

共适: 赵赵

“共适”之名，源自宋代文豪苏轼《前赤壁赋》中的点睛之笔：“是造物者之无尽藏也，而吾与子之所共适。”苏轼以哲人之思，礼赞天地自然所蕴藏的丰饶与永恒，突出了超越时空、个体的圆融与无碍。它既是物质层面的共同享用，更是精神层面的归一与契合。

赵赵的艺术实践，以其敏锐的洞察力和强烈的个人风格，回应着传统与当代、本土与全球的复杂关系。他的作品常常是对固有文化符号的拆解、重组与再诠释，充满了批判性与生命力。而他的收藏选择，则透露出其个人趣味与对特定历史、工艺、美学价值的认同。这些当代的创造与选择，本身也在塑造着时下的历史。与之相应，震旦博物馆藏品中那些存世千年的陶俑，凝固着古人的日常生活与精神信仰；巧雕细琢的玉器，承载着礼制、权力与身份等级的意蕴；蓝白相间的青花瓷器，是东方美学与全球贸易交织的见证；庄严慈悲的佛教造像，凝注着超越尘世的彼岸境界。

本次展览是一次独特的邀约，邀请观众步入一场跨越千年的艺术对话。我们将当代艺术家赵赵充满思辨与实验性的创作及其个人收藏，于震旦博物馆展厅呈现。这绝非简单的古今对照，而是在看似迥异的形态、材质、功能与精神诉求之间，探寻深植于中华文明脉络之中，不断发展、流变的共通性，一起探讨关于天地、人文、道法的永恒话题。欢迎来到《共适》，在古物与今艺的交响里，开启一场关于时间、艺术与文化本质的沉思，共享文明之美，共适生命之丰盈。

The title, “Co-Savor” (*Gong Shi*), is drawn from Su Shi’s *First Ode on the Red Clif*: “It is the inexhaustible treasury of the Creator, and what you and I may co-savor.” With a philosopher’s insight, Su Shi celebrated the abundance and eternity inherent in nature, pointing to a harmony that transcends time, space, and individual boundaries—a shared enjoyment on the material level, and more profoundly, a spiritual resonance.

Through acute perception and a distinctive personal style, Zhao Zhao’s artistic practice responds to the complex interplay between tradition and the contemporary, the local and the global. His works often deconstruct, reassemble, and reinterpret established cultural symbols with critical force and vitality. His collecting, meanwhile, reveals a personal sensibility and a deep affinity for specific histories, craftsmanship, and aesthetic values. These contemporary creations and choices are themselves shaping the history of our time. In dialogue with them, the millennia-old pottery figurines in the Aurora Museum capture the daily lives and spiritual beliefs of the ancients; the meticulously carved jades embody ritual, power, and social hierarchy; the blue-and-white porcelain bears witness to the interweaving of Eastern aesthetics and global trade; and the serene, compassionate Buddhist statues give form to transcendence beyond the mundane.

This exhibition is an invitation to step into an artistic dialogue spanning a thousand years, bringing together Zhao Zhao’s speculative, experimental works and his personal collection within the galleries of the Aurora Museum. It is more than a simple juxtaposition of past and present; rather, across seemingly disparate forms, materials, functions, and spiritual concerns, it seeks out the evolving continuities embedded deep within Chinese civilization, opening a shared contemplation of timeless themes—heaven, humanity, and the principles.

Welcome to *Co-Savor*. In this symphony of ancient artifacts and contemporary art, may you find a space for reflection on time, art, and the essence of culture, sharing in the beauty of civilizations and co-savoring the fullness of life.

CO-SAVOR
ZHAO ZHAO

《沙漠》：这是铜与钢锻成的一片荒芜。它不指涉任何人，不讲述任何故事。它就是近乎永恒的存在，冷静的旁观一切。作品冷却之后的炽热，流动之后的凝固，使其成为一块沉默的、坚硬的场域。

Forged from bronze and steel, this is a wasteland. It references no one, tells no story—simply a near-eternal presence, watching all with detachment. The memory of heat sealed in its cooling, the motion now stilled in solidification, it becomes a silent, unyielding expanse.



沙漠 Desert
黄铜、不锈钢
Brass, stainless steel
300×500 cm
2017

《羽人》：羽人本来意味着飞升、轻盈、超越此世的自由。但这件作品里的羽人似乎只是一个“悬停”在画面上的拓影，轮廓氤氲。它不再去表现战汉时期人们关于仙界的无限向往，而是提供此时此刻，今人和他凝视的时机。

The Flying Immortal (*Yuren*) once signified ascension, weightlessness, and transcendence. Yet here, it hovers as a blurred silhouette on the canvas, its outlines soft and hazy. It no longer conveys the ancient yearning for paradise; instead, it opens a space for a silent, present-tense gaze between us and the figure.



