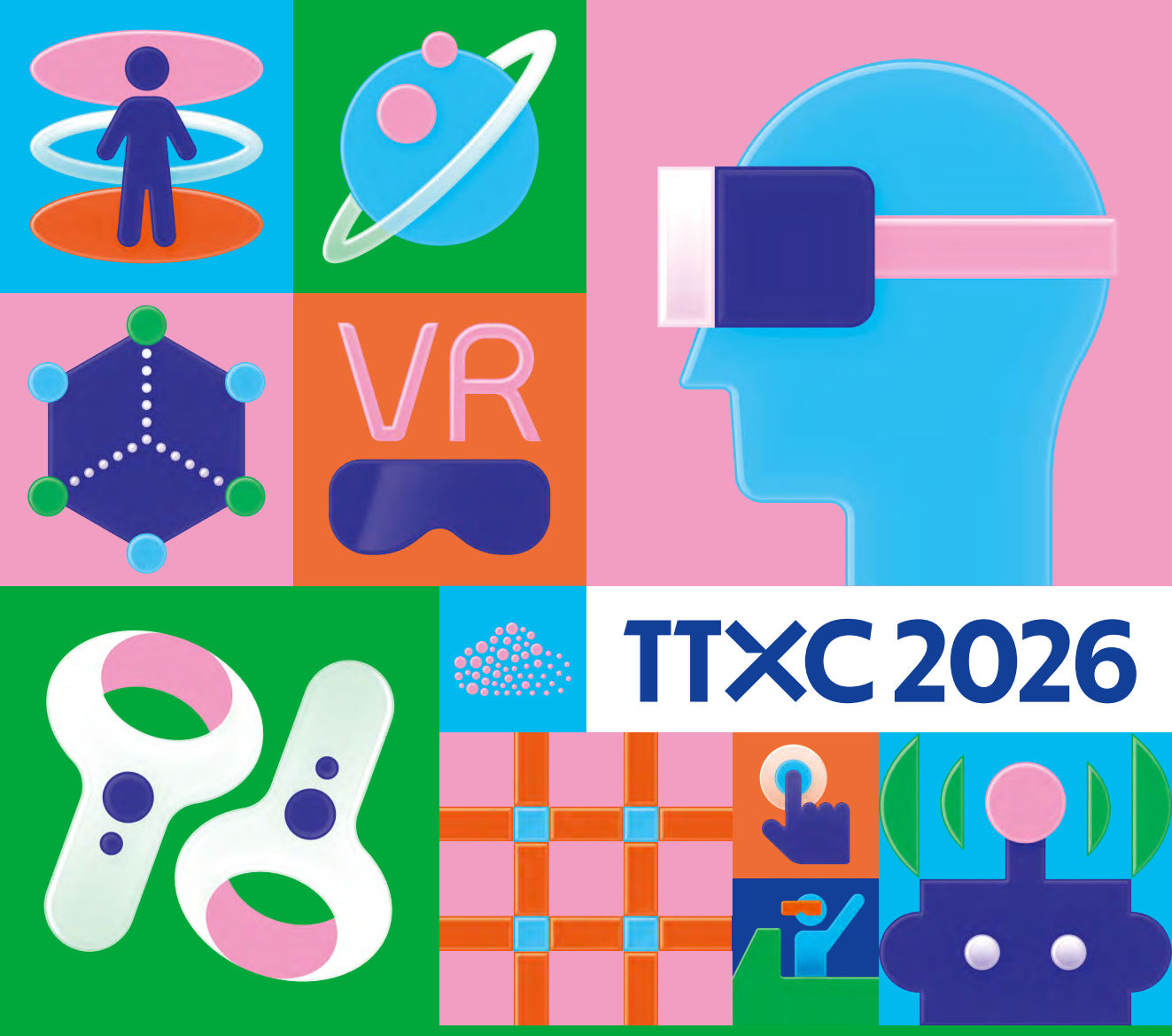


TTXC 2026

異境共感

XR DREAMLAND

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2026.10.9-26

高雄電影節

KAOHSIUNG FILM FESTIVAL

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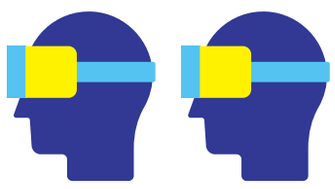
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館長的話

突破實體異境 群體共感的虛擬時代

作為亞洲最具指標性的 XR 沉浸式影像展演平台，高雄電影節的「XR DREAMLAND」大展，每年都引領觀眾跨越現實邊界，體驗世界最前衛的 XR 科技新作。今年的策展核心聚焦於「異境共感」的深刻辯證，XR 技術發展至今，已從過去個人的「虛擬視覺震撼」，進化為一場啟動群體共感的意識革命，當我們戴上頭顯、踏入展場，我們不再只是旁觀故事的「影迷」，而是成為共同參與、突破實體空間界線，與創作者共同完成作品的「實踐者」。今年展覽最令人振奮的現象，莫過於「多人大型走動式體驗」迎來了史詩級的大爆發。這些作品的擬真程度與互動技術再提升，打破了物理限制，讓多位觀者得以「虛擬替身」，共同進入人類現實中難以企及的極限時空。

在這一波群體共感浪潮中，國際頂尖團隊帶來了震撼的歷史與地緣重現。法國團隊 Small Creative 這次帶來《世紀首登：聖母峰 1953》，真實重現歷史上第一位登上聖母峰的雪巴人與紐西蘭登山家的傳奇時刻，讓觀眾在陡峭冰壁旁並肩涉險；該團隊更同時與臺灣公共電視 TaiwanPlus 跨國聯手推出《阿提米絲：登月任務》，帶領觀眾穿梭於寂靜的隕石坑，共同探索月球遠古的水源遺跡。而由荷蘭 ENTR VR Museum 與法國數位工藝大廠 BackLight 聯合製作的《眾人之城：阿姆斯特丹 1652》，則將時空錨定在十七世紀荷蘭，帶領觀眾集體橫渡時空，親歷那個充滿財富與航海冒險的輝煌時代。

