

教我如何不想她——赵文量绘画中的“母亲”

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枯树在冷风里摇，
野火在暮色中烧。
啊！
西天还有些儿残霞，
教我如何不想她？

节选自刘半农的诗作《教我如何不想她》（1920年9月4日作）

1980年2月，赵文量年近九旬的母亲因血栓导致左腿高位截肢瘫痪在床，吃喝大小便，包括翻身，都要赵文量帮忙。自此，他不间断地照料母亲6年，与外界的交流变少，只能抽空在家中创作。1985年12月，母亲去世，赵文量自己也因长期的辛苦病倒。1986年5月，他和杨雨澍去青岛写生并疗养。我们以1980年至1985年这一时间段为基准，整理出40幅赵文量的现存作品，其中以病中母亲为主题的绘画有23幅，包括16张速写、7张油画；记录自己心理状态的表现性作品和静物写生有14幅，赵文量题写于作品背面的文字和他的自述，都显示出它们多与母亲病情的反复有关；另外还有1张自画像和2张杨雨澍的画像。

将赵文量这6年的创作摆在一起，它们呈现出与“文革”期间在严酷社会环境下坚持写生以外的另一面向。这些和母亲、家庭有关的主题创作在其他时期是否也有所衔接，或是早有铺垫？通过梳理他的早期作品，我们注意到，早在1967、68年，赵文量就画有《母归》和《睡》。1975年，他在《红天》等作品背后写到自己回抚顺侍母亲42天，记录往返母亲和妻子家路上的风景40幅、人像3幅、速写1本；回京后，他为自己北戴河的风景写生起名为“想家中，杨雨澍也在海边”；同年，他将79岁的母亲接到北京照顾的当天画下《兰妈》。回老家后，“大概是1977年，我特别怀念她，就画了《母归》这个题材。”赵文量基于对北海后门和郭沫若旧居综合的一种印象，将“母归”这一图像在1967年，1976年，1977年，2002年和2014年重复刻画了五次。母

亲小小的身影消失又出现在不同时期的画面中，周围的环境在后期作品的画面里逐渐模糊。赵文量不只一次重复过自己之前画过的内容，而且他还会对同一主题反复地刻画。只是在手法和语言上有所变化，表现的侧重点也有所不同。比如代表作之一《彼岸》，就是将《大港通向大海》和《神鸟》两幅作品结合而来，并有多版本。1977年，和母亲在唐山大地震逃生归来后，他画了开裂一角的房屋墙壁，一大一小两个小人站在月色中抬头看天，起名为《思乡曲》；2001年他重做此画。后来2001年版本由于家中暖气漏水，作品被水泡毁。2015年，在赵文量78岁高龄时，他第三次重作了《思乡曲》。而买给病中母亲吃的哈密瓜和西瓜，也被赵文量在1984年、2005年、2008年、2015年近乎执拗的反复刻画。

在赵文量艺术生涯的时间线上，上世纪七八十年代之交，一切似乎都在积极向好：1979年《新春画展》的前言上，即将出任中国美术家协会主席的江丰写道：“大家协商不设审查制度，是为了更好地加强画家个人对社会对人民的政治责任感。”7月，以“无名画会”为题的首次公开展览在北海公园的“画舫斋”举行，吸引了近6万名观众徘徊不去。一名观众在签名册上写道：“看了你们的画使我非常激动！感到特别亲切，就像就别故乡的游子见到了自己的母亲。”1979年9月，星星画会在中国美术馆外的铁栏杆上挂满了作品，其成员之一，诗人芒克对赵文量说：“你们是老前辈了，我转告星星画会的负责人黄锐、马德升他们向你们学习！”1981年，“无名画会二展”举办，并有德国杂志介绍无名画会，刊登赵文量的作品。1980年代初，这一民间艺术家与官方艺术体制的短暂合流很快随着1983年初的“清除精神污染”运动而落幕。两年后，全国范围内同时涌现出几十个以艺术学院刚毕业的年轻艺术家为主的艺术群体。此时现当代艺术的主流话语，都围绕着“新”这一概念展开，关于新的主义、绘画、装置、行为和观念的尝试层出不穷，每个人似乎都想做些什么以应对“新”的时代。