羽人 Flying Immortal
布面油画
Oil on canvas
37×25 cm
2019

震旦博物馆二楼展出的汉唐陶俑，是古人用泥土为自己复刻的一个尘世，相信彼岸与此岸共享同一种欢愉。艺术家用两件作品，很好的融合于展厅之内。

The Han and Tang pottery figurines on the second floor of the Aurora Museum are a worldly realm the ancients replicated with clay, believing the afterlife shared the same joys as the living. The artist has placed two works here, each merging quietly into the gallery.

2F

3F

震旦博物馆三楼陈列的历代玉器，曾是祭祀、礼制、权力、等级、道德的载体。它们被雕琢、被传承、被埋入地下又重见天日，每一道纹饰里都封存着一套关于秩序的古老信念。而这一楼层的两件作品，让玉从秩序中短暂逃逸。

The ancient jades displayed on the third floor of the Aurora Museum were once sacred carriers of sacrifice, rituals, power, hierarchy, and morality. Carved, passed down through generations, buried, and brought back to light, each pattern seals an ancient belief in order. The intervening two works allow jade to temporarily escape from that rigid order.



玉璧星空 Jade Constellations
玻璃、玉璧
Glass, Jade discs
230×180 cm
2019

《玉璧星空》是艺术家在《星空》作品创作之后的一次延伸。《星空》是艺术家再现玻璃炸开后出现的放射状裂纹，如同一片暴力催生的星空。在“星空”的探索之后，艺术家引入了新的元素—玉璧，由此诞生了装置系列《玉璧星空》。他将中国古代传统的玉璧与玻璃嵌合在一起，用玉璧填补炸裂的初始位置。玉是中国最尊贵的文化符号之一，数千年来被推崇为礼制的载体与仪式的对象，被破碎痕迹围绕的玉璧，如同诞生于能量极度爆发之时的虫洞，它连通了两个时空：一边是上古礼玉所承载的永恒秩序，一边是玻璃裂纹所象征的浩瀚宇宙。暴力与温润、瞬间与永恒、破坏与秩序，在这件作品中彼此融合。

Jade Constellations is an extension of the artist’s work *Constellations*, which reproduces the radial cracks of shattered glass, resembling a violently born starry sky. After exploring that series, the artist introduced a new element—the jade *bi* disc—giving rise to the installation Jade Constellations. He inlaid ancient Chinese jade *bi* discs into glass, filling the initial shattering points. As one of China’s most revered cultural symbols, jade has been honored for millennia as a vessel of ritual and ceremony. Surrounded by shattered traces, the jade *bi* discs resembles a wormhole born at the instant of an extreme energy burst, connecting two space-time realms: on one side, the eternal order carried by shattered ritual jade; on the other, the vast cosmos symbolized by the glass cracks. Violence and gentleness, the momentary and the eternal, destruction and order merge seamlessly in

《中国文物-良渚》：艺术家在画布上排列了多个规格的玉琮，那些方与圆的嵌套结构，曾经是良渚人沟通天地的法器。通过艺术家的转译，此刻画面中的玉琮已经从信仰中剥离出来，成为纯粹的形式，你可以把它们看作时代的标本、文明的档案、历史的静物。

The artist arranges jade *cong* of varying sizes across the canvas. These nested squares and circles were once ritual objects the *Liangzhu* used to communicate with heaven and earth. Through the artist’s translation, the painted *cong* are stripped of belief and become pure form—you may see them as specimens of an era, archives of a civilization, or still lifes of history.



中国文物-良渚
Chinese cultural heritage
-Liangzhu
布面油画
Oil on canvas
150×200 cm
2023

4F

《天火-鬼谷下山》：“鬼谷下山”原本是元青花罐上的经典图式，取材于历史故事：战国谋略家鬼谷子乘虎车出山，救孙臧于危难。在元青花上这样的图案是采用钴蓝彩于釉下笔绘而成。但赵赵用综合材料和棉花，在2026年重写了这个故事。展出的《鬼谷下山》属于艺术家“天火”系列中的作品，这个系列有着独特的创作仪式。艺术家将棉花置于日光之下，让材料在高温下爆裂、变形，承受一场不可预知的淬炼。火焰摧毁了物质原有的秩序，也赋予了它全新的肌理与形态。

Guigu XiaShan was originally a classic motif featured on Yuan Dynasty blue-and-white jars, depicting the Warring States strategist Guiguizi riding a tiger-drawn chariot out of the mountains to rescue Sun Bin. Such patterns were hand-painted under the glaze using cobalt blue; Zhao Zhao, however, rewrites this story in 2026 using mixed media and cotton. Part of his Sky Fire series, the work is created through a ritual of placing cotton under sunlight, allowing it to burst and deform under intense heat — an unpredictable tempering that destroys the material’s original order while giving it an entirely new texture and vital form.