除了歐洲團隊，亞洲的沉浸式敘事同樣在歷史褶皺中挖掘驚人力量。繼去年《玉山守護者》之後，韓國導演權河允帶來了在美國西南偏南影展首映後，引發轟動的新作《煙硝下的雪夜》。作品聚焦於韓戰期間被遺忘的秘密，刻畫聯合國軍法國營（French Battalion）所參與的「砥平里戰役」。透過走動式體驗，觀眾將集體置身於殘酷戰場，與士兵在絕境中並肩守住陣線，親歷不為人知的歷史現場。這種「群體連結」也延伸至肢體律動與邊緣歷史。曾在威尼斯影展大放異彩的法國 Atlas V 團隊，在《一起跳舞吧》中透過同時偵測四人的舞蹈動作，將肢體律動幻化成符號式的斑斕火花。同樣在威尼斯榮獲好評的臺灣、丹麥、德國合製作品《暗室》，則大膽將三位體驗者拉入同志 BDSM 的異空間，將邊緣族群的真實黑暗心理故事精煉為深刻的黑色房間。而今年最受矚目的臺灣本土數位工藝，首推高雄原創 MR 作品《前往力馬卡伍得》，改編自蘭嶼知名作家夏曼・藍波安的小說《黑色的翅膀》，當耳畔響起吟誦，空間隨之凝聚出飛魚與拼板舟，觀眾彷彿集體沉入幽邃海底，以獨特的「飛魚觀點」目睹千萬尾黑色翅膀呼嘯飛過。

在實體展場中，創作者透過更細膩的精準定位，解鎖了超乎想像的移動尺度，當多位體驗者同時來到原本無法抵達的空間，在走動、轉身、甚至因為高度逼真而手心冒汗時，你我之間的情感在虛擬中流動、共鳴。這種大尺度的「走動式敘事」，宣告了沉浸式影像正式邁入群體分享的共感時代。

高雄市電影館館長
黃皓傑

A WORD FROM THE DIRECTOR OF KFA

Beyond Physical Realities: The Virtual Age of Collective Empathy

As Asia's leading platform for immersive XR cinema and exhibition, Kaohsiung Film Festival's XR DREAMLAND invites audiences each year to cross the boundaries of reality and experience the world's most cutting-edge XR works. This year's curatorial theme explores collective empathy across different realities. XR has evolved beyond individual visual immersion, sparking a revolution in collective empathy and participation. When we put on XR headsets and step into the exhibition space, we are no longer filmgoers observing a story from the outside, but active participants breaking through the limits of physical space and collaborating with creators to complete the work. The most exciting aspect of this year's exhibition is the surge of large-scale, multi-user, free-roaming works. With greater realism and interactivity, these works allow multiple participants to explore times and places otherwise inaccessible in the real world.

At the forefront of this wave of collective experience, leading international creative teams offer striking recreations of history and place. French team Small Creative presents *Everest: The First Ascent*, recreating the legendary first ascent of Mount Everest by Sherpa mountaineer Tenzing Norgay and New Zealand climber Edmund Hillary. Amid towering ice walls and precipitous slopes, participants join the pioneers on their perilous journey. Small Creative also collaborates with TaiwanPlus on *Mission to the Moon*, guiding participants across the Moon's silent craters in search of traces of ancient water sources. Meanwhile, *Amsterdam 1652 I The Hands of the City*—co-produced by Dutch ENTR VR Museum and French digital content creators BackLight—transports audiences to 17th-century Amsterdam, immersing them in an era of extraordinary prosperity and maritime adventure.

Beyond Europe, Asia's content creators are also uncovering the power of immersive historical narratives. Following last year's *Guardians of Jade Mountain*, acclaimed Korean VR director Hayoun Kwon returns with *THE FORGOTTEN WAR*, which made waves after its world premiere at SXSW. The work recounts a forgotten chapter of the Korean War: the Battle of Chipyong-ni, involving the French Battalion under the United Nations Command. In this free-roaming experience, participants are collectively thrust into a brutal battlefield, standing shoulder to shoulder with soldiers as they struggle to hold the line and witness a forgotten moment in history. This sense of group connection also extends to bodily movement and marginalized histories. French team Atlas V, whose work has made a major impact at the Venice Film Festival, transforms four participants' dance movements into a dazzling array of symbolic sparks in *Collective Body*. Meanwhile, the Taiwan-Denmark-Germany co-production *Dark Rooms*, also acclaimed at Venice, boldly immerses three participants in the world of queer BDSM, distilling the psychological stories of a marginalized community into an intensely evocative dark room.

Among this year's Taiwanese works, none has garnered more attention than the Kaohsiung Original MR experience *Towards Jimagawod*. Adapted from *Black Wings*, a novel by acclaimed Orchid Island author Syaman Rapongan, the work conjures images of traditional ipanitika boats and flying fish as chants fill the space. Viewers collectively sink into the depths of the ocean, adopting a flying fish's perspective to witness millions of black wings rushing past.

Within the physical exhibition space, increasingly precise spatial tracking unlocks an unprecedented scale of movement. Together, multiple participants enter spaces that would otherwise be inaccessible—walking, turning, and even breaking into a sweat as the experience becomes astonishingly lifelike, with emotions flowing and resonating between them in the virtual space. This expansive, free-roaming narrative form heralds the arrival of a new era in immersive cinema—one defined by shared experience and collective empathy.

