

軌道 *Orbit*

《軌道》以1919年埃丁頓爵士於日全蝕期間觀測星光偏移、驗證愛因斯坦廣義相對論的歷史事件為起點，透過光與結構的安排，將天體物理中關於重力與時間的觀念，轉化為可由身體經驗的空間感知過程。作品以藝術語言建立一種可感知的秩序，使觀者透過自身的經驗接近宇宙的運行邏輯。

裝置依據太陽運行的軌跡與角度進行計算，將展場視為接收與反射光線的條件空間。結構與表面的安排，使光線於特定時刻進入、停留與消失，構成一套可被觀察的節奏。觀者的行走與等待參與其中，使作品在物件、天文條件與身體經驗之間形成動態關係。

作品關注的不是科學圖像的呈現，而是觀察、對位與感知的過程。它邀請觀者進入一種實驗狀態，在與環境互動的過程中，重新思考當我們試圖理解宇宙時，也同時在理解我們自身的位置。

Orbit takes as its point of departure the historic 1919 solar eclipse, when Sir Arthur Eddington observed the bending of starlight, offering evidence for Einstein's theory of general relativity. Through the choreography of light and structure, the work translates astrophysical concepts, especially those related to gravity and time, into a spatial experience that can be felt through the body. It speaks through the language of art to construct a perceptible order, inviting viewers to approach the logic of the cosmos through personal perception.

The installation is precisely calibrated to the sun's path and angle, treating the exhibition space as a receptive and reflective field for light. Surfaces and structures are arranged to allow sunlight to enter, linger, and vanish at particular moments throughout the day, creating a rhythm that can be seen and felt. As viewers walk, wait, and dwell within the space, the work unfolds through a shifting relationship between material forms, astronomical conditions, and bodily presence.

Rather than illustrating scientific images, the work foregrounds the processes of observation, alignment, and perception. It invites viewers into an experimental, open-ended state of encounter, where perceiving the shifting light becomes a way of locating oneself, and of sensing one's place within the vast, unknowable movement of the universe.

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軌道，2025，陽光、光固化樹脂、彈性反光布、橡膠球、LED軌道燈、高密度泡棉、高密度保麗龍、環氧樹脂、石頭漆、墨水紙本，尺寸依場地而定
Orbit, 2025, sunlight, UV-curable resin, reflective elastic fabric, rubber balls, LED track lighting, high-density foam, high-density polystyrene, epoxy resin, stone-textured paint, ink on paper, dimensions variable