的关系，探索关系美学的动态编织，创作领域涉及装置、影像、声音、文字及其他艺术门类。近期关注女性的流动与族群迁徙的书写，并融合共创工作坊的形式进行策划与创作。

Chen Jiatong (b. 1999, Foshan, Guangdong) is currently pursuing a Master's degree in the School of Cross-Media Art at the Guangzhou Academy of Fine Arts, having received a Bachelor's degree from the Department of Experimental Art at the Sichuan Fine Arts Institute.

She is the founder of the DAPTOI Collective. Her practice centers on the interrelations between mobility, foodways, identity, and gender, exploring the dynamic weaving of relational aesthetics. Working across a spectrum of media including installation, video, sound, and text, her recent research focuses on narrating female mobility and ethnic migration. This inquiry is often realized through a methodology that integrates curatorial and artistic production with the format of co-creative workshops.



陈佳彤

Chen Jiatong

展览经历

- 2025 | 第二届南海大地艺术节· 平沙岛的夏天 | 佛山
- 2025 | THE MENU 菜单· Ramp坡 | 北京
- 2024 | 第六届关中忙罢艺术节：三个关键词 | 西安
- 2024 | 广东美术馆「有温度的存在：广州设计三年展 2024」 | 广州
- 2024 | The Place London· Queer East Festival 亚洲酷儿电影与艺术节 | 伦敦
- 2023 | 荔湾艺境· 清平艺术空间站 | 广州
- 2023 | 镜川河边影棚：青视角· 独立导演短片展映 | 成都

项目经历

- 2025 | 二高表演· 躲猫猫· 香港艺术节 | 香港
- 2025 | 大南坡城乡联动艺术计划：大南坡木刻工作坊 | 焦作
- 2025 | 南海大地艺术节· 身体版画系列工作坊：搵野食x桑基宇宙 | 佛山
- 2025 | 广州美术学院通识核心课程· 方法与实践x空间与场域· 助理教师 | 广州
- 2024 | 二高表演· 饮食与身体：冬至「团个圆」身体工作坊 | 佛山
- 2024 | 第六届关中忙罢艺术节：面、浆水与饮食：饮食编织工作坊 | 西安

SELECTED EXHIBITIONS

- 2025 | The 2nd Art Field Nanhai: Summer on Pingsha Island | Foshan
- 2025 | THE MENU · Ramp | Beijing
- 2024 | The 6th GuanZhong Harvest Art Festival: Three Keywords | Xi'an
- 2024 | Guangdong Museum of Art "Warmth of Being: Guangzhou Design Triennial 2024" | Guangzhou
- 2024 | The Place London · Queer East Festival: Asian Queer Film & Arts Festival | London
- 2023 | Liwan Art Realm · Qingping Art Space Station | Guangzhou
- 2023 | Riverside Mirror Studio: Youth Perspective · Independent Directors' Short Film Screening | Chengdu

PROJECTS & ENGAGEMENTS

- 2025 | Ergao Dance Production Group: Hide and Seek·Hong Kong Arts Festival | Hong Kong
- 2025 | Dananpo Rural-Urban Art Initiative: Dananpo Woodcut Workshop | Jiaozuo
- 2025 | The 2nd Art Field Nanhai: Body Print Series Workshop - "Finding Food" x "Mulberry Universe" | Foshan
- 2025 | Assistant Instructor, Core Curriculum: Methods & Practice x Space & Site, Guangzhou Academy of Fine Arts | Guangzhou
- 2024 | Ergao Dance Production Group: Food & Body - Winter Solstice "Gathering Round" Body Workshop | Foshan
- 2024 | The 6th GuanZhong Harvest Art Festival: Noodles, Jiangshui & Foodways: Food Weaving Workshop | Xi'an



# 过海：一个人就是一部史书

「过海」计划源于一个家庭的谜团。

似乎有些老套故事开端：「从未见过的外婆」却无处不在，四十余年里，家庭内部集体的缄默、拉扯、褶皱的眉头与无法隐匿的泪水，我甚至不知道那个墓碑在哪。这让我对这个从未碰面的亲人产生愈发的好奇。那些与她生命有过交织的亲人，这些切身的记忆与思绪在所有不经意间被抖落。而我好奇这一位女性，她在哪里出生，曾经如何长大，为何从大陆迁徙到岛屿？在各种角力中她是如何选择的，她的选择如何影响家庭和被社会影响？最后又走向何方。我仅仅知道的故事是，在六十年代，在外婆二十多岁时，外公当兵转业，他们一同从广东佛山的大陆迁往海南岛的兴隆华侨农场工作生活，这似乎是一场转变人生后半程的迁徙路径。

我理解的珠三角由水网密布的岛屿组成，航运作为生产与生活的日常，本地人爱称搭船过江叫「过海」，我总是不由在想象：「过海」到底是一种民生智慧还是浪漫化的想象？

而外公外婆四十年前的航程，便是一趟跨越海洋的轮渡，这趟名为「水仙号」的大型轮船，从广州港出发，过海，最后到达停泊于海南海口的港口。这趟航程，把他们的命运分割在两个大陆。他们在那里遇见了从各个国家归来的华侨，他们和归侨一样，把自己的根从土地上挖出来，带着土游过海洋，那些泥土随着洋流冲散，而后他们又带着他们吸纳海水养分的根，洄游，又在一片荒地上重新种植延伸着他们的根系。有一些随着步履断开，有一些则四散长出新生的根系。华侨农场作为一个国家命运与时代的产物，从个人与家庭迁徙的路径中折射出历史的变幻。一个人就是一部史书，而从这一位名为「仙爱」的女性成长与迁徙的路径出发，这场相比下长距的「出走」，各种隐秘的暗线随着节庆的餐食、汹涌的海浪被扯出。

在外公口述的分秒中，我脑子里的画面却如此引人入胜。从大陆举家搬迁到一个未曾谋面的海岛，战乱如何牵制着大洋彼岸家人的心，他们在那里过着怎样与大陆不同的生活，吃着什么样的饭，发生什么样的故事，不同饮食与民俗文化又结合诞生出怎样的文化，为何迁徙之后再选择迁徙，而后又是什么样的故事…那些因战乱离散的华侨是为何从家出发又无家可归，要在那里建立一个未设想的新的家园。为何要「过海」？

The [Still Taste the Salty] project originates from a familial enigma.

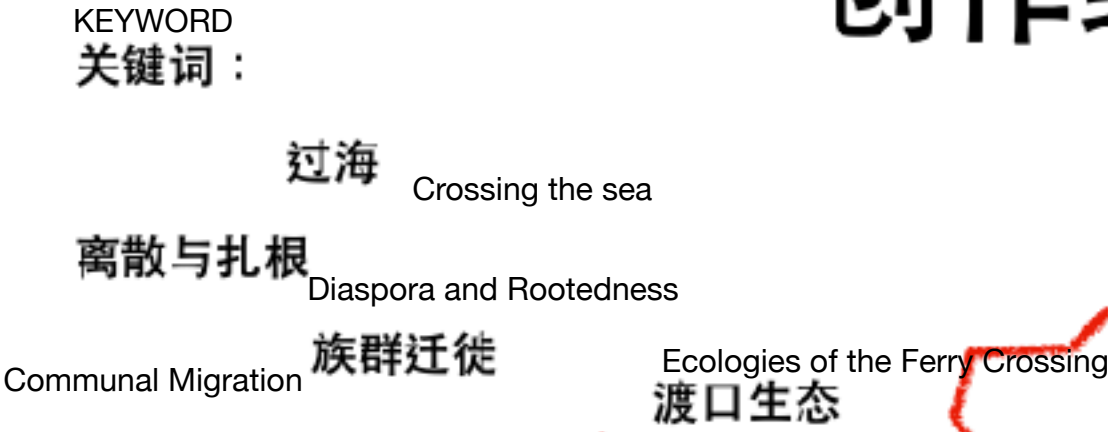
It begins with what seems like a familiar trope: "the grandmother I never met," yet her absence is profoundly present. For over forty years, a collective silence within the family—unspoken tensions, furrowed brows, and irrepressible tears—I do not even know where her tombstone lies. This void has cultivated in me a profound curiosity about this relative I never encountered. Fragments of intimate memory and reflection from those whose lives intertwined with hers surface inadvertently. And this woman of my lineage—where was she born? How did she grow? Why did she migrate from the mainland to the island? How did she navigate the forces shaping her choices, and how did these choices affect the family and, in turn, respond to societal pressures? Where did her path ultimately lead? The sole narrative I possess is this: in the 1950s, in her twenties, following my grandfather's military transfer, they relocated together from mainland Foshan, Guangdong, to the Xinglong Overseas Chinese Farm on Hainan Island. This appears as a migratory trajectory that fundamentally altered the course of their later lives.