外界的喧嚣传不到赵文量的卧室，他和母亲的时间线则是倒数的：“她的腿还没好就被医院赶了回来”“经过半年伤口终于封口痊愈了”“这一阶段使我对世态炎凉有了深刻的感悟。”¹在关于无名画会和赵文量的介绍文章中，1979年至1985年这一时间段被总结为无名画会参加公开展览，团体逐渐变得松散的时期。文章中往往会提到，母亲病卧在床，赵文量照顾至母亲去世，关于其中的细节和这一时期的作品则鲜

[1] 赵文量，文化沙漠中的一块绿洲——“无名画会”简介 [N]. 香港《文艺报》副刊，1988

有评论，被概括为基本不创作。除了几次展览开幕式，赵文量的身影像蒸发一样消失在这一时间段无名画会的照片中。2006年赵文量在与高名潞的访谈里回忆：“2004年的时候，我自己也瘫痪了，去医院动手术才知道我母亲有多受罪，她躺六年，我才两个月，这样相比，我心里很不好受。母亲去世后，我老想她。”²

照顾失能亲属就像一场难以喘息的长跑，但在疲惫的护理生活间隙，赵文量依旧留下了几十幅作品。他的家庭变故同社会事件一起隐含在画中，和现实生活产生极强的关联。我们想要更深切地理解赵文量的绘画，不仅需要了解当年社会环境的变迁，还要对艺术家创作之外的个人史进行梳理。那些包在塑料袋子里的信件似乎遗留了一些碎片作为提示：1978年，侄子来信告诉他父亲葬礼的安排，劝他不要因为父亲去世没赶回家而一蹶不振；哥哥寄来的黑袖标被板板正正的叠好，和这一时期的家书收在一起——反映到作品中，赵文量坐在远处，画下他最心疼的傻二姐和兄弟姐妹一起在父亲的坟前献花。来信中偶尔提到母亲，她不是在想着缝孩子们过冬的被褥，就是卧病在床。在赵文量1970年代留下的多本日记都提到过，想生活条件好些就把母亲接到北京。他还单独保留了母亲1980年3月26日截肢术后出院的证明书，和1985年6月18日自己病倒的处方单。1980年至1985年，赵文量仅留存两本巴掌大的日历，反面密密麻麻全部是他匆忙写下的护理日常，从希冀母亲好转到在她逐渐颠三倒四的语言里劝自己做好心理准备；便溺、缝补衣服是家常便饭，整夜哭泣和昏睡更是关键词。1984年1月8日对赵文量来说，既是周恩来去世八周年，也是妈生病的四周年。

他的母亲究竟是怎样的人？关于这些即将飘散的往事，杨雨澍是赵文量生活的第一见证人。在杨雨澍的回忆里，出生于1897年的赵陈氏被描述为一个高鼻梁、深眼窝，擅长女红的农村妇女，也许坚持贴身照顾母亲是由于赵文量有过一段差点失去母亲的童年经历。在杨雨澍这位一生的艺术伙伴眼里，赵文量的牵绊太多、负担太重以至于性格都变了。杨雨澍当时能做的，也仅仅是陪伴和体力劳作上搭把手，让赵文量在各种重压下喘口气。与赵文量有交往并支持他创作的刘海粟在《美在斯——谈几位青年无名画家的创作》中专门提到赵文量画的母亲：“他没有精雕细镂的时间，一般说来，画都是迅速完成的。这

[2] 无名画会的早期活动——高明潞和赵文量、杨雨澍的访谈 [M]// 高名潞.“无名”一个悲剧前卫的历史. 桂林: 广西师范大学出版社, 2007:142

样做的好处是情感、色调上都能统一。不全面了解他的境况，很难想象要有何等坚毅，才能创造出他的力作。他描绘的母亲，脸部凝结着上辈人的创伤——沉思、正直、贫困、木讷、纯洁和慈爱，不是孤零零的一个人。飞扬的乱发，交织的皱纹，深陷的鼻沟，欲言又止的嘴唇，仿佛是一出潜台词丰富的戏剧。没有人子之情，不可能用那样的简笔画出《母归》，记载梦寐中对母亲的思念。母亲得了恶性肿瘤，要锯去一条腿，儿子被隔绝在手术室之外，深沉阴暗的走廊，成了生死的交接界线，《病室》传达出的情思，就不需要多余的注释了。”³