天火-鬼谷下山 Sky Fire-Guigu xia Shan
综合材料、棉花
Mixed media, cotton
150×150 cm x4
2026



天火-唐代建筑
Sky Fire-Tang Dynasty Architecture
综合材料、棉花
Mixed media, cotton
100×200 cm
2024

《天火-唐代建筑》：这件作品的创作，始于一场遥远的取火。赵赵用透镜聚集太阳光，将来自一亿五千万公里之外的火种引到棉花表面。他没有用手去描绘，而是让火走过棉花，以焦痕复刻了一座唐代建筑。木结构本是最怕火的，却在火与光的行进中获得了一种矛盾的再生。棉花是这个故事的另一条线索。它轻盈、日常、无处不在。在赵赵的生命中，棉花占据着特殊的位置—从初中到高中，每年义务采摘棉花的劳动，成为他童年不可磨灭的记忆。这件作品融合了艺术家的记忆、文明的历史、宇宙的火种。

The creation of this work begins with a distant kindling. Zhao Zhao uses a lens to concentrate sunlight, guiding a spark from 150 million kilometers away onto the surface of the cotton. Rather than painting by hand, he lets the fire travel across the cotton, replicating a Tang Dynasty building through scorched traces. Wooden structures, inherently most vulnerable to fire, achieve a paradoxical rebirth in the procession of fire and light. Cotton forms another thread in this story—light, quotidian, and ubiquitous. It occupies a special place in Zhao Zhao’s life: the annual labor of picking cotton as a volunteer from middle school through high school became an indelible memory of his childhood. The work thus merges the artist’s personal memory, the history of civilization, and the spark of the cosmos.

5F

5F

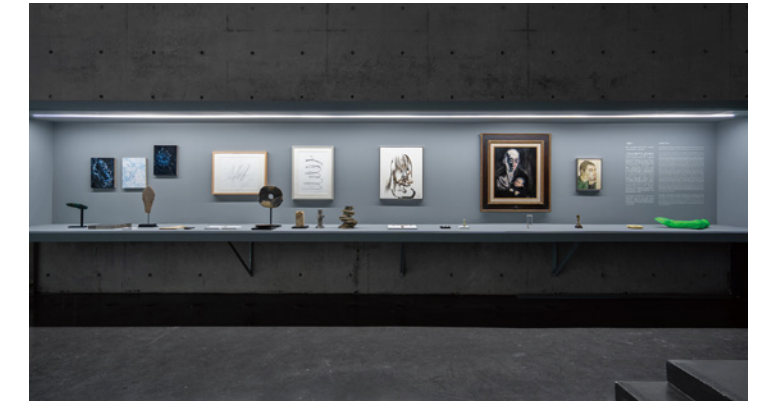
《橱窗》：这是艺术家将不同文明、不同时代之物并置于同一玻璃展柜中的系列创作。四组橱窗，四条线索，构成一部缩减版的文明史，也是赵赵通过器物的研究、遴选、对比与组合，完成的一种全新的艺术创作方式。

信仰的橱窗将神圣与凡俗、慈悲与恶念压缩进同一空间，呈现外来信仰从具象仪轨到个人心绪的在地性转化。观众看见的不是神，而是人类制造神、内化神的漫长过程。火的橱窗收纳一切经过火的物：陨石、地金、青铜……火是它们共同的签名，每一件都是火在历史中留下的词条，勾勒出火的多重身份。玉的橱窗以“变奏”展演玉文化的万年变形：从通天的媒介到掌间的玩物，再到艺术家手中被解构的符号。玉从神灵坠入凡尘，又被抛向虚无，在变形中被反复辨认，这正是中国人对永恒的独特表达。人像的橱窗是一部以自我为原点的编年史：长辈的面容、自我的凝视、血缘的构图、生命的隐喻，共同构成辨认自己、安放自己的精神谱系。四组橱窗，四重观看。物在这里是人类在时间中留下的印记：关于信仰、关于转化、关于永恒、关于血脉。作品的陈设中隐含着艺术家的逻辑与理念，也隐含着艺术与历史、现实之间那条隐秘的情感与精神脉络。

In this series, the artist juxtaposes objects from different civilizations and eras within the same glass display case. Four showcases, four threads, form a condensed history of civilization, and a new artistic method for Zhao Zhao realized through the study, selection, comparison, and combination of artifacts.