Director of Kaohsiung Film Archive
HUANG Hao-jie

策展人的話

異境共感：持續定義的創作語言與路徑

科技和 AI 的世界帶我們沉浸加速，挑戰時空與速度的邊界，但最終仍須回到人類感受的創造與共振。當我們不斷構築看似分眾、相異、閃現且多重的繽紛異境，卻又常弔詭地進入重複而同質的迷途景觀。人們究竟是變得更加自由，還是更不自由？我們在其中究竟留住（共同的）什麼？能留住嗎？足以連結你我的事物，真的存在嗎？那會是一種怎樣的共感和語言？

若說「AI 近乎無所不能，人類仍有獨特質地。」是人類的存在與主體性尚未完全棄守的信念與掙扎，那麼「奇異，卻帶有共感（Strange yet resonant）。」則或許是 AI 時代下，推動人類創作持續追求的意義與關鍵命題。

在這樣的時代氛圍中，從一部探討 NASA 發起的阿提米絲登月計畫，融合科學現實與女性視角，臺法合製的《阿提米絲：登月任務》適當其時。這趟看似向外探求、物理距離如此遙遠的陌生旅程，亦是主角向內追問的心理片刻，在星球之間，在科學家和普羅大眾之間，叩問人類的感知、情感與核心信念。作品轉譯成大型多人走動的 VR 作品後，在歷史題材與虛構創造間，帶給體驗者「同時在場」及「歷時走動」的難得經驗。

自 2023 年臺灣首次展演多人大型走動作品《永恆聖母院》，到去（2025）年 XR DREAMLAND 選入《鐵達尼：往日回聲》，乃至今年臺灣引進《消失的法老》，國際 XR 產業日益蓬勃的趨勢，也在臺灣醞釀待發。過往單人體驗有時予人沉浸卻孤獨的感受，變化至今，創作者們嘗試打開頭顯視野，挑戰「虛擬 / 實境」界線，也乘 3DoF（三個自由度）到 6DoF（六個自由度）的技術進展，使空間感和互動性更加真實豐富；而單人至多人體驗的演變，帶入「集體」經驗，展現出更豐富的面向。

XR 大觀的另一佳作《一起跳舞吧》，便是強化人我連結及即時互動的絕佳範例。透過肢體探索，感受到自己與同場體驗者的現身。而《畢卡索：格爾尼卡的蛻變》則藉藝術家身旁友伴的口吻和視角，逐步拆解並重構名畫《格爾尼卡》的誕生與顛簸流離，並藉此回望時代變遷下，個人處境如何在國際形勢與政治版圖中相互連動與牽引。

除了【XR 大觀】，【XR 國際競賽】在風格和主題上依舊展現多家紛陳的面貌：生存與死亡、物我觀點、自然生態與文明歷史、人類情感與性別議題。【特別企劃】包含兩個子題，分別由來自亞洲和歐洲產業夥伴的協力合作，帶來三麗鷗虛擬音樂祭四部融合了音樂、舞池、心理療癒的奇幻祭典；以及 Villa Formose 福爾摩沙藝術駐村－ XR 原型駐地創作計畫型態殊異的兩案：一推出多人狂歡派對、一取徑內在情感記憶，並於九月在高雄進行 XR 原型創作及開放工作室分享。

十月，XR 帶領我們感受變動，啟動一連串預料之中或意想之外的連結！

高雄電影節 XR DREAMLAND 策展人
王冠人

A WORD FROM THE CURATOR

Strangely Resonant: A Creative Language and Pathway in Constant Evolution

Technology and AI are drawing us ever deeper into immersive experiences, pushing the boundaries of space, time, and velocity. Ultimately, human creativity must return to human experience and the things that resonate between us. As we construct experiences that seem niche, disparate, fleeting, and diverse, we paradoxically find ourselves entering repetitive, homogeneous landscapes. Have we truly become freer, or less free? What shared experiences are we preserving, and can we truly preserve them? Do the things that connect us really exist? And what forms might such shared feelings and language take?

"AI might be capable of almost anything, but human creativity still retains its own unique texture." This reflects humanity's belief in and struggle to preserve its existence and agency. Perhaps, then, "Strange yet resonant" is a key principle that drives the human pursuit of meaning through creativity in the age of AI.

In this cultural moment, *Mission to the Moon*, a French-Taiwanese free-roaming VR experience exploring NASA's Artemis lunar program, feels particularly timely. Blending scientific realities with a female perspective, the work turns an outward journey into the unknown across vast physical distances into an inward psychological journey for the protagonist. Between the Earth and the Moon, and between scientists and the general public, it probes human perception, emotion, and fundamental beliefs. Translated into a large-scale, multi-user, free-roaming VR experience, the work negotiates the space between historical subject matter and fictional creation, offering participants the rare experience of being present together and moving through time.

From Taiwan's first presentation of the large-scale, free-roaming VR work *Eternal Notre-Dame* in 2023, to *Titanic: Echoes from the Past* at XR DREAMLAND in 2025 and this year's *Horizon of Khufu*, the rapid growth of the international XR industry is also taking shape in Taiwan. Previous single-user experiences, despite their immersive nature, could sometimes feel isolating. Since then, creators have expanded the headset's field of view, challenged the boundaries between the virtual and the real, and embraced advances from 3DoF (three degrees of freedom) to 6DoF (six degrees of freedom), bringing greater spatial realism and richer interactivity. The shift from single-user to multi-user formats has also opened up new possibilities for collective experience.

Another work from the XR SPOTLIGHT, *Collective Body*, strengthens interpersonal connection and real-time interaction. Through physical exploration, participants become more aware of their own presence and that of others sharing the experience. Meanwhile, *The Metamorphoses of Guernica* traces the creation and tumultuous journey of Picasso's *Guernica* through the voices and perspectives of those close to the artist. Step by step, the experience deconstructs and reconstructs the painting's story, revealing how individual lives were shaped by and intertwined with international affairs and shifting political landscapes in an era of sweeping change.

Beyond XR SPOTLIGHT, the international XR COMPETITION continues to showcase an eclectic range of styles and themes: life and death, perspectives on the self and the material world, nature and ecology, the history of civilization, human emotion, and gender issues. XR SPECIAL PROJECT features two themes developed in collaboration with industry partners from Asia and Europe. Four Sanrio Virtual Festival works blend music, dance, and psychological healing into fantastical festival experiences. Meanwhile, the Villa Formose Immersive residency program presents two distinctive projects: one a multi-user party experience, the other drawing on inner emotional memories. Both will undergo XR prototyping in Kaohsiung this September, followed by open-studio presentations.