The Pearl River Delta I understand is a network of waterways and islands, where boat transport is woven into the fabric of daily life and production. Locals colloquially refer to ferrying across the river as "crossing the sea." I am persistently drawn to the question: Is this "crossing" a form of lived wisdom or a romanticized imaginary?

My grandparents' voyage four decades ago was an ocean-crossing passage. The large steamship named "Narcissus" departed from the port of Guangzhou, traversed the sea, and finally docked at the port of Haikou, Hainan. This journey cleaved their destinies between two landmasses. There, they encountered returned overseas Chinese from various nations. Like these compatriots, they uprooted themselves from their native soil, carrying clods of earth across the ocean. These clods scattered and dissolved in the currents. Then, aboard their vessels—which had absorbed the seawater's nutrients—they drifted, eventually replanting and extending their roots in what was then uncultivated land. Some roots took hold with subsequent development, while others, compelled by circumstance, sprouted new filaments. The Overseas Chinese Farm, a product of national destiny and its era, refracts historical shifts through the prism of individual and familial migration. **A person is a living history.** Beginning from the trajectory of growth and migration of this woman named "Xian'ai," this vast, protracted 'birth' is pulled into being—as tangible as a single, mysterious instant—by the ritual of festive meals and the rhythm of turbulent waves.

Within the sparse oral fragments from my grandfather, I find my own imagined tableaux profoundly compelling. Relocating from a mainland context to an unfamiliar island; how conflict tugged at the hearts of kin across the ocean; what life—distinct from the mainland—they forged there; what sustenance they consumed; what narratives unfolded; what hybrid cultures were born from the fusion of different foodways and folk customs; why, after one migration, they chose to migrate again; and what stories followed... Why were those overseas Chinese, dispersed by war, rendered both rooted and rootless, compelled to establish an unimagined new home there? Why was it necessary to "cross the sea"?

## STILL TASTE THE SALTY: A PERSON AS LIVING HISTORY 创作缘由与背景 Context







# RESEARCH & ARTISTIC DIRECTION 调研与创作方向

侧写

Profile

关键词：  
侧写  
轮渡  
生态  
迁徙

起点 Starting point

780公里，从佛山大陆到海南岛兴隆华侨农场，外婆人生的迁徙路径作为我航行的手稿。

我希望通过侧写的方式，从家庭中女性的成长路径与迁徙的路线出发，以「过海」作为工作方法，探寻以渡口延展的生态、航运、族群迁徙与性别的关系。、在调研创作中，从个人档案出发，有机会发起链接公众、调动社区力量的工作坊，例如共创地图、虚构文本、剧场等生成多媒介的叙事生态系统。流转于各个运行或已消失的渡口，游走于江河之间，成为捕梦的网，捕捞并串联起那些搁浅的、失落的、隐匿的珍珠。

780 kilometers—the migratory route from Foshan on the mainland to the Xinglong Overseas Chinese Farm on Hainan Island—serves as the manuscript for my navigation.

Through a methodology of profiling, I trace the trajectories of growth and migration of women in my family, employing “Still Taste the Salty” as a conceptual framework to investigate the relations among ecology, shipping, diasporic movement, and gender, as extended from the ferry crossing. Starting from personal archives, the research-creation process opens opportunities to initiate workshops that engage the public and mobilize community forces—such as co-creative mapping, speculative text, and theater—generating a narrative ecosystem across multiple media. Moving among operational and vanished ferry crossings, wandering along rivers, I become a net for catching dreams, gathering and connecting stranded, lost, and hidden pearls.

我会关注：

- 1、族群的迁徙：通过搭乘不同水系、环境中的轮渡，思考族群、性别与迁徙、生息的故事。
- 2、以渡口延展的生态：为何这里会有渡口？渡口为何坍塌？珠三角由水网密布的岛屿组成，航运作为生产与生活的日常，调研不同渡口/轮渡的形成的生态网对当地的自然生态、生活业态与文化有怎样的影响。通过正在坍塌的渡口生态，思考一个族群、家庭的生态网如何形成并流动的。

Key Focus Areas:

Communal MigrationBy traveling on ferries across different waterways and environments, I reflect on narratives of diaspora, gender, migration, and livelihood.

Ecologies of the Ferry CrossingWhy was a ferry crossing established here? Why has it collapsed? The Pearl River Delta, composed of water-networked islands, relies on shipping as part of daily life and production. This research examines how the ecological networks formed by various ferry crossings influence local natural environments, economic activities, and cultural practices. Through studying these eroding ecologies of ferry crossings, I explore how the ecological networks of families and communities take shape, transform, and flow.

Ending point

终点

Wanning Xinglong  
Overseas Chinese Farm

The blue dots represent ferries, and the red dots indicate the approximate route of the ferry  
\* Ferry ports found (including those that have been discontinued)

\*蓝色点均为渡口，红色为轮渡大致路线图  
\*已寻找到的渡口（含已停运）



按照水系漂流：  
西江→珠江→潭江→漠阳江→鉴江→琼州海峡

按照地理位置漂流：  
广州→佛山→阳江→茂名→湛江→海南

Navigational path and environment

Drift along the river system:  
Xijiang River → the Pearl River → Tanjiang River →  
Moyang River → Jianjiang River → Qiongzhou Strait

Drifting according to geographical location:  
Guangzhou → Foshan → Yangjiang → Maoming →  
Zhanjiang → Hainan



不同流域的渡口环境各有差异

\*蓝色点均为渡口，红色为轮渡大致路线图

The ferry crossing environments vary significantly across different river basins.

\*Standard cartographic notation: blue points mark ferry crossings, red lines indicate approximate ferry routes.