- The Showcase of Faith compresses the sacred and the mundane, compassion and malice into a single space, presenting the localized transformation of an imported faith from concrete ritual to personal sentiment; what the viewer sees is not gods, but the long human process of making and internalizing gods.
- The Showcase of Fire gathers everything that has passed through fire—meteorites, native gold, bronze—fire being their common signature, each an entry left by fire in history, outlining its multiple identities.
- The Showcase of Jade stages the ten-thousand-year metamorphosis of jade culture as “variations”: from a medium to heaven, to a palm-sized plaything, to a deconstructed symbol in the artist’s hands; jade falls from divinity into the dust, then is cast toward nothingness, repeatedly recognized through transformation—this being the Chinese people’s unique expression of eternity.
- The Showcase of Portraits is a chronicle centered on the self: elders’ faces, self-contemplation, compositions of kinship, and metaphors of life together form a spiritual genealogy for recognizing and placing oneself.

Four showcases, four ways of seeing; here, objects are the imprints humanity has left in time—of faith, of transformation, of eternity, of bloodlines. Embedded in the display are the artist’s logic and vision, along with the hidden emotional and spiritual thread connecting art with history and reality.



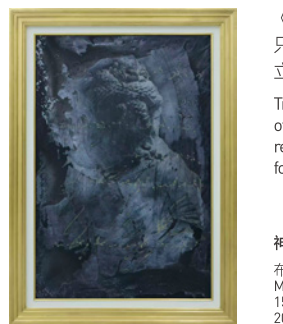
橱窗系列
The Showcase Series
综合材料，尺寸可变
Mixed media
Dimensions variable

《重复》：它由制作佛像的边角料打磨而成，那些被凿去的“多余部分”，被艺术家一一收集、打磨成方块，再堆叠成一个完整的立方体。减法之后，又是一次加法。那些曾经被丢弃的碎石，此刻获得了自己的信仰与秩序。

It is fashioned from the leftover fragments generated during the production of Buddhist statues. Those “superfluous parts” once chiseled away have been meticulously collected by the artist, polished into uniform blocks, and stacked into a complete cube—an addition after subtraction. Once discarded, these fragments now attain their own faith and order.



重复 Again
石材
Stone
60×30×30 cm
2026



《神像》：神像被画下来，不再接受膜拜，只是被观看。颜料取代了石料，平面取代了立体，凝视取代了祈祷。Transferred to canvas, the Buddha is no longer an object of worship but becomes an object of observation. Paint replaces stone, flatness replaces three-dimensional form, and the gaze replaces prayer.

神像 The Buddha
布面综合材料
Mixed media, oil on canvas
150×100 cm
2022

《中国梯》：汉白玉是雕造佛像常用的石材，现在被做成了一架梯子。它不再指向彼岸，只是向上攀升，却不知通往何处。梯子工具，是过渡，是从此到彼的通道，但这里没有彼岸，只有攀升本身。

White marble is traditionally the sacred stone material used for carving Buddhist statues, but here it has been fashioned into a ladder. It no longer points to the afterlife; it simply climbs upward to an unknown destination. A ladder is a tool, a transition, a passage from here to there; but here, there is no afterlife, only the act of climbing itself.



中国梯 Chinese Ladder
汉白玉
White marble
280×55×8 cm
2019

震旦博物馆六楼陈列着历代佛教造像，以石质造像为主，每一尊造像都是一次减法，从普通石头的混沌中剥离出信仰的形状。本楼层共有三件当代作品。

The Buddhist statues displayed on the sixth floor of the Aurora Museum are primarily carved from stone. Every single statue represents an act of subtraction—carving away the chaos of an ordinary rock to reveal the shape of faith. Three contemporary artworks are placed alongside these statues.