This October, XR invites us to embrace change and sparks a series of connections—some anticipated, others entirely unexpected.

Curator of KFF XR DREAMLAND
WANG Kuan-jen



高雄原創 VR
KAOHSIUNG VR FILM LAB ORIGINALS

2017 年設立的「高雄 VR FILM LAB」計畫，透過持續的獎助計畫、培育工作坊和駐村計畫等管道，至今已扶植逾 50 部臺灣原創與國際合製作品。

今年展出的三部臺灣作品，深耕土地與歷史的記憶脈絡，開啟多元轉譯的沉浸視野。從原住民海洋文學的深邃浪濤，到追尋夢想時的心流凝視；從傳統皮影戲的光影寓言，到白色恐怖時期的歷史重構。當現代科技回應本土記憶，個體生命疊合集體經驗，VR 不僅是載體，更是穿梭過去與現在的感官橋樑。

從文學轉譯、心理感知到歷史幽徑，展現了豐富的沉浸美學與敘事能量，帶領觀眾在虛實之間共感，看見臺灣原創動人的靈魂與視野。

Established in 2017, the Kaohsiung VR FILM LAB has supported over 50 Taiwanese and international co-productions. This year, three Taiwanese VR works delve into local memory - spanning Indigenous ocean literature, the flow state of pursuing dreams, traditional shadow puppetry, and White Terror history. By weaving technology with collective experience, VR becomes a sensory bridge traversing past and present. Ranging from literary adaptation to historical trails, these immersive works guide audiences to connect across reality and virtuality, revealing the deeply moving soul and vision of Taiwan's original creations.

前往力馬卡伍得

Towards Jimagawod

臺灣 Taiwan | 2026 | 多人互動混合實境、投影 Multi-user Interactive Mixed Reality, Projection | 18min | 華語、英語對白 Mandarin, English Dialogue | 無字幕 No Subtitles | 普遍級 G

世界首映
World Premiere

#多人互動 Multi-user Interactive
#混合實境 Mixed Reality #沉浸式投影 Immersive Projection
#走動 Roomscale # AI 語音辨識驅動 AI-speech-recognition-driven



轉譯自臺灣原住民雅美族（達悟族）作家夏曼・藍波安的海洋小說作品《黑色的翅膀》，這部沉浸式紀錄片透過 AI 語音辨識驅動，將觀眾的閱讀轉化為集體文學儀式，交織原著朗讀、作者訪談與視聽動畫，構築出一段如同長者低聲回憶、緩緩說故事般的敘事體驗。觀眾將在混合實境與投影空間之中，與作者的聲音及記憶產生共鳴。

Inspired by the oceanic novel *Black Wings* by Taiwanese Indigenous Yami/Tao writer Syaman Rapongan, this immersive documentary transforms audience readings through AI speech recognition-driven response into a collective literary ritual, resonating with the author's voice and memories between MR and projection space.

導演的話

夏曼・藍波安的小說，將生活、海洋與對大自然的敬畏展現得如海浪打到我的身體般地那麼直接。我不僅想將這份海洋哲學分享給世界，更希望以閱讀、聆聽與互動的方式邀請觀眾參與，進而在這些行為中產生思辨與共鳴。每一次閱讀，都是獨一無二的記憶與想像，我們期盼保留這份閱讀經驗，讓觀眾的聲音成為沉浸式展演的一環，在虛實交錯的影像對話中，延續文學精神，開啟嶄新的感知旅程。

賴冠源為獨立製片與 XR 內容創作者，作品多聚焦於環境、文化、記憶與身分認同。根植於本土卻同時具有全球共鳴，實驗運用各媒體特性喚起想像力與情感連結。他的 XR 作品包含《前往力馬卡伍得》、《海影城事》、《大師狂想曲：蔡明亮》、《喚說其語 Ep1. 潛入西拉雅》、《肺臟機動隊》、《哈瑪星列車》等，曾於多個國際影展與平台展出。

An independent filmmaker and XR creator focusing on environment, culture, memory, and identity. He experiments with diverse media to evoke imagination and emotional connection. His XR works include *The Reflected City*, *Missing Picture: Tsai Ming-Liang*, *Speak to Awaken: Diving into Siraya*, *Pneumo Hacker*, and *The Train Hamasen*, which have been featured in international festivals and platforms.



賴冠源
LAI Kuan-yuan

Director's Statement

Syaman Rapongan's writing conveys life, the sea, and respect for nature as directly as waves crashing against me. Beyond sharing his ocean philosophy, I invite audiences to engage through reading, listening, and interaction, fostering reflection and resonance. By preserving the reading experience and making audiences' voices part of the performance, we hope to carry forward the spirit of literature through a dialogue between the virtual and the real.

高雄原創 VR Kaohsiung VR FILM LAB Originals

我的時光機

My Time Machine

臺灣 Taiwan | 2026 | 互動 VR Interactive VR | 23min | 無對白 No Dialogue | 中文、英文字幕 Mandarin, English Subtitles | 普遍級 G

世界首映
World Premiere

#互動 VR Interactive VR

#頭部追蹤 Head Tracking

文化部 MINISTRY OF CULTURE
本計畫獲文化部 XR 沉浸式影像創作支持計畫補助



阿丹是一名亞斯伯格症少年，他成長於一戰後的富裕家庭，自幼沉浸於數學與物理的世界。某天，他在舊書攤偶然發現赫伯特·喬治·威爾斯的《時光機》，就此心生對時間旅行的嚮往。他深信，只要製造出時光機，便能前往未來，於是將自己封閉於一座破舊的穀倉，埋首於研究之中。多年後，他終於完成時光機，卻在啟動瞬間發生爆炸。阿丹試圖離開穀倉，卻發現門口已被泥牆封住。當他終於從窗戶爬出，眼前的車輛、飛機與摩天大樓令他驚嘆不已。究竟，他只是隨著歲月流逝抵達了未來，還是真正穿越了時空？

Adam is a young boy with Asperger's syndrome growing up in the aftermath of World War I. Inspired by H. G. Wells' *The Time Machine*, he dreams of traveling to the future and isolates himself in an old silo to build a time machine. Years later, he finally completes it, but it explodes upon activation. As Adam leaves the silo, he discovers a mud wall bearing a message carved by his mother. Stepping outside, he is astonished by the sight of cars, airplanes, and skyscrapers. Has he simply reached the future through the passage of time, or has he truly traveled through time and space?