# Navigational path and environment 航行路径与环境

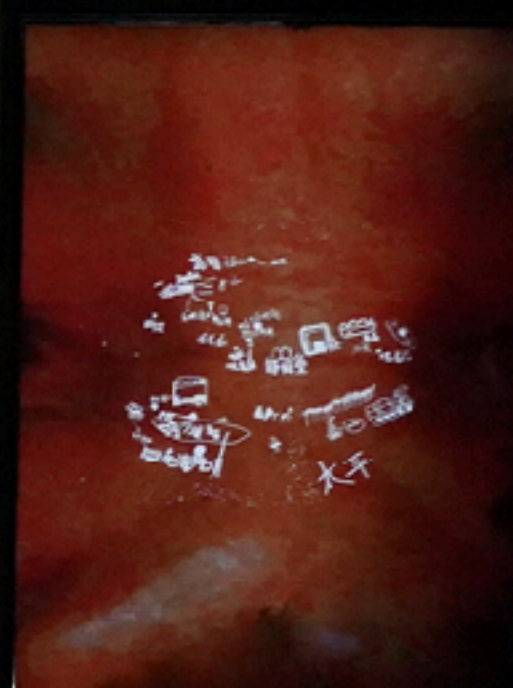
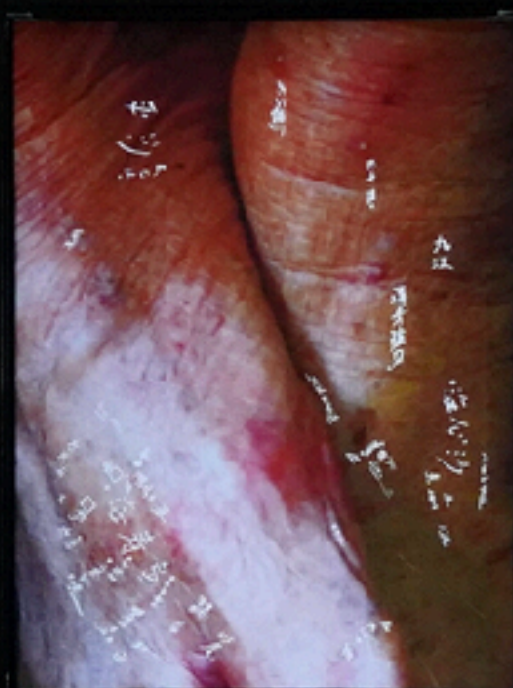
以「过海」作为工作方法，  
通过轮渡、步行、电动车、公共交通等沿着水系漂流，  
一直搭乘轮渡过海的方式来接近最后的目的地。



2025年驻地《过海》计划调研场景

Documenting Fieldwork: The "Still Taste the Salty" Project Residency (2025)







# 第二届南海大地艺术节· 夏季驻地项目 《过海》 计划

把「过海」作为一种工作方式    2025 | The 2nd Art Field Nanhai: Summer Residency Program: "Still Taste the Salty"

Employing “Crossing the Sea” as a Methodological Praxis



《过海》 | 陈佳彤 | 2025 | 南海大地艺术节驻地展览现场

《过海》 Still Taste the Salty

陈佳彤 2025    Chen Jiatong 2025

多屏影像（9分24秒） 、摄影、河沙、综合装置    Multi-channel video (9'24"), photography, river sand, mixed-media installation

欢迎来到这间在凌晨四点起航，拉扯着想象、过去与未来的船仓。「过海」到底是一种民生智慧还是浪漫化的想象？珠三角人民爱称过江叫「过海」。而搭乘轮渡，是平沙岛出岛唯一的交通方式。不妨跟随潮汐从岛屿的内陆游走到渡口，再出走到百年前迁去的又一小岛。作品以「微观民族志」为灵感，艺术家陈佳彤将三个本地村民的身体档案与地方生活史链接，通过不同的身份表达、相处的日常与想象来谱写以个体放眼的岛屿地图档案，同时结合当季植物苹婆的视角，展现从平沙岛轮渡延展出的生态系统。“我把「过海」作为自己的工作方式，从平沙岛出发，流转于各个运行或已消失的渡口，游走于江河之间，成为捕梦的网，捕捞那些搁浅的、失落的、隐匿的珍珠。”

- Welcome to this vessel that sets sail at 4 a.m., entangled with imagination, pasts, and potential futures. Is "crossing the sea" a form of vernacular wisdom or a romanticized imaginary? In the Pearl River Delta, ferrying across the river is colloquially called "crossing the sea"—on Pingsha Island, the ferry is the sole means of exit. Follow the tides, moving from the island's interior to the ferry crossing, and onward to another islet of a bygone century. Inspired by the concept of "micro-ethnographic moles," I interweave bodily archives of three local residents with regional life histories. Through their distinct identities, daily interactions, and speculative narratives, the work charts an archipelagic map viewed through individual lives. Simultaneously, adopting the perspective of the seasonal Sterculia monosperma plant, it reveals the ecosystem extending from the Pingsha Island ferry route.
- I employ "crossing the sea" as my artistic methodology. Departing from Pingsha Island, drifting between operational and vanished ferry crossings, navigating rivers, I become a net for catching dreams, gathering stranded, lost, and hidden pearls.





我的蚕虫 桑叶 丝 工人  
My worm, mulberry leaf, silk worker



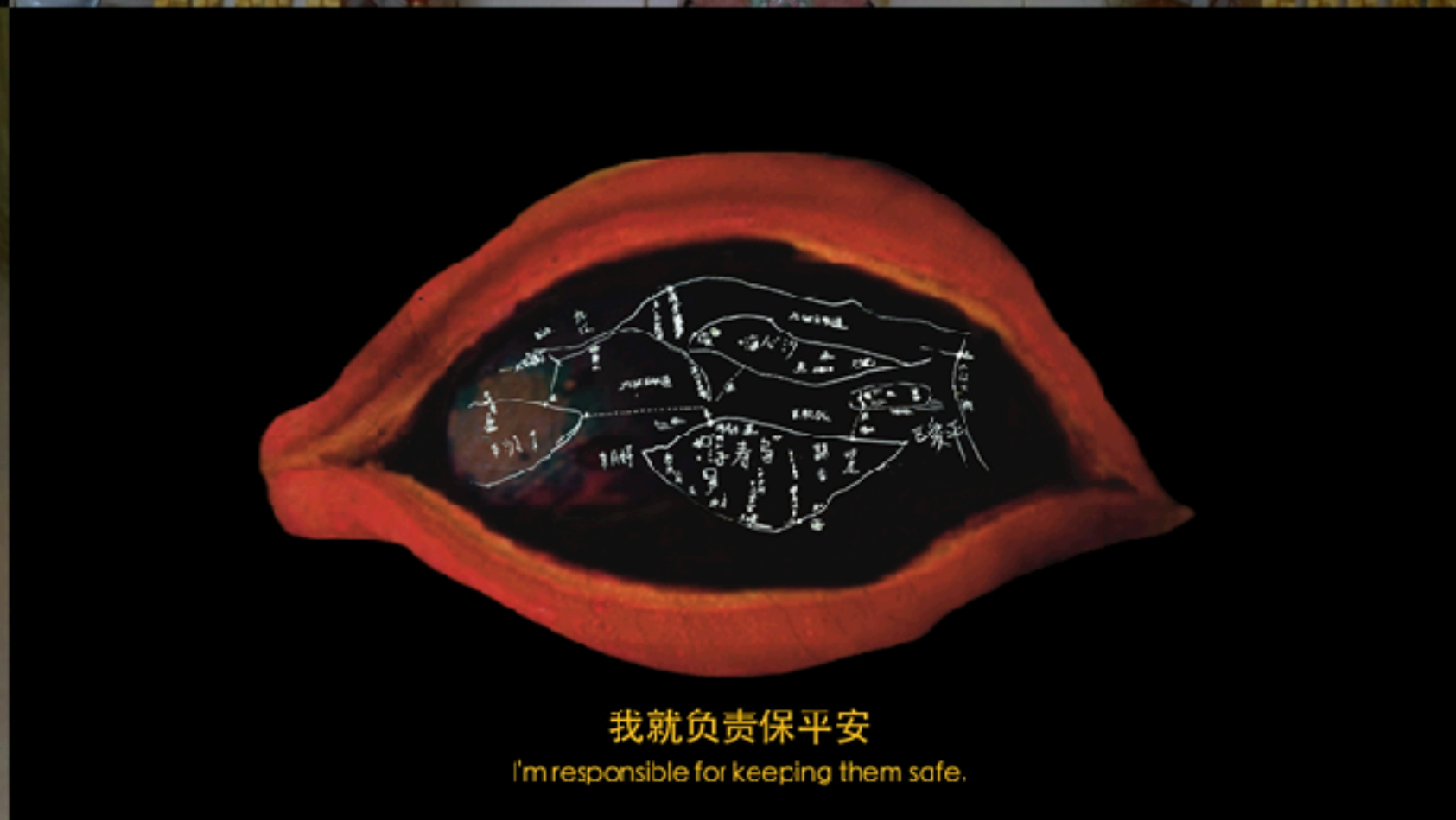
这个观音看起来有点像本地人哦  
This Guanyin looks a bit like a local.