6F

震旦博物館
AURORA MUSEUM

开放时间 10:00-17:00 / 周五延长至 21:00 / 周一闭馆
地址 上海市浦东新区陆家嘴富城路99号
Opening Hours 10:00-17:00 / Fridays extended to 21:00 / Closed on Mondays
Address No. 99 Fucheng Rd., Lujiazui, Pudong New Dist., Shanghai

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这一部分展览主要呈现艺术家赵赵对宋代建窑茶盏的系统收藏。黑釉瓷器，是中国古陶瓷史上的璀璨明珠。东汉时期，浙江地区便已成功烧制出成熟黑釉瓷。入宋以后，伴随着饮茶之风的演进与盛行，黑釉瓷逐渐迎来黄金时代。在宋代黑釉瓷的辉煌篇章中，建窑无疑是最为浓墨重彩的一笔，建窑遗址位于今福建省南平市建阳区，以烧造风格独特的黑釉茶盏名震天下。一位当代艺术家，为何痴迷于千年前的茶盏？收藏如何反向滋养了他的创作？这一部分展览的主题“证物”指向器物本身，指那些经由科学检测、学术考据确认身份的古物；而“心迹”则指向藏家的内心轨迹，两者交汇之处，便是收藏的真正意义。让古物在当代人的生命中重新苏醒，与之“共适”。

This section presents the artist's systematic collection of Song Dynasty Jian ware tea bowls. Black-glazed porcelain, a shining jewel in the history of ancient Chinese ceramics, first achieved maturity in Zhejiang during the Eastern Han Dynasty. With the flourishing of tea culture in the Song Dynasty, it entered its golden age, and Jian ware—fired in present-day Jianyang District, Nanping City, Fujian Province—became its most celebrated expression, renowned for its strikingly distinct black-glazed bowls. A contemporary artist's fascination with millennium-old tea bowls, and the way collecting quietly nourishes his creation, find their answer in the section's twin themes: "Evidence"—the vessels themselves, authenticated through science and scholarship—and "Traces of the Mind"—the collector's inner journey. Where they meet lies the true meaning of collecting: awakening ancient things within the life of a contemporary being, thereby achieving a state of "Co-Savor" with them.



《建盏》全三卷（器型、字款、标本）
Jian Ware Edited by Zhao Zhao
赵赵 编著，文物出版社
Cultural Relics Press
2020

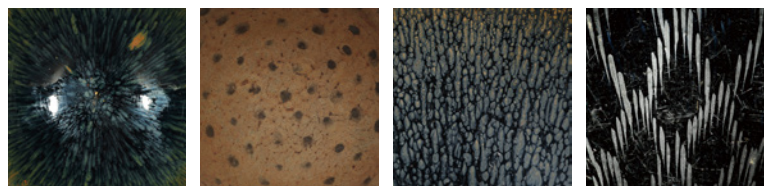
Evidence and Traces of the Mind: Zhao Zhao's Collection of Jian Ware Tea Bowls

宋代饮茶方式由煎茶转向点茶，催生了茶具形制的深刻变革。建窑工匠敏锐把握时代需求，创制出与点茶技法完美契合的经典造型。北宋徽宗于《大观茶论》中明确提出：“盏色贵青黑……底必差深而微宽，底深则茶直立而易于取乳，宽则运旋旋御不碍击拂。”深而微宽的底部，既利于茶末悬浮与击拂，也为茶筴运转留足空间。

建盏依口沿特征，大致分为束口、敛口、撇口三大类。束口盏是建窑首创，为点茶量身定制。其显著特征，是口沿以下约一厘米处内壁一道凸起棱线，对应外壁一圈凹痕。这道棱线是实用与审美结合的典范：点茶时，它成为视觉的刻度，无需借助外物即可精准控制水量；击拂时，它又化作屏障，有效阻挡汤花外溢，使茶面保持完整。敛口盏造型圆润饱满，以小器居多，功能与束口盏不同，一般不用作茶筴击拂，而适合分享茶汤暖饮。撇口盏口沿外撇，姿态舒展，可能对应文献中的“擎”或“汤盏”。当时茶宴饮茶之余，盛行喝汤，汤取香药，多屑渣，撇口碗便于倾倒汤渣。

During the Song Dynasty, the shift from boiling tea to whisking tea (*diancha*) prompted a profound change in utensil design. Jian potters seized this shift, creating classic forms perfectly suited to the new technique. Emperor Huizong wrote in his *The Grand Treatise on Tea*: "The bowl's color should be prized for its blackness... The base must be slightly deep and somewhat wide; a deep bottom helps the tea settle firmly and the froth form easily, while a wide base leaves ample room for the whisk." Such a base kept the tea suspended and gave the whisk space to work.