導演的話

這是一部無對白的 6DoF VR 動畫，靈感來自契克森米哈伊的「心流理論」。主角阿丹畢生執著於打造時光機，因此未曾察覺自己隨時間流逝來到未來。觀眾可自由探索空間，從細節中拼湊故事。而聲音設計是作品的另一項核心元素，環境聲、音樂與空間音訊不僅承擔敘事功能，也引導觀眾的視線與移動。透過視覺與聲音的交互作用，我希望邀請觀眾反思：在執著追夢的路上，我們究竟錯過了什麼？



李俊逸
LEE Chun-i

李俊逸為創作者、研究者與教育者，現任國立臺灣藝術大學多媒體動畫藝術學系教授兼系主任，並主持遊戲實驗室。曾任美國喬治亞理工學院訪問學者，作品《昨日的艾莉若》榮獲美國 Vision Summit VR/AR 最佳擴增實境體驗獎，並入圍 IndieCade；其創作與研究成果曾發表於 ISEA、SIGGRAPH Asia 等國際研討會。

Lee Chun-i is a creator, researcher, and educator. He is Professor and Chair of the Department of Multimedia and Animation Arts at National Taiwan University of Arts and directs the Experimental Game Lab. A former visiting scholar at Georgia Tech, his work *Eleanor of Ayer* won the Best AR Experience award at Vision Summit VR/AR and was nominated for IndieCade.

Director's Statement

Inspired by psychologist Mihaly Csikszentmihalyi's concept of "flow," the work follows Adam, who dedicates his life to building a time machine and fails to realize that he has arrived in the future through time's passage. Audiences may explore the virtual space and piece together the story through details. Sound design supports the narrative and guides audience attention and movement. The work invites viewers to reflect on what we might have missed along the way.

貝殼島

The Island of Shells

臺灣、法國、丹麥 Taiwan, France, Denmark | 2025 |
互動 VR Interactive VR | 32min | 華語、英語、丹麥語對白
Mandarin, English, Danish Dialogue | 英文、丹麥文字幕
English, Danish Subtitles | 輔 12 級 PG-12

2026 新影像藝術節 觀摩單元
NewImages Festival Panorama Section
2026 克萊蒙費宏短片影展
Clermont-Ferrand ISFF
2025 日內瓦國際影展
Geneva International Film Festival

亞洲首映
Asia Premiere

＃互動 VR Interactive VR ＃ VR360
＃控制器互動 Controller Interaction



人權博物館裡，資深導覽員陳欽生教導參與者整理展品，並邀請你操控一只塵封已久的小男孩戲偶。你因而穿越至皮影戲的世界，聽見陳欽生母親的旁白：小男孩受青鳥誘惑渡海離家，卻落入陷阱。此時，陳欽生打斷故事，將自己遭冤獄與酷刑的親身經歷與母親的寓言相比，表示現實更加可畏。陳欽生母親接續，當年的男孩已是個男人，脫逃後卻發現返鄉的船早已破損，他只能困守孤島、思念母親。當他再度遇見青鳥，卻必須在復仇與原諒之間做出抉擇，而這也將引領你共同參與選擇。

At the Human Rights Museum, senior guide Fred Chin invites audiences to control an old puppet of a boy, leading them into a magical shadow puppet world. The boy leaves home and falls into the trap of a demon king. Chin then compares the story to his own experience of wrongful imprisonment and torture, saying reality is even more terrifying. When the boy finally escapes, he must choose between revenge and forgiveness, and audiences must make the same choice.

導演的話

我們企圖透過這個沉浸式體驗，描繪陳欽生與母親之間超越語言與壓迫的羈絆。政治迫害至今仍無所不在，我們認為陳欽生的遭遇應該讓更多人知道。因此，我們創作了小男孩的故事，作為陳欽生遭遇的隱喻。作品以皮影劇場的形式呈現，觀眾操控小男孩戲偶，猶如當年極權政府操控受難者一般。我們希望藉由 VR，讓觀眾親身體會政治受難者的處境。



張昊元
CHANG Hao-yuan

現任牧之影像導演。他熱愛在現實與影像世界中旅行，並以創新媒體模糊紀錄影像的疆界。
The director of Mooz Studio, Chang explores the real and virtual worlds, using innovative media to blur the boundaries of traditional filmmaking.



魏孝穎
WEI Shiue-ying

橡實洞工作室共同創辦人，從事科技藝術與遊戲製作，以富有敘事性的互動體驗為創作方向。
Co-founder of Acorn Den Studio, Wei specializes in technological art and game development, creating inspiring interactive experiences.



柯佳彣
KO Chia-wen

橡實洞工作室共同創辦人，以電腦圖像藝術為創作方向的程式設計師，致力探尋各種可能性。
Co-founder of Acorn Den Studio. A new media artist focused on computer graphics, Ko is dedicated to exploring the possibilities of interactive media.

Director's Statement

This work portrays the bond between Chin and his mother that transcends language and political oppression. We created the story of a boy leaving home as a metaphor for Chin's experiences. Presented as a shadow play, audiences manipulate the boy puppet, much as the totalitarian government once controlled its victims, while also witnessing his journey. Through VR, we hope audiences can experience the plight of victims of political persecution.