在赵文量自己对这一阶段绘画的评价中，他也认为自己进入了更深的层次，关于人的精神，关于自己对世界的认知。尽管缺乏休息和睡眠，他也没停止对绘画的思考，母亲病情有所好转时的快速即兴创作《命运》，黄色如烟雾般漂浮在灰棕色的背景后，绿色的月亮连着倒影闪烁在《招魂》中。而那批母亲的速写，飞速划过的钢笔线条呈现出千钧之力，令人联想到珂勒惠支的碳笔，或是蒙克关于疾病的肖像。赵文量在快速而小幅的创作中一边获得护理的短暂休憩，也压抑自己的痛苦以避免绘画成为纯粹情绪的发泄，生与死的思考通过他画母亲、画自己、画静物不断盘旋。在照顾母亲的间隙，他也坚持同到访的学画者讨论绘画，讨论当时新展览呈现出的价值观。无名画会的成员之一马可鲁在他的《无名年代》中谈到：“《母归》《思乡曲》《病室》《母亲》有一种由梦游般的幻境回到现实人生磨难的震撼，画面也由清明澄澈转而变得苦涩、抑郁。赵文量性格中常常有的不安的心境又在《招魂》《出海》《夜海》中表露无遗。如此大悲大悯的作品在技巧上的跨度之大，以及绘画技巧的分寸感的要求都必须得当而不露痕迹。”⁴

为何如此牵挂？“母亲”这一主题自1968年到2015年延续近50年，这其中除了对现实母亲的呼唤，也含有对社会环境变动的暗指。他笔下的母亲并没有像艺术史中经典的“母亲”图式那样理想化、神圣纯洁，而是充满病痛和衰败，真实表现生命的流逝，显现他对于“真实的人”的关注。1967年的《母归》中没有“母亲”的形象，似乎隐喻“文革”开始，人性彻底沉沦。在1976年重画此画时，赵文量又加上了“母亲”月夜归来的形象，象征着人性的回归。⁵带着这样的视角再去看他画面里

[3] 美在斯——谈几位青年无名画家的创作[M] // 刘海粟. 齐鲁谈艺录, 山东美术出版社, 1985

[4] 马可鲁, 无名年代[M] // 高名潞. “无名”一个悲剧前卫的历史. 桂林: 广西师范大学出版社, 2007: 218

[5] 高名潞, “无名”一个悲剧前卫的历史, [M]. 桂林: 广西师范大学出版社, 2007: 44

天上的月，远方的云，赵文量想念的，想留下的那个“母亲”，也许不止于现实中那个对象，“母亲”背后的意涵或许比我们想象的更加复杂。他反复刻画同一内容的创作习惯除了对于绘画技巧的探索，也有不同时期的心理感受和意义，个人的主体性经此而建立。他不仅为自己的母亲画像，还曾在1973年为同学的母亲徐亚筠画像。这位北大毕业的诗人在“文革”期间被儿女拒之门外，儿子在给母亲的五块钱生活费上写着：“特此恩加五元钱。”⁶ 在一个动荡混乱的年代，家庭人伦作为最小的社会单位分崩离析。而赵文量选择的是坚持与自己珍视的一切在一起。

