

饒加恩

JAO Chia-En

1976–

饒加恩，1976年生於臺中，現居及創作於臺北。2000年，畢業於國立臺北藝術大學美術系。2004年，取得法國巴黎國立高等藝術學校高等造型藝術文憑。2007年，獲得倫敦大學金匠學院視覺藝術所純藝術碩士。2008–2010年，參與巴黎塞納河研究計畫。饒加恩擅長的創作方式為錄像、空間裝置與繪畫，著重於歷史、政治、社經發展等多重層面的思辨，進而探究文化、語言及身分認同相關的議題。錄像作品〈REM Sleep〉曾獲得2010年台新年度視覺藝術獎，〈紋徽〉獲得「2014臺北美術獎」優選獎。2016年，紐約古根漢美術館永久典藏〈紋徽編號：31〉。

饒加恩的作品經常凸顯多重文化之間的異質元素，創造複調語境，進而引領觀者跳脫且重組受限於體制框架建構出的思考模式。本館典藏作品〈紋徽〉曾於「2012台北雙年展」及「2014臺北美術獎」展出，藝術家饒加恩藉由手繪圖像、立體裝置及文字敘述，試圖以多面向的視角，重新審思殖民歷程遺留給臺灣島嶼的產物。兩次展出的裝置形式強調不同的觀看方式：台北雙年展版本將長達15公尺的線狀臺座橫跨於展間與走道場域，藉此強化觀眾遊走於不同時空的穿越感；展於臺北美術獎的三角裝置則象徵劃分地域的軍事碉堡，透過環繞的視角回望不同階段的歷史痕跡。

本次典藏臺北美術獎版本，臺座上的色塊是根據英國得利色票的名稱而挑選，每個命名皆是與殖民時期相關的詞彙，如成熟的香蕉、老榮耀、皇家花園、遠航藍與殖民紅等。塗料色票的名稱實際上取自於一般生活經驗，如同組成作品的紋徽符號都存在於日常生活之中。紋徽在中世紀時期代表歐洲貴族的專屬權力，更意味著世襲、繼承的標記。饒加恩針對全世界的紋徽系統進行考究，藉由30組紋徽的素描圖像，探討臺灣政經發展橫跨17世紀海權時代至2012年的歷史軌跡。

每一段殖民歷程所得的文化產物，是每一組紋徽作品的重要視覺符號。饒加恩透過30組紋徽，試圖解構「歷史」、「國家」認知下的共同想像與單一政治的符號系統。在符號重組的過程，藝術家不僅巧妙地詮釋臺灣歷史進程的社會記憶，更對既定的物件、事件拋出提問與觀點，如同五星旗、四色組合屋烤漆板、帝雉、香蕉樹、甘蔗、蕃薯葉、檳榔及咖啡等，皆在〈紋徽〉中扮演重要的角色，象徵臺灣經濟發展的民生需求及中國對臺的持續影響力。這些符號也反映臺灣人民，處於不同政權時期的普遍生活心態與思考邏輯。（蘇子修）

Born in 1976 in Taichung, Jao Chia-En currently lives and works in Taipei. He graduated from the Fine Arts Department of Taipei National University of the Arts in 2000, received a diploma from the Beaux-Arts de Paris in 2004, and then received a master's degree in Fine Arts from Goldsmiths, University of London in 2007. He also attended the Research Program La Seine at the Ecole nationale supérieure des beaux-arts in Paris, France, from 2008 to 2010. Jao is skilled in the use of a variety of art forms, such as video, installation, and painting. His subject matter is focused on history, politics, and socioeconomic development, and he explores issues related to culture, language, and identity. His video work *REM Sleep* won the 2010 Taishin Arts Award for Best Visual Arts, and his *Arms* won the 2014 Taipei Art Awards. In 2016, Jao's *Arms no. 31* was added to the permanent collection of New York's Guggenheim Museum.

Jao often highlights heterogeneous elements from multiple cultures to create polyphonic contexts, leading his viewers to escape the limitations of systemic frameworks and reorganize their modes of thinking. The Museum has collected Jao's *Arms*, one version of which was exhibited in the 2012 Taipei Biennial, and another exhibited at the 2014 Taipei Art Awards. Consisting of hand-painted pictures, installations, and text, these works reexamine things left in Taiwan by different colonizers from multiple perspectives. His installations in the two exhibitions stressed different presentation methods: In the Taipei Biennial version, a fifteen meter long thin plinth stretched across the venue to a passageway, which emphasized for visitors a sense of moving through different contexts; The Taipei Art Awards version was a triangular installation constructed of the same type of plinth but symbolizing a military bunker marking the borders between different regions. Audience members were encouraged to walk around the plinth and look back on traces left during various historical periods.

This year the Museum collected the Taipei Art Awards version of the installation, which includes a pedestal painted with different shapes and in colors created by the British paint company Dulux. The colors were selected based on the colonial connotations of their names, such as Ripe Banana, Old Glory, Royal Garden, Sail Away, and Colonial Red, but actually are part of our common experience, just like the heraldic symbols that Jao chose based on experiences in his daily life. A coat of arms represented the exclusive power of the European aristocracy in the Middle Ages, as well as hereditary and inheritance. Jao studied different heraldic systems from around the world and using thirty sketches of these systems, explored the historical trajectory of Taiwan's political and economic development from the era of the European maritime powers in the 17th century to 2012.

Cultural products Jao gathered from the course of colonial history are important visual symbols for every one of his heraldic symbol pieces, and he uses his thirty heraldic symbols to deconstruct each system of political symbols and common perceptions of history and country. By reorganizing these symbols, he not only ingeniously annotates Taiwanese society's memories of its history, but also raises questions and puts forward perspectives about objects and related events, such as the PRC national flag, four color enameled steel plated housing, Mikado pheasants, banana trees, sugarcane, sweet potato leaves, betel nuts, and coffee, which all play important roles in *Arms* because they symbolize Taiwan's economic development and the livelihood of its people, as well as China's continued influence on Taiwan. They also symbolize the thinking and general attitudes towards life of the Taiwanese people during different periods. (Su Tzu-Hsiu)

紋徽 Arms

2012-2014

鉛筆、紙、木、乳膠漆 Pencil, paper, wood, and emulsion

尺寸依場地而定 Dimensions variable

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