XR 國際競賽
XR COMPETITION

高雄電影節的 XR 國際競賽，分成 VR360 單元及互動單元。今年競賽歷經層層篩選，從來自全球的精彩投件中精選出 29 部傑出入圍作品。隨著硬體設備的革新，創作者掌握技術的能量大幅躍進，將曾經難以企及的想像一一實現。

令人耳目一新的是，創作者們正將 XR 拓展至更多元的視野。從穿越古今、高空探索，到勇於挑戰多元主題——無論是深入地下鐵世界與亞馬遜叢林，或是刻畫同志及多元族群的心路歷程；從對映現實、倡議女性身體自主，到心理刻畫與人生哲學，XR 獨特的沉浸媒介，讓觀眾得以深入其境。

期待透過這些豐富多元的視角，帶領觀眾跨越邊界、走進社會深處。即使身處異境，戴上頭顯，便能共感。

Divided into the VR360 and Interactive categories, this year's XR International Competition at the Kaohsiung Film Festival shortlisted 29 outstanding works from a rich pool of global submissions after rounds of rigorous selection. Driven by hardware breakthroughs, creators have elevated their technical mastery, transforming imagination into immersive reality.

From traversing history to exploring high-altitude frontiers, these works tackle diverse themes—subterranean subways, Amazon rainforests, LGBTQ+ life journeys, and female autonomy. The unique immersive medium enables audiences to step inside these worlds with deep empathy.

Even from afar, put on the headset, and connection begins.

XR 國際競賽初選評審團

XR Competition Jury of Preliminary Stage



葉素伶
YEH Su-ling

河床劇團團長
Company Director, Riverbed Theatre

河床劇團團長暨製作人，國立臺北藝術大學戲劇學系碩士。長期投入劇場、視覺藝術與沉浸式內容創作，擅長跨域製作、國際共製及跨文化合作。代表作有《開房間 VR 三部曲》及 XR 作品《之間》。多部作品入選威尼斯影展沉浸式單元，並榮獲盧森堡城市電影節、高雄電影節及蒙特婁新電影影展等多項國際獎項肯定。

Yeh Su-ling is the Director and Producer of Riverbed Theatre. Her work spans theatre, visual arts, and immersive media, with extensive experience in interdisciplinary production, international co-productions, and cross-cultural collaboration. Her projects include the *Just for You Trilogy* and *Blur*, which were selected for Venice Immersive and have received awards at the Luxembourg City Film Festival, the Kaohsiung Film Festival, and the Festival du Nouveau Cinéma.

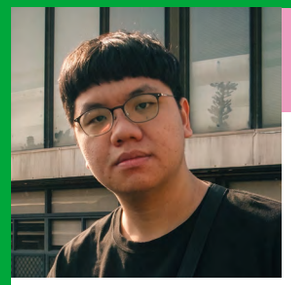


林佩瑩
LIN Pei-ying

VR 導演
VR Director

1991 年生，影像工作者、剪輯師。她的創作聚焦於女性身心經歷的震盪、混亂與流動。自 2020 年起投入 VR 製作，林佩瑩的首部作品《唇》提案即獲高雄「VR FILM LAB」計畫百萬首獎。第二部作品《快樂的陰影》，於 2025 年入選威尼斯學院沉浸式單元，獲 XR 粉絲體驗獎及高雄電影節 XR 評審特別提及獎。

Born in 1991, Lin specializes in video production and editing. Her work focuses on capturing the tremors, chaos, and fluidity experienced by women. *LIPs*, her debut VR project, won the Grand Prize at the 2020 Kaohsiung VR FILM LAB Talent Workshop. Her second VR project, *Happy Shadow*, was selected for the Venice Immersive section of Biennale College Cinema, as well as for competition at the Kaohsiung Film Festival.



蔡家豪
CAI Jia-hao

高雄電影節 XR DREAMLAND 技術統籌
Technical Manager, KFF XR DREAMLAND

高雄囡仔。現任 VR 體感劇院技術經理及高雄電影節 XR DREAMLAND 技術統籌。負責四屆高雄電影節技術展演工作，整合國內外逾百部 XR 作品於臺灣展出。2020 年，偶然踏入 XR 沉浸式產業，至此成為被困在 VR 世界的倉鼠，無法登出。

A Kaohsiung local, Cai Jia-hao is currently the Technical Manager at VR FILM LAB and the Technical Coordinator for KFF XR DREAMLAND. Having worked on the festival's tech team for four editions, he has helped bring over 100 international XR works to Taiwanese audiences. In 2020, he accidentally logged into the immersive world and has been trapped like a hamster on a VR wheel ever since.

XR 國際競賽決選評審團

XR Competition Jury of Final Stage



安端凱霍
Antoine CAYROL

Atlas V 共同創辦人暨執行長
Co-founder and Chief Executive Officer, Atlas V

法國製作人暨企業家，是國際公認的沉浸式敘事領域的先驅。擁有超過 20 年的豐富經驗，作品涵蓋虛擬實境、擴增實境及混合實境，同時也涉足跨媒體紀錄片、短片、音樂錄影帶以及高端品牌內容。安端凱霍是 Atlas V 的共同創辦人兼執行長，Atlas V 專注於沉浸式作品的開發、製作與發行，作品屢獲國際獎項殊榮。

Antoine Cayrol is a French producer and entrepreneur, internationally recognized as a pioneer in immersive storytelling. With over 20 years of experience, his work spans virtual, augmented, and mixed reality, as well as transmedia documentaries, short films, music videos, and high-end branded content. He is the co-founder and CEO of Atlas V, an award-winning studio dedicated to the development, production, and distribution of immersive works.