1920年，诗人、语言学家刘半农在英国伦敦大学留学期间，写下了《教我如何不想她》这首新诗。此时的诗人远离祖国，思念亲人，这种深挚的感情启发他以“她”指代女性，在“五四”以前，汉字中的“他”本无男女之分。从这首诗歌开始，刘半农为祖国的文字贡献了一个重要的人称代词，使得那些即使是在“此时此刻”的现实中处于宾位的中国女性，获得了在语言形式上的明确的主体地位。我在文首节选了此诗，献给赵文量和他的“母亲”。对母亲的爱是全人类共有的情感。赵文量关于“母亲”的绘画提示我们关于面对意外或死亡的态度。经历疫情一役之后，它们都不再遥远。赵文量自嘲自己“痴儿、无知、愚孝”。我们如何想象他一边送作品参加展览、接受采访，一边不分昼夜为母亲翻身、擦脸、喂饭、录音，又如何想象他在卧室里反复为母亲作肖像时的内心感受？在不得已的情况下，赵文量的视线和母亲一样被限制在了斗室里，以画笔一次又一次的从肉体接近母亲的内心，反映临终病人的日常。这些作品也映照出他对于创作的看法：艺术应当是艺术家的“心电图”，是情感的自然流露。在这个层面上，绘画的确成为了赵文量生活的一部分，而生活本身更是他艺术的一部分，相互坚守。画笔是他的一个器官，如同吃饭喝水，是无比自然的表达，围绕现实中的苦难和深刻认知展开。这些情感浓郁真挚的画作有着穿透时空的感染力。在几十年后的今天，当我们面对它们的时候，赵文量对母亲的深深眷恋仍迎面扑来：“教我如何不想她？”

文：那荣锟
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[6] 韩杨，无名画会：雪莲的眼睛[J]. 中国电子商务，2006年第10期：58-60

How Can I Rid My Mind of Her:

"Mother" in Zhao Wenliang's Paintings

Curator: Na Rongkun

Art Director: Carol Yinghua Lu

*Withered trees shake in the cold wind,
while a grass fire burns at dust.
Sparse sunset clouds linger in the western sky,
how can I rid my mind of her?*

Excerpt from Liu Bannong's poem *How Can I Rid My Mind of Her*

(September 4, 1920)

In February 1980, Zhao Wenliang's mother, who was nearly ninety years old, suffered a high-level amputation paralysis in her left leg due to a blood clot, confining her to bed. Zhao Wenliang had to assist her with eating, drinking, toileting, and even turning over. From then on, he tirelessly took care of his mother for six years, reducing his interactions with the outside world and only finding time to create art at home. In December 1985, his mother died, and Zhao Wenliang himself fell ill due to long-term hard work. In May 1986, he and Yang Yushu went to Qingdao to sketch and recuperate. Based on the period from 1980 to 1985, we have sorted out 40 existing works of Zhao Wenliang, among which 23 are paintings of his ailing mother, including 16 sketches and 7 oil paintings; There are a total of 14 expressive works and still-life sketches that capture Zhao Wenliang's psychological state. The inscriptions on the back of these artworks and his personal accounts indicate their strong connection to his mother's fluctuating health condition. There is also a self-portrait and two portraits of Yang Yushu.

When we put together Zhao Wenliang's six years of creations, they present another aspect beyond his perseverance in sketching during the harsh social environment of the Cultural Revolution. Do these thematic works related to his mother and family

have any connection or groundwork in other periods? By examining his early works, we notice that as early as 1967 and 1968, Zhao Wenliang painted *Mother Returns* and *Sleep*. In 1975, behind works like *Red Sky*, he wrote about spending 42 days caring for his mother in Fushun, documenting 40 landscapes, 3 portraits, and 1 sketch during his travels between his mother's and wife's homes. After returning to Beijing, he named his sketches of the Beidaihe scenery *Missing Home, near the sea with Yang Yushu*. In the same year, on the day he brought his 79-year-old mother to Beijing to care for her, he painted *Orchid Mother*. Upon returning to his hometown, he said, "Around 1977, I missed her very much, so I painted the theme of 'Mother Returns'." Based on a comprehensive impression of the North Sea Back Gate and Guo Moruo's former residence, Zhao Wenliang repeatedly depicted the image of *Mother Returns* in 1967, 1976, 1977, 2002, and 2014. The small figure of the mother disappears and reappears in different periods of the paintings, while the surrounding environment gradually becomes blurred in the later works. Zhao Wenliang not only repeated the subjects he had previously painted, but he also repeatedly depicted the same theme. However, there were variations in technique and expression, and the emphasis of portrayal also differed. For example, one of his representative works, *Nirvana*, is a combination of the two works *n* and *Sacred Bird*, with multiple versions. In 1977, after escaping the Tangshan earthquake with his mother, he painted a corner of a cracked house wall, with two figures, one big and one small, looking up at the moonlight, naming it *Nostalgic Song*. In 2001, he recreated this painting. However, the 2001 version was destroyed by water damage caused by a leaking heating system in his home. In 2015, at the age of 78, Zhao Wenliang recreated *Nostalgic Song* for the third time. Similarly, the melons he bought for his mother to eat, such as Honey-dew melon and watermelons, have been repeatedly depicted by Zhao Wenliang in 1984, 2005, 2008, and 2015, showing his persistence and obsession with these subjects.