别动我啊  
Don't touch me



我就想有个家有餐饭吃  
I just want to have a family and eat



我就负责保平安  
I'm responsible for keeping them safe.



我们不也是从平沙冲过来的  
We also came from Pingsha



为啥这个蚕姑长了胡子  
Why does this silkworm girl have a beard?



不知道待会又要去哪里捡种子  
I don't know where I'm going to pick up the seeds later



会让这里人的皮肤显现路线  
Will let the skin of the people here show the route





不知道待会又要去哪里捡种子

I don't know where I'm going to pick up the seeds later





别动我啊

Don 't touch me





我们不也是从平沙冲过来的  
We also came from Pingsha



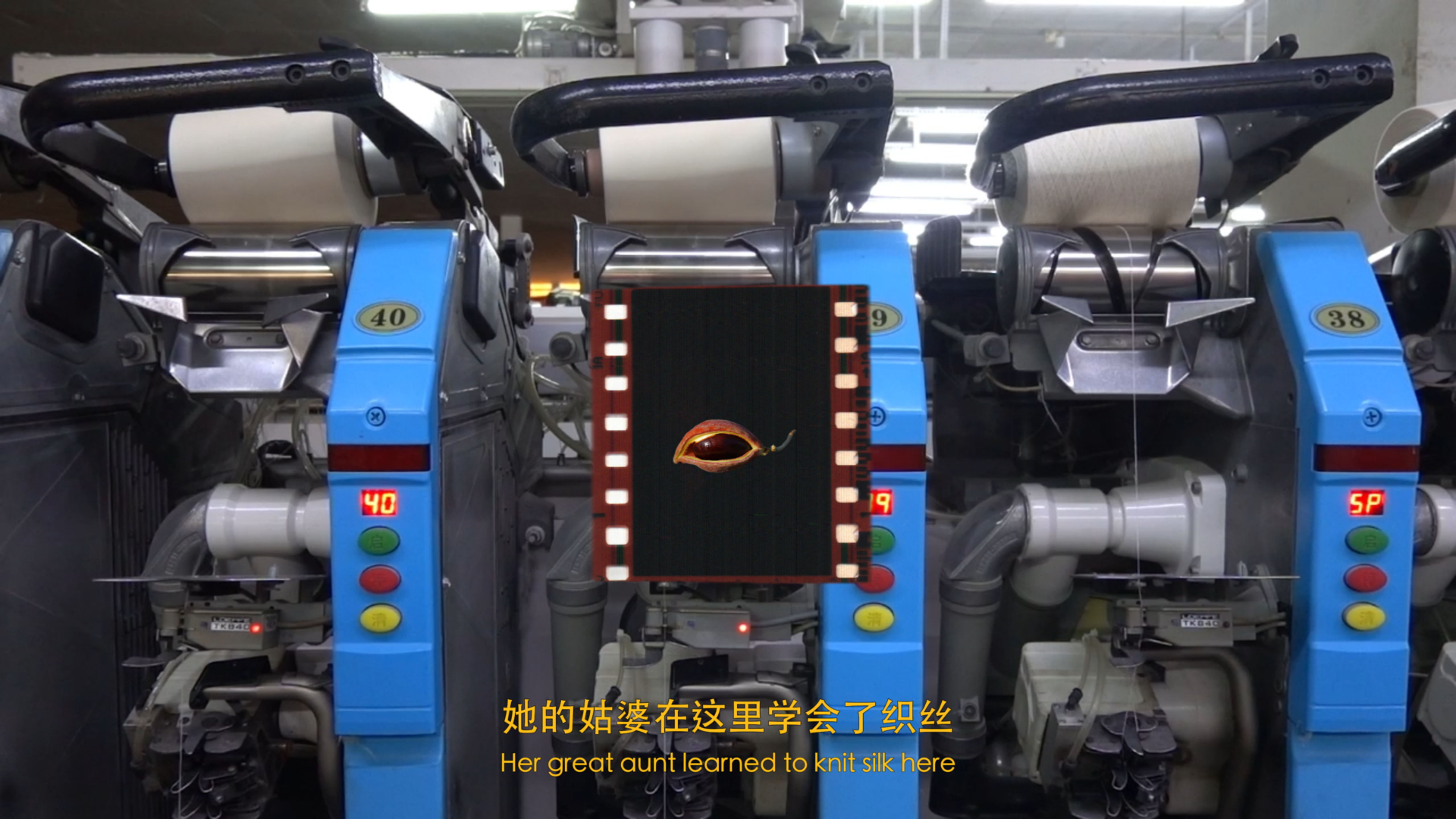




## 为啥这个蚕姑长了胡子


Why does this silkworm girl have a beard?





她的姑婆在这里学会了织丝  
Her great aunt learned to knit silk here



A close-up, high-angle shot of a person's face. Their eyes are completely covered by a white, slightly translucent cloth. The person's skin is fair and appears to have some minor blemishes or freckles. Their dark hair is visible at the top corners of the frame. The lighting is soft and even, highlighting the texture of the skin and the cloth.

