

东北亚纪事：

1900-1940的满铁、战俘和遣返——王希奇个展

空间站很荣幸的邀请到鲁迅美术学院油画系的王希奇教授的最新个展，并掀开《东北亚纪事》的序幕。王希奇教授从2011年起，长期关注东北亚地区地缘政治的艺术表达与视觉呈现，并在搜集到大量关于上世纪前半叶东北亚地区的档案史料的基础上进行审视历史的创作。王希奇教授历时五年创作了以百万日侨、俘大遣返为主题的巨型油画作品《1946》，并应邀在日本东京美术俱乐部（2017年）、京都舞鹤引扬纪念馆（2018年）、宫城县美术馆（2019年）展出。同时展出的还有与之相关的《在场》《海魂》等系列作品。《在场》系列作品是对日伪时期日军在东北留下的建筑和街道的艺术呈现；《海魂》系列作品则是艺术家对大遣返沿途景观的主观表现。

东北亚是中国、俄罗斯、日本、韩国、朝鲜交汇之地，一直以来是大国势力角逐的场域。自上世纪初，东北亚作为一个地区在地缘政治上扮演着愈发重要的角色。在《中俄密约》的特许下，从19世纪90年代末期起俄国开始在中国东北地区修建铁路，将“中东铁路”延申至中国东北腹地。1900年，俄国为了获得太平洋沿岸的不冻港，以镇压义和团运动为借口，出兵占领中国东北。俄国独占东北引起了日本的强烈不满，遂引发了日俄战争。日俄战争后，各方势力对于东北亚的觊觎有增无减。二战期间，作为盟军成员，苏联出兵东北，协助中国击退日军。然而，在军事上获胜的同时，苏军将东北的工业设施洗掠一空。纵观上世纪前半叶，中国东北是各国国力比拼的赛场。然而，这场比赛的东道主却缺席了赛事。

在回顾东北亚历史的过程中，我们不能忽略“满铁”一词。满铁是南满洲铁道株式会社的简称，其涵盖不仅是铁路的建设与运营，更是日本在中国东北进行侵略的政治、经济、军事指挥中心。其存在深刻地影响着东北亚的局势，尤其是在二战开始之后，满铁成为远东地区中枢神经的重要一段。日本突袭珍珠港后，太平洋战争爆发。为达到以战养战的目的，日军在奉天（沈阳）的军工企业不断扩大生产规模，急需大量劳动力。于是，日本在奉天建成战俘营，关押盟军战俘，迫使其参加劳动生产。二战结束后，出于人道主义，中国政府将滞留中国的日本侨民和战俘遣返回国。其中，仅从东北地区的葫芦岛港口遣返的日本侨俘就多达105万之多。

王希奇教授此次展出的作品基于以上史实文献的研究创作完成，从新审视了满铁和港口在复杂的战争历史中所承担的经济和政治的地位，以肖像研究的方式重现了美军战俘和遣返日侨的个体档案，还原了那个时代的基本的精神状态。这些肖像体现了个人如何在在时代的地缘性政治的动荡中被迫流转，所携带的历史创伤的集体心理经验。不同种族和不同政治阵营的背景中，情感记忆的真实主体如同多面的镜子映射着主流线性历史观的叙述。展览中还呈现了那个时期作为经济和战争武器的交通运输工具，进攻或者防守，胜利或者死亡，在脱离时空背景之后，曾经生死悠关的意识形态的标志已经成为画面上模糊的符号。有别于主流历史的叙述，王希奇的作品和文献给出了个人化的对东北亚地区历史的解读，让我们随着这些蹒跚而奇特的脚步揭开这段尘封的历史时空。

Northeast Asia Chronicle:

Manchuria Railway, War Captives and the Repatriation from 1900 to 1940-Wang Xiqi's Solo Exhibition