In the time line of Zhao Wenliang's artistic career, the transition between the 1970s and 1980s seemed to be a period of positive development. In the preface to the *New Year Painting Exhibition* in 1979, Jiang Feng, who was about to become the Chairman of the China Artists Association wrote: "We have abolished the system of censorship through consultation in order to strengthen artists' personal sense

of political responsibility towards society and the people." In July, the first public exhibition titled *No Name Group* was held at the "Painting Boat Studio" in Beihai Park, attracting nearly 60,000 lingering visitors. One viewer wrote in the guestbook, "Your paintings have greatly moved me! I feel a special affinity, like a wanderer from a distant hometown meeting his mother." In September 1979, the Stars Group displayed their works on the iron railings outside the National Art Museum of China. One of its members, the poet Mang Ke, said to Zhao Wenliang, "You are the senior generation, and I will convey the message to the leaders of the Stars Group, Huang Rui and Ma Desheng, let them learning from you!" In 1981, the *Second No Name Group Exhibition* was held, and a German magazine featured the No Name Group and published Zhao Wenliang's works. The brief convergence between these grassroots artists and the official art system in the early 1980s quickly came to an end with the "Anti-Spiritual Pollution Campaign" in early 1983. Two years later, dozens of art groups emerged simultaneously nationwide, mainly consisting of young artists who just graduated from art schools. At this time, the mainstream discourse of contemporary art revolved around the concept of "new," with numerous attempts in new aesthetics, painting, installation, performance art, and conceptual art. It seemed that everyone wanted to do something in response to the "new" era.

The outside clamor couldn't reach Zhao Wenliang's bedroom, and the timeline with his mother was a countdown: "Before her leg had healed, she was sent back from the hospital." "After six months, the wound finally closed and healed." "This phase gave me a deep understanding of the coldness of the world."¹ In articles introducing the No Name Group and Zhao Wenliang, the period from 1979 to 1985 is summarized as the time when the No Name Group participated in public exhibitions and gradually became less cohesive as a group. The articles often mention his bedridden mother, whom Zhao Wenliang cared for until her passing. However, there are few comments on the details of this period and his works during that time, generally summarized as a lack of artistic output. Except for a few exhibition opening ceremonies, Zhao

[1] Zhao Wenliang. (1988). An Oasis in the Cultural Desert: Introduction to "No Name Painting Club". Hong Kong Literary News Supplement.

Wenliang's presence vanished like evaporation in the photographs from this period of the No Name Group. In a 2006 interview with Gao Minglu, Zhao Wenliang recalled, "In 2004, I became paralyzed myself. It wasn't until I went to the hospital for surgery that I realized how much my mother had suffered. She was bedridden for six years, while I was only for two months. Comparatively, I felt very uneasy in my heart. After my mother's passing, I miss her all the time." ²

Taking care of disabled relatives is like a hard running race, but amidst the fatigue of caregiving, Zhao Wenliang still managed to create dozens of artworks. His family upheavals and social events were implicitly present in his paintings, and have a strong correlation with real life. If we want to have a deeper understanding of Zhao Wenliang's paintings, we need to not only understand the changes in the social environment at that time, but also comb out the artist's personal history beyond his creation. Those letters that wrapped in plastic bags seems left some fragments as reminds: in 1978, a letter from nephew informed him of his father's funeral arrangements and advised him not to be overwhelmed by his father's passing without returning home; The black armband sent by his brother was neatly folded and kept together with the family letters from that time:reflected in the work, in which Zhao Wenliang sits in the distance and paints his beloved dementia sister and siblings offering flowers at their father's grave. The letters occasionally mentioned the mother, who was either thinking of sewing the children's bedding for the winter or was sick in bed. Several diaries left by Zhao Wenliang in the 1970s mentioned his desire to bring his mother to Beijing for better living conditions. He also kept separately the discharge certificate of his mother after the amputation surgery on March 26, 1980, and the prescription from his own illness on June 18, 1985. From 1980 to 1985, Zhao Wenliang only left two pal-sized calendars, the reverse of which were all the nursing routines he hastily wrote down, from hoping that his mother would get better to advising himself to be psychologically prepared in her gradually confused language; Defecating and mending clothes were common, while nights of crying and drowsiness were prominent keywords. For Zhao Wenliang, January