安娜伊絲埃梅里
Anaïs EMERY

瑞士數位創作基金會副會長
Vice President, Fondation pour la création numérique

曾任法國南特 Utopiales 科幻影展的總監，安娜伊絲共同創辦瑞士紐沙特奇幻影展，並於 2006 年至 2020 年間擔任藝術總監。2017 年，她創立 FutureStoryWorlds@CERN 工作室，投入沉浸式敘事。2021 年至 2026 年，她擔任日內瓦國際影展暨數位市場的藝術總監。現任瑞士數位創作基金會（Fondation Création Numérique）副會長。

After studying film history and aesthetics, Anaïs began her career as an independent cinema programmer before directing the sci-fi convention Utopiales in France. She co-founded the NIFFF and served as its artistic director from 2006 to 2020. She also launched FutureStoryWorlds@CERN, devoted to immersive storytelling, and served as the General and Artistic Director of the Geneva International Film Festival and Digital Market. Currently, she is the Vice President of Fondation Création Numérique.



吳達坤
WU Dar-kuen

臺灣當代文化實驗場總監
Director, Taiwan Contemporary Culture Lab (C-LAB)

藝術家、策展人、作家。擁有豐富的創作、策展、教學、行政與寫作經驗，曾擔任臺北寶藏巖國際藝術村總監、台灣藝文空間連線（TASA）創會理事長，以及關渡美術館首席策展人。其創作與策展實踐長期連結當代藝術、科技媒體與社會參與，以獨特的藝術語言反思當代社會現況，並在全球化與新自由主義的脈絡下，持續探索「藝術無國界」的可能。

Wu is an artist, curator, and writer. He served as the Director of the Treasure Hill Artist Village, Founding Chairman of the Taiwan Arts Space Alliance, and Chief Curator of the Kuandu Museum of Fine Arts. His creative practices have bridged technological media and social participation, using a unique artistic language to reflect on contemporary society. He continuously explores the possibility of "art without borders" in the context of globalization and neoliberalism.

VR

XR 國際競賽
XR COMPETITION

VR360 單元
VR360 Category

高雄市電影館於 2018 年成立「VR 體感劇院」，以 VR360 作品為推廣核心。XR 國際競賽亦特別設置「VR360 敘事獎」，持續鼓勵創作者在此領域發掘影像敘事的各種創新與實驗。今年選出八部 VR360 入圍作品，形式豐富多變。儘管近年各式互動技術推陳出新，仍有創作者持續深耕 VR360 領域。無論是將鏡頭帶往高空極境、深入原住民部落的紀實影像，抑或結合豐沛想像力的沉浸式動畫，甚至實驗性質的嘗試，創作者運用 360 度的立體視角，將觀者包覆於時空之中。這些技術純熟並富含創意的作品再度證明，即便沒有複雜的互動走動機制，純粹的 360 度影像依然擁有震撼人心、凝視世界的深刻力量。

Since establishing the VR FILM LAB in 2018, the Kaohsiung Film Archive has promoted VR360 storytelling through exhibitions and the Kaohsiung Film Festival's VR360 Narrative Award. This year's selection features eight shortlisted VR360 works of diverse forms and themes. Despite the rise of new interactive technologies, creators continue to expand the expressive potential of VR360—from documentaries in extreme landscapes and Indigenous communities to imaginative animation and experimental works. These accomplished films prove that pure 360-degree cinema remains a powerful medium for immersive storytelling.

靈魂出竅後

AFTER THE SHELL



法國 France | 2026 | VR360 | 14min | 英語、法語對白 English, French Dialogue | 中文、英文、法文字幕 Mandarin, English, French Subtitles | 普遍級 G

世界首映
World Premiere

VR360

在你睜眼的那一刻，意識彷彿輕柔地離體，緩緩飄向未知的境界。前方是介於現實與夢境間的空靈光景。彼處，寂靜彷彿柔軟的白色羽毛舞動著、萬物輪轉不息，引人發覺生命的微光，以及世界神祕的脈動。幽冥的 VR360 顯影，讓體驗者化身前往彼岸的靈魂，你將見到古老的國度在雪地裡沉睡、象徵消逝與新生的星光。森林則展現沉靜的生命循環，而落葉默默獻祭，樹根在暗中守護永恆。

本作傳達出深刻美妙的哲理——缺乏與空隙是平衡之源，死亡與重生、孤獨與連結在靜默中交融。最終，我們在自然的擁抱中卸下自我，全然融入那片等待我們的無垠宇宙。

Inspired by a near-death experience, *AFTER THE SHELL* is a 360-degree film in which you become a drifting soul, suspended between the disappearance of one world and the rebirth of another. Guided by a distant glow, you travel through an immaculate landscape where Nature slowly awakens. Immerse yourself in this sensorial journey and let the light surround you: Where will it lead you?

皮耶穆蘭是法國藝術家與藝術指導，他的創作聚焦於自然力量之間的交互作用，探討人類在生態系中，親密經驗與宇宙尺度間的關係。他以詩意而深刻的視角描繪生命，邀請觀眾學習傾聽、退一步思考，重新感受自己與世界的連結。

Pierre Moulin is a French artist and art director whose work explores the interplay of natural forces, questioning our place within ecosystems at the intersection of the intimate and the cosmic. He offers a poetic and radical vision of the living, where humans learn to listen, to step back, and to become part of the world once more.