Jian bowls are classified by rim shape into constricted-rim (*shukou*), incurved-rim (*lian kou*), and flared-rim (*piekou*). The constricted-rim form, pioneered at Jian kilns, was custom-made for whisking. Its defining feature is a raised ridge about a centimeter below the rim on the inside, with a matching groove outside—an exemplary union of function and beauty: during preparation, it served as a visual gauge for water level; during whisking, it acted as a barrier to keep the froth from spilling. Incurved-rim bowls, rounded and often smaller, were not used for whisking but for sharing and sipping tea. Flared-rim bowls, with rims turning outward, likely correspond to the *qing* or *tangzhan* (soup bowls) in historical literature, used for herbal soups served at tea gatherings; their shape made pouring out dregs convenient.



建盏装饰之美，沿两条路径展开：一为窑火天成，胎釉中的铁元素在火焰中幻化出万千纹样；二为人工点缀，以描画、镶嵌等技法增添别样意趣。

北宋蔡襄《茶录》一语道破：“茶色白，宜黑盏。建安所造者，紺黑，纹如兔毫。”建盏底釉分黑釉与杂色釉两类。黑釉为最基础品类，釉层肥厚，表面滋润，随烧造条件不同，呈现黑中透蓝、闪青、泛红等变化，庄重素雅。杂色釉则见柿红、青黄绿及灰白等，各具风貌。

自然窑变是建盏最动人心魄之处。兔毫纹细密如毛，纤长柔润，依色彩分蓝毫、银毫、金毫三类，黄庭坚“兔褐金丝宝碗”即咏金毫。油滴以黑釉为底，密布银灰或金黄圆点，如油滴散落水面，折射光彩。窑变最为稀世，黑釉上散布不规则圆点，周围焕发七彩光晕，随视角变幻，如宇宙星辰。目前公认的宋代完整窑变仅存三件于日本，均为国宝。

人工装饰中，鹧鸪斑以点彩技法在黑釉底上绘出圆形白点，疏朗错落，宋初陶谷《清异录》已称“试茶家珍之”。金银彩绘则于烧成后施以描绘，题材涵盖动植物、吉祥纹样，虽传世品多已斑驳，当年华美之貌犹可想象。

The beauty of Jian ware decoration follows two paths: one born of the kiln, where iron in the clay and glaze transmutes into countless patterns; the other added by hand, through painting and inlaying.

Cai Xiang of the Northern Song wrote in his *Record of Tea*: "As the tea is white, it suits black bowls. Those made in Jian'an are purplish-black, with patterns like hare's fur." Jian glazes are divided into black and particolored. Black, the fundamental type, is thick, lustrous, and shifts subtly with firing—blue-black, green-black, or reddish-black, all solemn and restrained. Particolored glazes, on the other hand, feature persimmon red, yellowish-green, and grayish-white, each presenting a distinct and unique character.

Natural kiln transmutation is the the most captivating core of Jian ware. The hare's-fur pattern (*tu hao*) appears as fine, slender streaks—classified in color as blue, silver, or gold. The oil-spot pattern (*you di*) scatters silvery or golden dots across the black glaze, like oil drops shimmering on water. The rarest is yohen (*yaobian*): irregular dots haloed in iridescent light that shift with the angle of view, evoking a cosmic firmament. Only three intact Song Dynasty yohen (*yaobian*) bowls are known to exist today, all preserved in Japan and designated National Treasures.

Among artificial decorations, partridge-feather mottling (*zheguban*) employs a stippling technique to paint circular white dots upon the black ground in a sparse, scattered arrangement—as early as the early Song, Tao Gu's *Qingyi Lu* recorded that tea connoisseurs "treasured them during tea tasting." Gold and silver painting, applied after firing, once adorned bowls with flora, fauna, and auspicious motifs; though most surviving pieces are now faded, their original brilliance can still be imagined.

The Decoration of Jian Ware

建窑瓷器及窑具上留存的款识，是解读其生产性质与社会角色的重要密码。这些铭文大致分为贡品铭文、姓氏名号、数字符号三类，共同勾勒出宋代建窑的生产图景。

贡品铭文中，“供御”与“进盏”最具分量。或模印于垫饼，作阳文反字；或刻写于器足，作阴文正体，皆为楷书，明确标明进献宫廷之用。宋《宣和遗事》载，徽宗曾以“建溪异毫盏”烹茶赐蔡京，印证了建盏作为贡品的事实。窑址发掘表明，北宋中晚期至南宋中晚期均有此类铭文器物出土，可见建窑长期承担贡品烧造之责。

此外，部分款识与使用者身份相关。“监匠”“太师栋”透露出官方督造意味，“皇”“国宝”直指皇室尊贵；“隐居”“山房”颇具文人隐逸之风，“佛”“僧”“仙”则与佛道修行群体相连。姓氏款识如“张”“黄”“吴”“李”等，应为工匠个人或家族的标记，既有区分产品的实用功能，亦含声名在外的商业意味。数字符号如“一”“二”“三”“廿”“卅”，或为计数标记；另有“ㄨ”“×”等符号，可视作窑工个人记号。

Inscriptions on Jian ware and kiln tools are keys to understanding production and social role. They fall into three broad categories—tribute marks, surnames and names, and numerical symbols—that together map out Jian kiln production in the Song Dynasty.