[2] Gao Minglu. (2007). *Early Activities of the No Name Group: An Interview with Zhao Wenliang and Yang Yushu*.

No Name: A History of A Self-Exiled Avant-Garde (pp.142).GuiLin: Guangxi Normal University Press.

8, 1984, marked not only the eighth anniversary of Zhou Enlai's death but also the fourth anniversary of his mother's illness.

What kind of person was Zhao Wenliang's mother? Yang Yushu is the first witness to Zhao Wenliang's life and these fading memories. In Yang Yushu's recollection, Zhao Chen who born in 1897 is described as a rural woman with a high nose bridge, deep eye sockets, and skilled in needlework. Perhaps Zhao Wenliang's insistence on personally taking care of his mother stems from a childhood experience where he almost lost her. In the eyes of Yang Yushu who is Zhao Wenliang's lifelong artistic partner, he was burdened and entangled to the point that his personality changed. All Yang Yushu could do at the time was to accompany and lend a helping hand in physical labor, allowing Zhao Wenliang to catch his breath under various pressures. Liu Haisu, who had interactions with Zhao Wenliang and supported his artistic creation, specifically mentioned Zhao Wenliang's portrayal of his mother in *Such a Beauty: The Artistic Creation of Several Anonymous Painters*. " He didn't have time for meticulous work. Generally speaking, his paintings were completed quickly. The advantage of doing so is that the emotions and color tones can be unified. Without a comprehensive understanding of his situation, it is difficult to imagine what kind of perseverance it takes to create his masterpieces. The mother he depicted had her face frozen with the wounds of previous generations: contemplative, honest, poor, introverted, pure, and loving. She was not a solitary figure. The disheveled hair, intertwined wrinkles, deep nasal furrows, and hesitant lips seem to be a drama rich in subtext. Without a son's affection, it would be impossible to depict *Mother Returns* with such simple strokes, recording the longing for his mother in dreams. When the mother was diagnosed with malignant tumor and had to have a leg amputated, the son was isolated outside the operating room. The deep and dark corridor became the boundary between life and death. The emotions conveyed in *Ward* require no additional explanation." ³

According to Zhao Wenliang's own evaluation of his paintings during this period,

[3] Liu Haisu. (1985). *Such a Beauty: The Artistic Creation of Several Anonymous Painters. Notes on Literature and Art in Shandong Province*. Jinan: Shandong Fine Arts Publishing House.

he believed that he had entered deeper levels of understanding, both regarding the human spirit and his own perception of the world. Despite lacking rest and sleep, he did not cease to reflect on his art. The rapid and improvisational creation of *Destiny* during his mother's improved condition, with yellow floating like smoke against a gray-brown background, and the green moon shimmering in connection with its reflection in *Evocation*. The rapid sketches of his mother, depicted with powerful pen strokes, bring to mind Kollwitz's charcoal drawings or Munch's portraits of illness. Through his rapid and small-scale creations, Zhao Wenliang found temporary respite in nursing while suppressing his own pain, avoiding the pure emotional outpouring in his paintings. Thoughts of life and death intertwined as he painted his mother, himself, and still life. In the intervals of caring for his mother, he insisted on discussing painting with visiting art students, as well as the values presented in the new exhibitions at that time. One of the members of the No Name Group, Ma Kelu, mentioned in his book *The No Name Era*: "There is a striking sense of returning from dreamlike illusions to the harsh realities of life in *Mother Returns*, *Nostalgic Song*, *Ward*, and *Mother*. The images shift from clarity to bitterness and melancholy. Zhao Wenliang's often restless state of mind is revealed without reservation in *Evocation*, *To the Sea*, and *Night Sea*. The immense span of such profoundly mournful works, as well as the subtle demands of artistic skill, must be handled with precision and subtlety." ⁴