我就想有个家有餐饭吃

I just want to have a family and eat

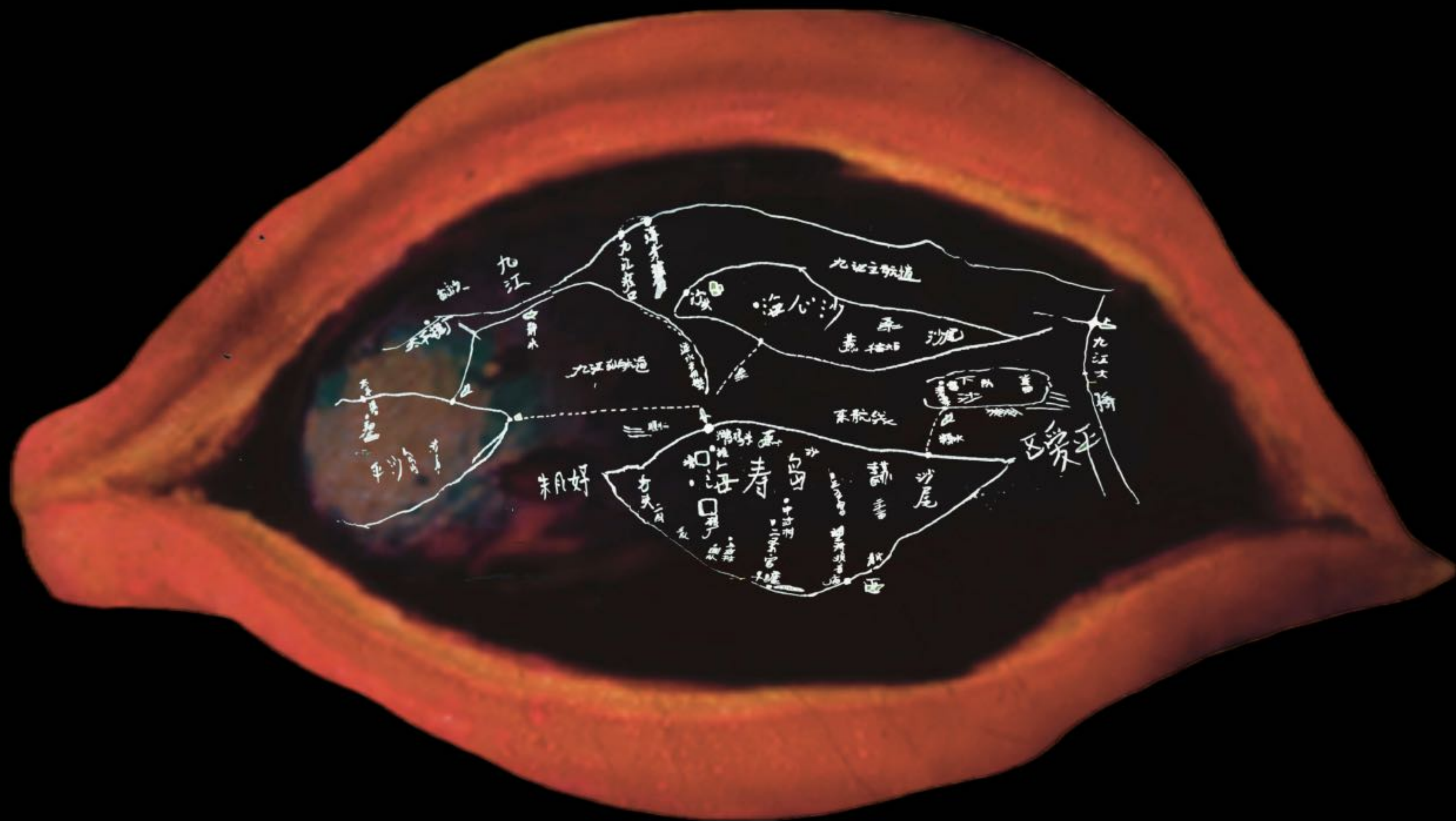




会让这里人的皮肤显现路线

Will let the skin of the people here show the route





我就负责保平安

I'm responsible for keeping them safe.





喂你怎么知道芭蕉叶它可以引路呢  
Hey, how do you know that banana leaves can lead the way?





但是这里的人叫我贫婆  
But people here call me a pauper



有求必應

無觀世音菩薩

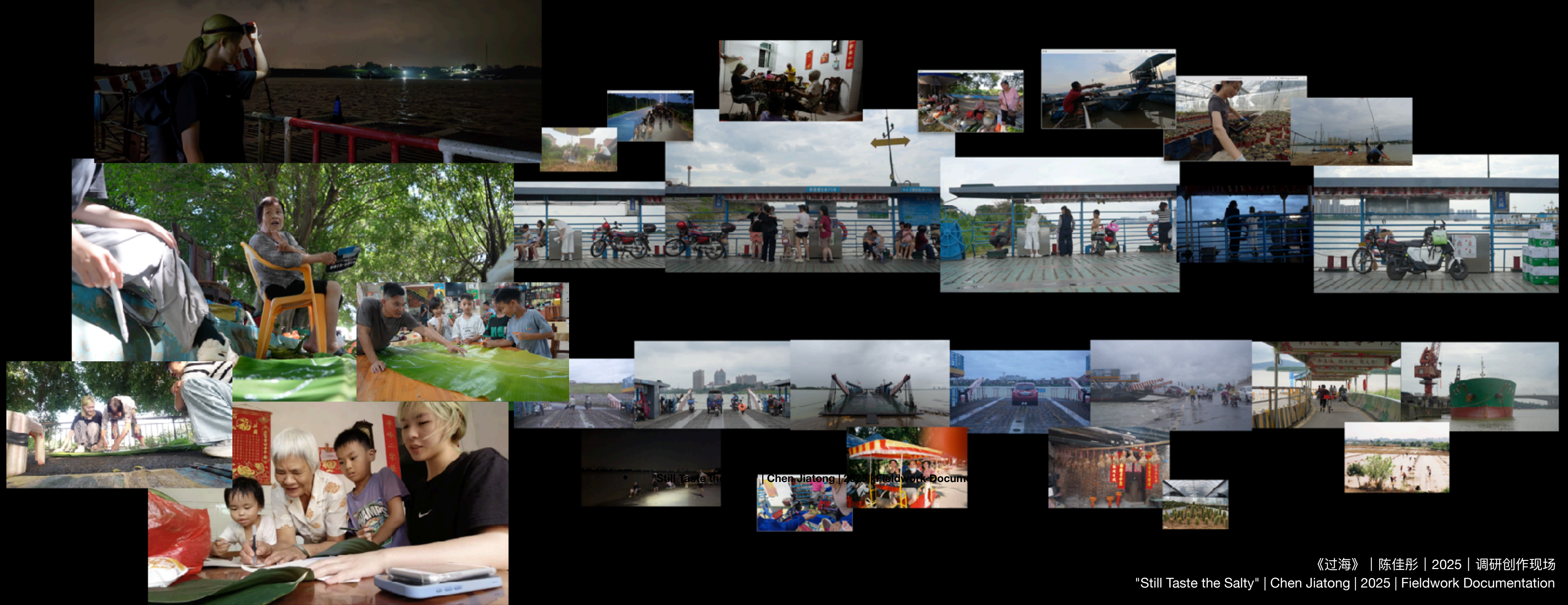
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这个观音看起来有点像本地人哦

This Guanyin looks a bit like a local.





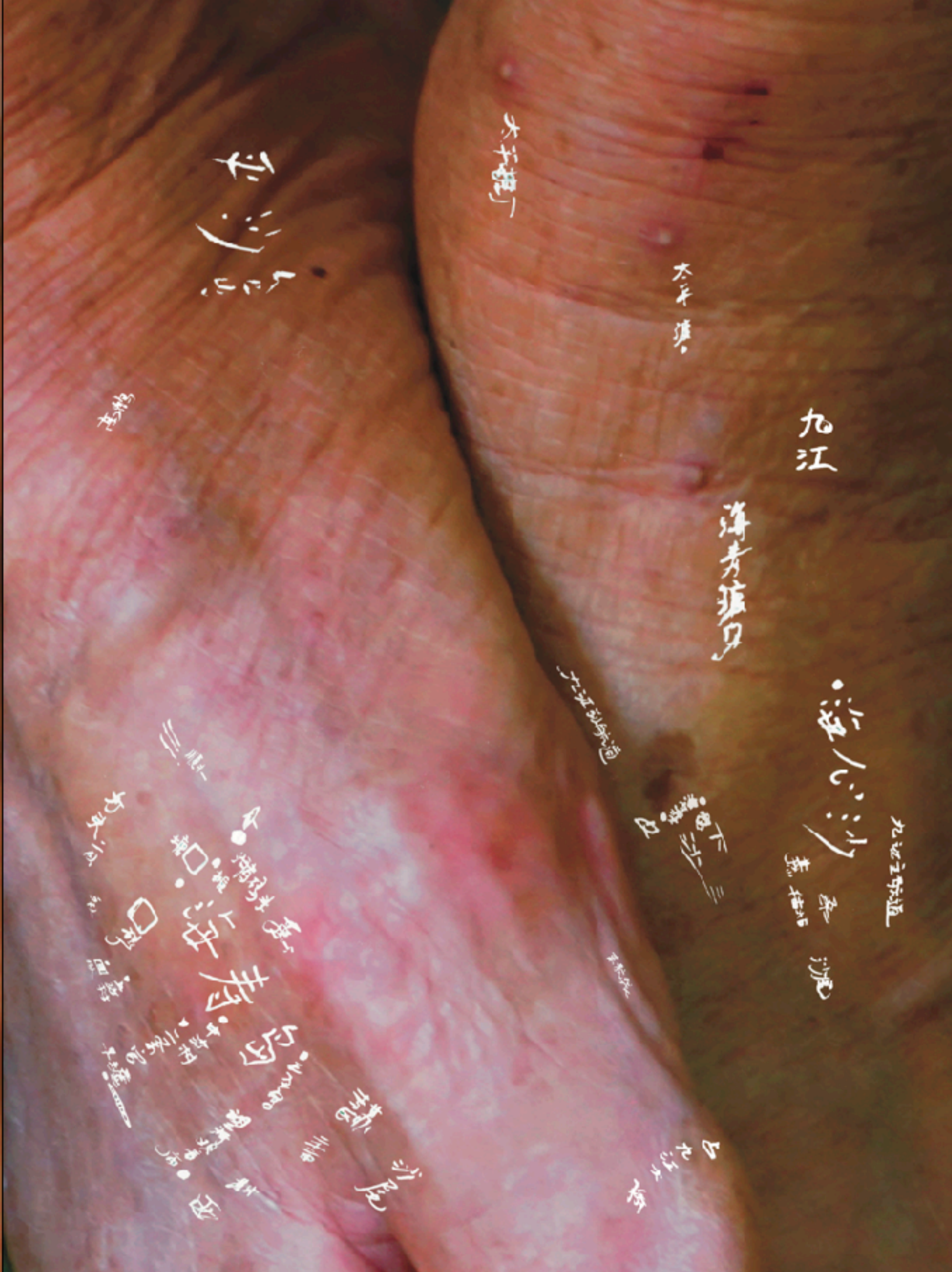
“食咗饭未，过唔过海啊？”与十二岁初次上岛的那个夏天一样，炽热的烈日直射着皮肤、大地与江河。从没想到十多年后我会再次踏上家的对岸，用新的身份和视角与这个小小岛屿相处。于是在每天清晨半梦半醒中，我都能听到路过村民的闲聊，他们用“过唔过海”来代替一句早安。