Among tribute marks, "Gong Yu" (供御, For Imperial Use) and "Jin Zhan" (进盏, Presented Bowl) carry the most weight. They were either molded onto setters in raised, reversed characters, or incised on the foot in sunken, right-reading script—all in regular script—clearly designating vessels for the court. The Song text *Xuanhe Yishi* records that Emperor Huizong once brewed tea with a "Jianxi exotic hare s-fur bowl" and bestowed it upon Cai Jing, confirming Jian ware's tribute status. Excavations have unearthed such marked pieces in layers from the mid-late Northern Song through the mid-late Southern Song, proving the kilns' long-term responsibility for firing tribute wares.

Some marks are linked to users. "Jian Jiang" (监匠) and "Tai Shi Dong" (太师栋) suggest official oversight. "Huang" (皇, imperial) and "Guo Bao" (国宝, national treasure) point directly to royalty. "Yin Ju" (隐居, seclusion) and "Shan Fang" (山房, mountain retreat) evoke the literati's reclusive style, while "Fo" (佛, Buddha), "Seng" (僧, monk), and "Xian" (仙, immortal) connect with Buddhist and Daoist communities. Surnames like Zhang (张), Huang (黄), Wu (吴), and Li (李) likely served as makers' or family marks, distinguishing products while also carrying commercial weight as their fame spread. Numerical marks—such as one (一), two (二), twenty (廿), and thirty (卅)—may have been tallies; abstract symbols like "ㄨ" and "×" can be read as individual potters' personal marks.



“供御”印款
"Gong Yu" (For Imperial Use)
“进盏”印款
"Jin Zhan" (Presented Bowl)
“佛”（上）“国宝”（下）刻款
"Fo" and "Guo Bao"

Inscriptions and Marks on Jian Ware



赵赵1982年生于中国新疆，现工作生活于北京与洛杉矶。他在作品中运用多种媒介对现实题材以及艺术形态进行转换，着重探讨个体意识与其所处的社会领域的关系。他在创作中关注并展现处于多元文化影响下人类内心的微妙变化。其作品中出现的当代艺术表现手法与传统文化的结合概念，暗喻当今全球背景下人们的生活境遇以及在现代社会中的真实状态。同时作品也反应了他对集体主义与个人理想相互并存的态度。

近年来，赵赵大胆激进的艺术实践赢得了国际社会的重视，他在上海龙美术馆、斯德哥尔摩Carl Kostyal基金会、北京松美术馆、北京南池子美术馆、北京今日美术馆、澳门艺术博物馆、柏林亚历山大·奥克斯画廊、洛杉矶Roberts& Tilton、纽约前波画廊、日本三藩画廊、台北大未来林舍画廊、香港当代唐人艺术中心、北京当代唐人艺术中心、北京艺术文件仓库等机构举办过个展与个人项目。他的作品也曾参加过多个机构的群展并被收藏，包括美国纽约 MoMA PS1、美国佛罗里达州坦帕美术馆、乌克兰基辅平丘克艺术中心、荷兰格罗宁根美术馆、德国柏林亚洲艺术博物馆、汉堡火车站当代艺术博物馆、意大利米兰帕迪廖内当代艺术馆、意大利罗马国立 21 世纪美术馆、法国 DSL 基金会、西班牙卡斯特罗当代艺术中心、澳大利亚悉尼白兔美术馆、香港西九龙文化区M+美术馆、北京民生现代美术馆、北京尤伦斯当代艺术中心、新世纪当代艺术基金会、北京泰康空间、成都麓湖·A4美术馆、上海民生现代美术馆、上海当代艺术馆、上海星美术馆、上海明当代美术馆、上海余德耀美术馆、天津美术馆、湖北美术馆、何香凝美术馆、武汉大学万林艺术博物馆、2019 乌镇当代艺术邀请展、日本横滨三年展等。