Why such concern? The theme of "mother" extended for nearly 50 years from 1968 to 2015, encompassing not only the longing for his actual mother but also alluding to the changing social environment. The mothers depicted in Zhao Wenliang's works are not idealized or sacred like the classic "mother" archetype in art history. Instead, they are filled with illness and decay, realistically portraying the passage of life and revealing his concern for "real people". In the 1967 painting *Mother Returns*, there is no image of "mother", seemingly metaphorizing the beginning of the Cultural Revolution and the complete degradation of humanity. ⁵ When he reworked the painting in 1976, Zhao

[4] Ma Kelu. (2007). *Years of the No Name. No Name: A History of A Self-Exiled Avant-Garde* (pp.218). GuiLin: Guangxi Normal University Press.

[5] Gao Minglu. (2007). *No Name: A History of A Self-Exiled Avant-Garde* (pp.360). GuiLin: Guangxi Normal University Press.

Wenliang added the image of the mother returning on a moonlit night, symbolizing the return of humanity. With this perspective, looking at the moon and distant clouds in his paintings, the "mother" whom Zhao Wenliang longs for and wants to preserve may extend beyond the physical subject in reality. The implications behind the "mother" are perhaps more complex than we imagine. His habit of repeatedly depicting the same subject not only reflects his exploration of artistic technique but also carries different psychological experiences and meanings in different periods, establishing his personal subjectivity. He not only painted portraits of his own mother but also painted a portrait of his classmate's mother Xu Yajun in 1973. Xu Yajun, a poet and Peking University graduate, was rejected by her children during the Cultural Revolution, her son wrote on the five yuan living allowance he gave to his mother, "I hereby extend an additional five yuan." ⁶ In such a tumultuous era where family bonds were disintegrating. Zhao Wenliang chose to persist and remain with everything he cherished.

In 1920, during his studies at the University of London in the United Kingdom, the poet and linguist Liu Bannong wrote the new poem *How Can I Rid My Mind of Her*. At that time, being far away from his homeland, the poet longed for his loved ones. This profound emotion inspired him to use "her" as a reference to women, as before the May Fourth Movement, the Chinese character "Him" had no gender distinction. Starting from this poem, Liu Bannong made an important contribution to the Chinese language by providing a personal pronoun that gave clear subjective status to Chinese women who were often in the object position in language forms, even in the present reality. I have selected this excerpt from the poem at the beginning of the text as a tribute to Zhao Wenliang and his "mother." The love for a mother is a universal emotion shared by all human beings. Zhao Wenliang's paintings on the theme of "mother" remind us of our attitude towards unexpected events or death. After experiencing the battle with the pandemic, these concerns are no longer distant. Zhao Wenliang self-deprecatingly refers to himself as a "foolish son, ignorant and Stupid filial piety". How can we imagine him simultaneously attending exhibitions, giving interviews, and tirelessly

[6] Han Yang. (2006). *No Name Group: Snow Lotus's Eyes*. China Electronic Commerce

caring for his mother by turning her, wiping her face, feeding her, and recording her? How can we envision his inner feelings when he repeatedly painted portraits of his mother in the bedroom? In unavoidable circumstances, Zhao Wenliang's gaze, like his mother's, was confined to the small room, and he approached his mother's inner world through his brush repeatedly, reflecting the daily life of a terminally ill patient. These works also reflect his view on creation: art should be the "electrocardiogram" of the artist's heart, a natural expression of emotions. At this level, painting has indeed become a part of Zhao Wenliang's life, and life itself is also a part of his art, mutually adhering to each other. The brush is his organ, just like eating and drinking, a supremely natural form of expression, revolving around the suffering and profound understanding of reality. These emotionally rich and sincere artworks possess a contagious power that transcends time and space. Today, decades later, when we face them, Zhao Wenliang's deep yearning for his mother still resonates strongly: "How Can I Rid My Mind of Her?"

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