2025年的夏天，我参与了第二届南海大地艺术节的驻地项目，驻地地点位于广东佛山西江流域中的平沙岛，那是一个珠三角最大的江心岛。岛屿上并无桥梁链接外界，有两条航道、四个渡口维持与外界的联系。我在一个月内通过与不同岛屿的三位本地村民日常相处，在共同劳作与娱乐的过程中，共同谱写以他们个人为圆心的岛屿地图，谈话间搭建立体的、漂流的地景。有趣的是我无意中登上的一座小岛遇见的村民们，竟都是我如今生活的小岛百年前迁去的后代。

"Have you eaten yet? Crossing the sea?" Just like that first summer I arrived on the island at age twelve, the scorching sun beat down directly on skin, earth, and river. I never imagined that over a decade later, I would return to the opposite shore of my hometown, engaging with this small island through a new identity and perspective. Thus, each morning, hovering between dream and wakefulness, I overhear snippets of conversation from passing villagers—they use "crossing the sea" in place of "good morning."

In the summer of 2025, I participated in the residency program of the 2nd Nanhai Land Art Festival, located on Pingsha Island in the West River basin of Foshan, Guangdong—the largest river island in the Pearl River Delta. The island has no bridges connecting it to the outside world, relying instead on two ferry routes and four crossings. Over one month, through daily interactions and shared labor and leisure with three local residents from different parts of the island, we co-authored personal, radial maps centered on their individual experiences. Our conversations constructed a multidimensional, drifting landscape. Intriguingly, on a small, serendipitously discovered islet, I met villagers who, as it turned out, were descendants of families that had migrated from the very island I now inhabit a century ago—and there, a new narrative began to unfold.









但是这里的人叫我贫婆  
But people here call me a pauper



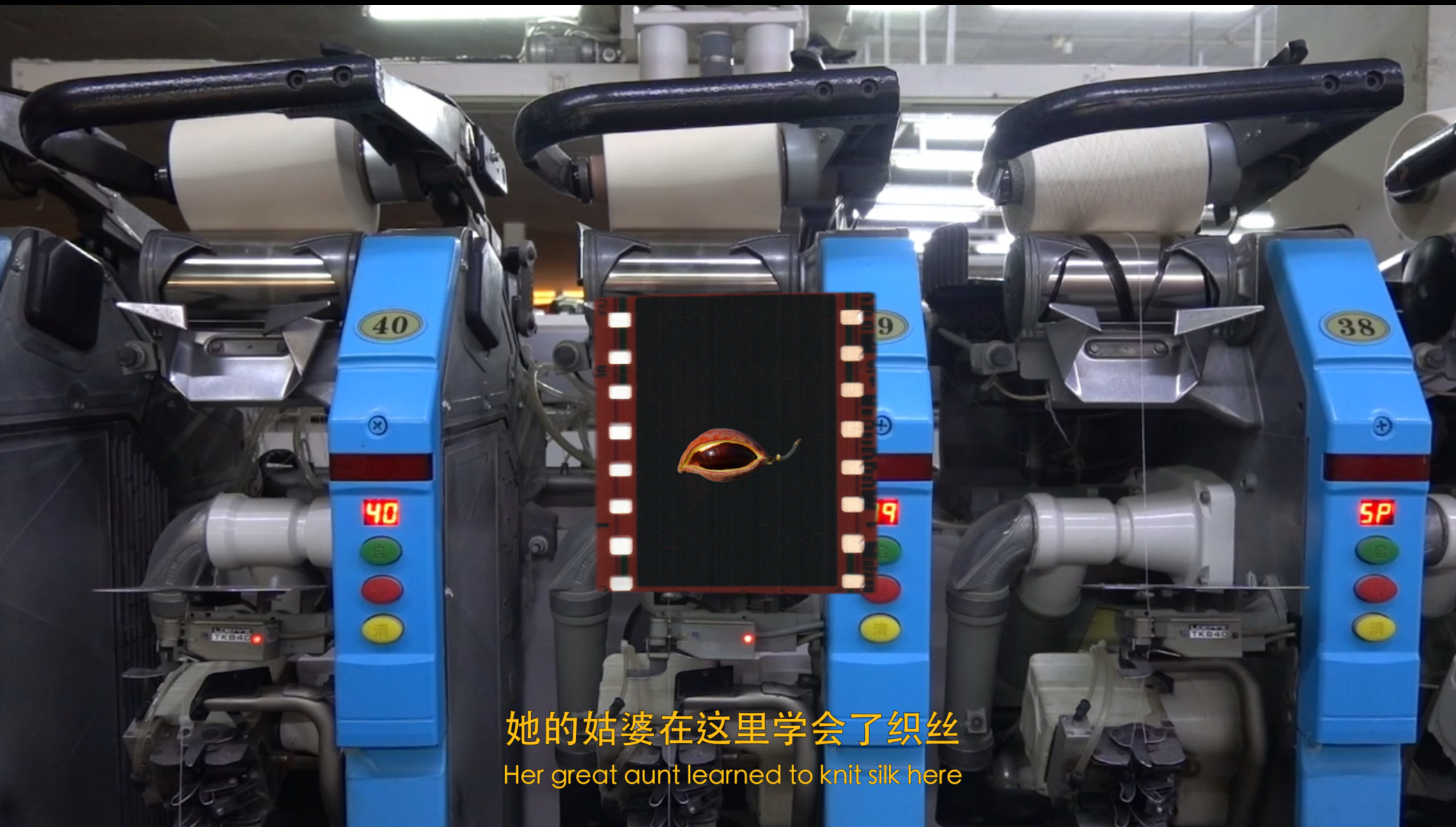
会让这里人的皮肤显现路线  
Will let the skin of the people here show the route