The space station is honored to invite Professor Wang Xiqi from the Oil Painting Department of Lu Xun Academy of Fine Arts to present his latest solo exhibition and to open the prelude of Northeast Asia Chronicle. Since 2011, Professor Wang Xiqi has been paying close attention to the artistic expression and visual presentation of geopolitics in Northeast Asia for a long time, and has examined the creation of history on the basis of collecting a large number of archival historical materials about Northeast Asia in the first half of the last century. Professor Wang Xiqi spent five years creating a giant oil painting "1946" with the theme of millions of Japanese overseas Chinese and the repatriation of prisoners. He was invited to be exhibited in Tokyo Art Club (2017), Kyoto Wuhe Yinyang Memorial Hall (2018) and Miyagi Prefecture Art Museum (2019). At the same time, there are also related series of works such as "Presence" and "Sea Soul" on display. "Presence" series of works is an artistic presentation of the buildings and streets left by Japanese troops in Northeast China during the Japanese puppet period. The series of "Sea Soul" is the artist's subjective expression of the landscape along the way.

Northeast Asia is the meeting place of China, Russia, Japan, South Korea and North Korea, and has always been the field where great powers compete for power. Since the beginning of last century, Northeast Asia, as a region, has played an increasingly important role in geopolitics. Under the special permission of the Sino-Russian Secret Agreement, Russia began to build railways in Northeast China in the late 1890s, extending the "Middle East Railway" to the hinterland of Northeast China. In 1900, in order to obtain an ice-free port along the Pacific coast, Russia sent troops to occupy Northeast China under the pretext of suppressing the Boxer Rebellion. Russia's monopoly of the Northeast aroused strong dissatisfaction from Japan, which led to the Japan-Russia War. After the Japan-Russia War, the coveting of Northeast Asia by various forces has increased. During World War II, as a member of the Allied Forces, the Soviet Union sent troops to the Northeast to help China repel Japanese troops. However, while winning militarily, the Soviet Union swept away the industrial facilities in the Northeast. Throughout the first half of the last century, Northeast China was a competition field for national strength. However, the host of the match was absent.

In the process of reviewing the history of Northeast Asia, we cannot ignore the word "Manchuria Railway". Manchuria Railway is the abbreviation of South Manchuria Railway Co., Ltd. It covers not only the construction and operation

of the railway, but also the political, economic and military command center of Japan's invasion in Northeast China. Its existence has a profound impact on the situation in Northeast Asia, especially after the beginning of World War II, Manchuria Railway has become an important part of the central nervous system in the Far East. The Pacific War broke out after Japan raided Pearl Harbor. In order to achieve the goal of supporting the war by war, the Japanese military enterprises in Fengtian (Shenyang) have continuously expanded their production scale and are in urgent need of a large number of labor. As a result, Japan built a prisoner-of-war camp in Mukden to hold allied prisoners of war and force them to take part in labor production. After the end of World War II, the Chinese government repatriated Japanese nationals and prisoners of war stranded in China for humanitarian reasons. Among them, as many as 1.05 million Japanese prisoners were repatriated from Huludao Port in Northeast China alone.

Professor Wang Xiqi's works on display are based on the research and creation of the above historical documents. They have re-examined the economic and political positions assumed by Manchuria Railway and ports in the complicated war history. They have recreated the individual files of US prisoners of war and repatriated Japanese nationals by means of portrait research and restored the basic mental state of that era. These portraits reflect the collective psychological experience of how individuals were forced to flow in the geopolitical turmoil of the times and the historical trauma they carried. In the background of different races and different political camps, the real subject of emotional memory is like a multi-faceted mirror reflecting the narration of mainstream linear historical view. The exhibition also shows the means of transportation used as economic and war weapons at that time, attacking or defending, winning or dying. After breaking away from the background of time and space, the ideological symbol that once had a long history of life and death has become a blurred symbol on the screen. Different from the narration of mainstream history, Wang Xiqi's works and documents give

a personalized interpretation of the history of Northeast Asia. Let's uncover this dusty historical time and space with these faltering and strange steps.