与路易威登 LOUIS VUITTON、路虎 Land Rover、耐克 NIKE、VANS、话梅 Harmay、Venvennet等品牌也开展过多项艺术联名合作。

2023年获福布斯中国当代青年艺术家奖；2019年赵赵获得第十三届AAC艺术中国年度艺术家大奖；2017年其作品《塔克拉玛干计划》被选为“横滨三年展”海报、画册背景图，同年赵赵被CoBo评选为中国艺术家Top10，并获第十一届AAC艺术中国年度青年艺术提名奖；2014年赵赵被Modern Painters列为全球最值得关注的 25 位艺术家之一。

Zhao Zhao was born in 1982 in Xinjiang, China, and he currently lives and works in Beijing and Los Angeles. In his art, he engages with real subjects in multiple mediums and plays with art forms, emphasizing an exploration of the relationship between the individual and the rest of society. His work is developed around the subtle emotional changes that take place as we are confronted with diverse cultural influences. He brings together the expressive methods of contemporary art and traditional culture to create metaphors for people's living circumstances and modern society's real conditions in a globalized world. His work also reflects his attitudes toward the coexistence of collective and individual ideals.

In recent years, Zhao Zhao's bold, radical artistic practice has attracted international attention. He has presented solo exhibitions and personal projects at Long Museum (Shanghai), Carl Kostyal (Stockholm), Song Art Museum (Beijing), Nanchizi Museum (Beijing), Today Art Museum (Beijing), Macao Museum of Art (Macao), Alexander Ochs Galleries (Berlin), Roberts & Tilton (Los Angeles), Chambers Fine Art (New York), Mizuma Art Gallery (Tokyo), Lin & Lin Gallery (Taipei), Tang Contemporary Art (Hong Kong), Tang Contemporary Art (Beijing), and China Art Archives & Warehouse (Beijing). His works also have been shown in group exhibitions and collected by many institutions, including MoMA PS1 (New York), Tampa Museum of Art (Tampa), PinchukArtCentre (Kiev), Groninger Museum (Groningen), Asian Art Museum (Berlin), Hamburger Bahnhof (Berlin), Padiglione d'Arte Contemporanea (Milan), MAXXI (Rome), DSLCollection (Paris), EACC Castelló (Castellón), White Rabbit Gallery (Sydney), M+ (Hong Kong), Minsheng Art Museum (Beijing), UCCA (Beijing), New Century Art Foundation (Beijing), Taikang Space (Beijing), A4 Art Museum (Chengdu), Minsheng Art Museum (Shanghai), Museum of Contemporary Art (Shanghai), Start Museum (Shanghai), Ming Contemporary Art Museum (Shanghai), Yuz Museum (Shanghai), Tianjin Art Museum (Tianjin), Hubei Museum of Art (Wuhan), He Xiangning Art Museum (Shenzhen), Wanlin Art Museum at Wuhan University (Wuhan), 2019 Wuzhen Contemporary Art Exhibition (Wuzhen), and Yokohama Triennale 2017 (Yokohama).

He has developed artistic collaborations with LOUIS VUITTON, Land Rover, Nike, Vans, HARMAY, Venvennet, and other brands.

In 2023, selected into the Forbes list of Chinese contemporary young artist. In 2019, Zhao Zhao won the Artist of the Year Award at the Thirteenth Award of Art China (AAC). In 2017, his piece *Project Taklakanan* was selected as the poster and catalog cover image for the Yokohama Triennale. That same year, Zhao Zhao was named one of China's top 10 artists by *CoBo* and he won the Young Artist of the Year Nomination Award at the Eleventh Award of Art China (AAC). In 2014, *Modern Painters* named Zhao Zhao one of the world's top 25 artists to watch.

穹究堂创立于2018年，是一所建立于北京的文化与艺术交流机构。穹究音合穹究，引自《后汉书》“九流百家之言，无不穷究。”旨在以钻研之心和认真的态度去探寻古代艺术与当代艺术脉络的起始与传承。穹字另指天穹，取广阔，纳万物，意为为不同艺术形式提供展示与研究。

Qiongjiu Tang, established in 2018, is an institution for cultural and art exchange in Beijing. Qiongjiu is homophonous with qiongiu, as in "thoroughly investigate the thoughts of all classes and schools" from the Book of the Later Han. It is committed to the conscientious and meticulous mapping of the trajectories from ancient art to contemporary art. Qiong also refers to the celestial, boundless and all-embracing, the venue for the display and research of arts of all forms.

穹究堂
Qiongjiu Tang

CO-SAVOR 共适 ZHAO ZHAO 赵赵

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