平沙岛如今的生息离不开轮渡的航运。在这里的日子，轮渡成为了我生活的时钟。在烈日下为了赶轮渡而飞奔的呼喊，暴雨中因为错过轮渡而被突然摆在面前的时间，也在凌晨四点通往高明的渡口、挤在满船人潮中看见岛屿的另外一面。“那是我在这个岛屿看到女性最多的时刻”：我依然记得在岛上印象最深刻的一瞬间，夜幕揭开岛屿的另一脸庞，我惊恐的穿过墓地，来到渡口，与只在夜半相见的阿姨们会面，喧闹又静默的满船，她们满载露水推车上船，犹如女子夜行军般：头灯与瓜果、蚕姑庙与糖厂、归乡筹建又倒塌的姑婆屋...一次次伴着她们到晨光渐显，一场关于岛屿女性命运、成长迁徙的路径在我面前徐徐展开。

On Pingsha Island, contemporary life remains intrinsically tied to the rhythm of the ferry. During my time there, the ferry schedule became my personal chronometer—a structuring tempo marked by shouts while sprinting under the scorching sun to catch it, and the sudden, suspended time laid bare before me upon missing it in a downpour. It guided me to the Gaoming crossing at 4 a.m., where, crowded amidst a full boat of passengers, I witnessed another facet of the island. "That was the moment I saw the most women on this island": I still vividly recall the most profound instant of my stay. As nightfall unveiled the island's alternate countenance, I apprehensively traversed a graveyard to reach the ferry, meeting the aunts who only gather in the deep night. The vessel was a cacophony of silence within noise; they boarded with dew-laden carts, like a nocturnal female procession. Headlamps and melons, the Silkworm Goddess Temple and the sugar refinery, the built-and-collapsed Spinster's House intended for homecoming... Time and again, I accompanied them until dawn gradually emerged, a path narrating insular female fate, growth, and migration slowly unfurling before me.

Viewing link观看链接: <https://pan.baidu.com/s/1JwNgrbwdYr6jm6t3Tsxsjg?pwd=r7hw> 提取码: r7hw





在影像创作中，我使用了多视角、多媒介的创作方法，糅合摄影、行为、日志、笔记、口述史、共创地图、动画等方式与媒介，虚构本地植物苹婆的视角与虚构的我形成对话，呈现半虚构的岛屿、轮渡剧场。我是我，我也不是我，苹婆是我，轮渡是我，江河湖海都是我。在策展中，我以展览场地旧蚕房的自然光环境进行作品呈现，营造一个船舱的概念。使用多屏影像、摄影、各个渡口的河沙等的综合装置呈现船舱场域。

In my video practice, I employ a multi-perspective, multi-modal approach, synthesizing photography, performance, diary entries, notes, oral histories, co-created maps, and animation. Through this confluence of methods and media, I construct a speculative dialogue between the fictionalized perspective of the native *Sterculia monosperma* plant and a fictionalized version of myself, materializing a semi-fictionalized theater of the island and ferry crossings. I am myself, yet also not myself; the *Sterculia* is me, the ferry is me, the rivers, lakes, and seas are all me. For the curatorial presentation, I engaged the natural light conditions of the historic silkworm cocoonery, the exhibition venue, to cultivate the conceptual framework of a ship's hold. A composite installation of multi-channel video, photography, and river sands collected from various ferry crossings articulates this immersive, vessel-like field.



## 《东南亚，快要焚烧我的眼珠。》

短篇展评|第二届泛东南亚三年展的首展：“我们的目光：艺术、人类学与亚洲映像”，是过海计划此行的灵感之一。

关于东南亚，我们像是有着共同命运的链接。紧密又遥远，语言并不相通，也不是完全不通。但是我们面对着另外一个视角的世界交互时都有着浓厚的口音，个人和族群身份的标记又将我们联络在一起。

看见外公一样佝偻的身影，看见华侨农场里面熟悉的族群面孔模样，带有口音的外语，混杂着绵软的普通话。策展团队通过临时搭建的“亚洲村落”，有机结合影像艺术家和人类学家的创作，在里面感受影像的多元化表达、叙事空间的搭建。

导览中，一位菲律宾的女性艺术家分享到，因为这在经历家乡的五次洪水，而与策展团队失联许久，团队一度以为艺术家并不想参加此次展览。在失联一个月并重新联系上的故事中，“一个月”里面这个时长的叙述，会让我想象她本人的家庭经历了怎样的迁徙而细微的动作：不停捞水的动作、紧急将被子抱起撤离、赶忙把船抬到陆地上匆匆地脚步。

移动的流动的被迫一直迁移的家，临时搭建的避难所，厨房总是在外面。本来是存放调料的厨房架子，就是他们的储物柜，他们也会储存生活物品。艺术家说道我们在逃难的时候，牲畜和家庭的全家福是我们一定要带走的东西，而拍摄全家福是一件奢侈的事情，全家福会被镶嵌在精美的相框中，那些相框里面摩擦的痕迹呈现着一次又一次迁徙的印记。对于菲律宾人来说，什么是家的核心？身边的朋友也一直处于流动的状态，什么都没有的我们/他们，是否在寻找以族群、眼前的人作为最珍贵的情感记忆载体的方式。流动的迁徙中，菲律宾人是否只要家人在，不要离散、不要死亡。

在香港的菲佣有着团结的群体链接，因为乡愁、家庭关系和信仰的多种元素扭结，形成了更亲密的社区链接，每周进行的聚会，带食物共享、分享生活，穿着鲜绿蛋白混和颜色的衣服，像是鲜嫩的青豆芽，我被这一抹鲜绿治愈。

是否苦难的叙事更有被传播的价值？而我确实是会更被吸引。我所在的田野是否过得“太好了”，从而陷入看似自上而下的叙事，似乎在歌颂某种欣欣向荣的美好。在菲律宾海浪中，刺眼的黄金色海岸晃荡的视角的映衬下，惆怅的漂浮着悲伤的黝黑眼睛皮肤与汗水，大人、小孩他们灿烂的笑、开幕的那个小时东南亚地壳经历着巨大的震颤，屏幕中叠加瞬间扭曲变形崩塌的南亚建筑，这些，“快要焚烧我的眼珠”。



## 《凌晨四点的轮渡上全是女性，而我清晰照见自己的处境。》 | 平沙岛驻地日志节选



这趟船是不挣钱的，白天风风光光的游客船才有钱挣。

凌晨四点，在一艘过海轮渡上，这是我在这里见过最多女性的时刻。我依然记得在岛上印象最深刻的一瞬间，夜幕揭开岛屿的另一脸庞，我惊恐的穿过墓地，来到渡口，与只在夜半相见的阿姨们会面，喧闹又静默的满船，她们满载露水推车上船，犹如女子夜行军般：头灯与瓜果、蚕姑庙与糖厂、归乡筹建又倒塌的姑婆屋...一次次伴着她们到晨光渐显，一场关于岛屿女性命运、成长迁徙的路径在我面前徐徐展开。

那些迷雾中，在夜色中的行军，让我想起音乐专辑中《菊花夜行军》中半身泡在水里的阿姨们，那些被掩盖的女性们。黑夜散去的时候她们又在哪里？我跟着的那位阿姨白天会回归到家庭里陪孙子，爷爷会去从家里出去，去菜地里，我确实没什么机会在轮渡以外的行程里见到阿姨。或许有时候是在农田里，耕地里。

当然，我也深深感受到我作为女性的身份，独自调研的困境和身份、处境，为了调研，我凌晨四点穿过村庄墓地，我独自搭摩托去海南山沟里看橡胶林里，做过很多回想起来疯狂的事情。

经过墓地的那段路，我其实都害怕得要哭了。我真的很怕鬼，还在一个黑压压的小岛上。可我会因为她们在前头，看不见的前头，而加速前进的步伐，不是掉头。我其实有无尽的恐惧，但我想到快看到他们了，有如看见灯塔般安定一点。但其实她们好像也是一个人出门啊。她们会害怕吗？会结伴吗？还是有更多的生存策略？通往高明的路是从黑暗、原始到光明的，反着，是更难走的路。女性的力量，比我想象的坚韧、强大和柔软。

现在看来，都有种初生牛犊不怕虎的莽撞，我其实都很害怕。越所谓原始的社会，作为女性的剩余价值就会被无限的放大。我清楚感知那些流转在我身体上的目光，就算是一副很普通的身躯。那种恶，是下意识的，或无意识的集体行为。更多提防的仪式，猜想下一步的动作。相比于男性，他们似乎有更有自在的身份，而需要陪伴的要求似乎变成一种特权。

在我作为主导的调研中，而让我不舒服的点总是男性会更自然的和男性攀谈，我理解有天然的社会族群的亲近感，但也有很多时候我下意识被排除在主体的地位，被归类为他的某某身份，一种附属的属性，话语和权利在此刻崩塌。工作的主体性和得到的答案我想是不一样的。

我好像需要维持这种微妙的平衡，作为一个女性面对男性（的）聊社会议题，我清晰的知道我的女性身份不可替代。面对女性男性会说出怎样的话？独自的话，旁边有另一性别的存在的话、不同性别共存的话。生理和心理。我想回答一定是不一样的。这也是真实的社会现场。

具身体验作为一种无法被代替的生命经验，只有一遍遍亲身体会，那些苦涩、惊奇、倍感暖意、绝望的瞬间，会化为养料或者火焰吗？

创作中我不停的燃烧自己，也用自己的骨灰混杂着万物，粘合自己，治愈自己。这过程如同淬炼某种奇异的金属。我要用女性的身份撕开流血的口子，如何粘合？

回头想想这似乎不是害怕，不是懦弱，而是更清楚认知后的清醒状态。



## Fieldwork at Xinglong Overseas Chinese Farm, Hainan

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**During the 2025 Spring Festival, I undertook a solo research journey, traveling by train and ferry across the sea to the Xinglong Overseas Chinese Farm in Wanning, Hainan, where my grandparents once worked. Through multifaceted research and immersive lived experience, I developed a foundational understanding of the farm's history and contemporary reality, established preliminary interpersonal connections, mapped kinship networks within the family, and gathered diverse source materials for subsequent artistic transformation.**



# 计划产出

Planned output

这是一趟不可预知的旅程，不可知的人、事物、环境与关系。

This is an unforeseeable journey of unpredictable encounters with people, objects, environments, and relationships.

本项目计划产出为一个多媒介的“叙事生态系统”，包括但不限于：

A multi-modal "narrative ecosystem," including but not limited to:

·半虚构短片（20-30分钟）：使用多视角、多媒介的创作方法，糅合摄影、行为、日志、笔记、口述史、共创地图、动画等方式与媒介，虚构沿途生态植物的视角与虚构的我形成对话，呈现半虚构的岛屿、轮渡剧场。

A Semi-Fictional Short Film (20-30 minutes): Employing a multi-perspective, multimedia methodology that synthesizes photography, performance, diaries, notes, oral history, co-created maps, and animation. It will stage a dialogue between the fictionalized perspectives of encountered flora and a fictionalized version of the self, presenting a semi-fictional theater of the island and ferry crossings.

·公众工作坊:基于我在此前有不同类型的公众美育工作坊的经验，在调研创作中，我希望从从个人档案出发，有机会发起链接公众、调动社区力量的工作坊，例如共创地图、虚构文本、剧场等介入创作。

Public Workshops: Building on my prior experience in diverse public art education workshops, this research-creation process will leverage personal archives to initiate workshops that engage the public and mobilize community resources. These co-creative interventions may include collaborative mapping, speculative text generation, and theater exercises.

·剧场式综合装置：以过海过程中的拾得物为线索与关系，糅合地图、文字、摄影、影像等形成剧场式综合装置。

Theatrical Composite Installation: A theatrical, composite installation using found objects from the journey as clues and relational nodes, integrating maps, text, photography, and video.

·从“微观民族志”出发的声音档案：通过声音的线索来感受真实与虚幻的过海现场。在调研中录制轮渡延展开的声音生态。由西江而下的汽笛声、江水声、村民的方言故事会有什么不同？或许与身体是否是一种更有趣的方式？

Sound Archive from a "Micro-Ethnographic" Perspective: An archive exploring the phenomenology of crossing the sea through auditory线索, recording the extended sound ecology of ferry routes. How do the ship horns, river sounds, and villagers' sonic stories differ along the West River? Could this offer a more intriguing, embodied mode of engagement?

·实验地图摄影：沿袭以「微观民族志」为灵感出发，将过海调研过程中个人与集体的身体档案与地方生活史链接，通过不同的身份表达、相处的日常与想象来谱写以个体放眼的迁徙、地图档案。

Experimental Cartographic Photography: Inspired by a "micro-ethnographic" approach, this output links personal and collective bodily archives with local life histories gathered during the research. It charts migratory and cartographic records filtered through individual perspectives, expressed via different identities, daily routines, and imaginaries.



# 计划产出

Planned output

## 第一阶段：前期调研 (第1-2周)

内容：文献与野史调研（地方历史、渡口变迁等）、拟定过海路线、设备准备。

产出：详细的调研报告和初步拍摄脚本。

Phase 1: Preliminary Research (Week 1-2)Content: Archival and anecdotal history research (local history, ferry evolution, etc.); Drafting the "crossing" route; Equipment preparation.Output: Detailed research report and preliminary shooting script.

## 第二阶段：实地田野调查 (第2-14周)

内容：开始过海调研与创作，跟随自然环境、关系搭建、实地调研等情况进行路线调整。完成核心调研人物的深度访谈与拍摄与共创。

记录以渡口延展的运作与故事。采集环境声音、收集老照片等素材。

产出：所有原始影像、音频、文字访谈素材。

Phase 2: On-Site Fieldwork (Week 2-14)Content: Initiating the "crossing" research and creation; adapting the route in response to environmental conditions, relationship building, and on-site investigations; conducting in-depth interviews, filming, and co-creation with key subjects; documenting operations and narratives extending from ferry crossings; collecting ambient sound recordings, historical photographs, and other source materials.Output: All raw video, audio, and textual interview materials.

## 第三阶段：后期整理与创作 (第14-18周)

第5周：田野调查、工作坊发起、素材整理、备份、粗剪、文字转录。

第6周：综合装置制作、影片精剪、散文撰写。

第7周：综合装置整合调整、影片修整、文案整合。

产出：策展与布展方案。

Phase 3: Post-Production & Artistic Development (Week 14-18)

Week 5: Fieldwork, workshop facilitation, material organization, backup, rough editing, transcription.

Week 6: Composite installation fabrication, film fine-cutting, essay writing.

Week 7: Integrated installation adjustments, film revisions, textual integration.Output: Curatorial and exhibition plan.

## 第四阶段：修改与发布 (第19-20周)

内容：展览落地、最终作品呈现、线上平台发布、推广。

产出：完整的《过海》项目成果。

Phase 4: Revisions & Launch (Week 19-20)Content: Exhibition installation, final work presentation, online platform launch, and promotion.Output: Complete project outcomes for "Still Taste the Salty".





感谢观看

2025

陈佳彤

过海