皮耶穆蘭
Pierre MOULIN

XR 國際競賽 XR Competition - VR360 單片 VR360 Category

反未來迷幻音樂祭

Feedback VR, an anti-futurist musical



秘魯、荷蘭 Peru, The Netherlands | 2025 | VR360 | 20min | 西班牙語對白 Spanish Dialogue | 中文、英文字幕 Mandarin, English Subtitles | 普遍級 G

2025 阿姆斯特丹紀錄片影展 DocLab 沉浸式紀實獎
IDFA DocLab Immersive Non-Fiction Award
2025 阿姆斯特丹紀錄片影展 DocLab × 荷蘭電影基金互動創作補助計畫
Interactive Grant of the Netherlands Film Fund × DocLab

亞洲首映
Asia Premiere

VR360

喝下一口神秘飲品，一場穿越現實與虛擬世界的旅程由此展開。作品結合祕魯傳統儀式、電子音樂與沉浸式影像，透過充滿節奏與視覺變化的體驗，引導觀眾思索身體、意識與數位世界之間的連結。以 360 度影像打造層層延展的視覺空間，融合音樂、夢境般的敘事與儀式性展演，穿梭於現實、記憶與數位生命之間。隨著時空與自我界線逐漸模糊，這場迷幻且震撼的感官之旅將重新定義人類與科技的關係，帶領觀眾想像未來與自身存在的可能，並在科技快速發展的時代中，反思自我認同以及人類與虛擬世界日益緊密的關係。

Take a sip of a mystical beverage and plunge into a digital rabbit hole. This fulldome psychedelic journey blends traditional Peruvian rituals, electronic music, and immersive imagery, exploring the connections between the body, consciousness, and the digital realm. Through a 360-degree visual landscape, the work navigates the boundaries between reality, memory, and digital life, inviting us to reflect on our sense of identity and the shifting relationship between humanity and technology.

AMiXR 是成立於 2021 年的跨領域藝術團體，藉由表演藝術、視覺藝術與新媒體藝術創作，探討數位文化、XR、AI 與駭客行動主義。其代表作包括《Dance Permit (Denied)》與《反未來迷幻音樂祭》，曾獲歌德學院、荷蘭電影基金、IDFA DocLab、Teatro a Mil 基金會等國際機構與影展支持。

A multidisciplinary group of artists exploring digital culture, XR, AI and hacktivism through performing, visual and new media arts. Founded in 2021, AMiXR has created works including *Dance Permit (Denied)* and *Feedback VR, an anti-futurist musical*, receiving support and recognition from festivals and institutions such as Goethe-Institut, Netherlands Film Fund, and IDFA DocLab, to name just a few.

AMiXR

蜂嘲男孩

Honeyboys



荷蘭、比利時 The Netherlands, Belgium | 2026 | VR360 | 36min | 無對白 No Dialogue | 無字幕 No Subtitles | 輔 15 級 PG-15

2026 威尼斯影展 沉浸式內容競賽單元

亞洲首映
Asia Premiere

VR360

一位紅髮送貨員穿梭於難以名狀的異世界，在旅途中逐步深入消費社會的核心，展開一場荒誕而迷離的探索。作品以強烈的視覺風格與超現實敘事，交織情色、死亡、宗教與誕生等生命意象，將其化為不斷重複運轉的機械儀式。在這座龐大、永恆且永不滿足的系統中，個體既是旁觀者，也是其中的一部分。透過 VR 沉浸式媒介，作品帶領觀者遊走於慾望、信仰與消費文化之間，反思現代社會中人類存在的處境與循環不息的運作機制。夢境般的場景與充滿張力的視覺語言彼此交織，在荒謬與詩意之間來回擺盪，描繪出一座既迷人又令人不安、永無止境的消費世界。

Honeyboys is an experimental VR film by Nemo Vos. We follow a red-haired, naked delivery boy as he journeys through indescribable worlds, descending into the core of consumer society. Here, eroticism, death, religion, and birth become mechanical rituals within a vast, eternal, and insatiable machine. With its striking visual style and surreal imagery, the work explores the intersections of desire, faith, and consumer culture, inviting reflection on the human condition and the mechanisms that shape modern life.

尼莫沃斯由提伯爾德戎與多麗絲柯寧斯組成，創作具鮮明視覺語言的沉浸體驗，以挑釁且極繁主義的美學風格，探討數位時代中的身分認同、消費文化與社會疏離等議題。他們的作品突破既有類型框架，以顛覆性的敘事與表現手法，不斷挑戰觀眾期待，並拓展沉浸式媒體的創作可能。代表作有《自我狂想曲》、《深陷我的混沌宇宙》，前者曾獲 2024 高雄電影節「VR360 敘事獎」。



尼莫沃斯
Nemo Vos

Nemo Vos (Tibor de Jong and Doris Konings) creates cinematic, immersive experiences using a distinctive visual language that is both provocative and maximalist. Their work explores themes such as identity, consumerism, and social disconnection in the digital age, resulting in subversive, genre-defying projects that challenge expectations and expand the possibilities of immersive media. Their works include *8 Billion Selves* and *Korstmos*. The former won the VR360 Narrative Award at the 2024 Kaohsiung Film Festival.

PROGRAM C4

亞馬遜聖洞的秘密

Kamukuwaká - The Call of the Forest

巴西 Brazil | 2026 | VR360 | 15min | 阿拉瓦克語對白 Arawak Dialogue | 中文、英文字幕 Mandarin, English Subtitles | 輔 12 級 PG-12

2026 新影像藝術節 XR 發行市場展
NewImages Festival XR Distribution Market

世界首映
World Premiere

VR360



由瓦烏拉族（Wauja）導演皮拉答瓦烏札執導，Studio Kwo XR 製作，《亞馬遜聖洞的秘密》帶領觀眾深入亞馬遜雨林，走進瓦烏拉族守護家園的真實處境。身處巴西首個劃設完成的原住民族保留地，他們長年面對農業開墾、非法伐木、野火與氣候變遷等威脅，仍持續守護世代相傳的土地。作品結合親密的 360 度實景拍攝與 3D 掃描重建，交織族群神話、青年世代與當代生活，並以阿拉瓦克語（Arawak）訴說來自部落的智慧，引領觀眾重新思索人與自然的連結，以及共同面對未來的可能。

Created by Indigenous director Piratá Waurá and produced by Studio Kwo XR, *Kamukuwaká* takes us deep into the Amazon to the struggle of the Wauja people. Stewards of Brazil's first demarcated Indigenous territory, they defend their homeland against farmers, loggers, wildfires and climate change. Drawing on ancient myths and their hyperconnected youth, the Wauja stand as a beacon of resilience. Through intimate 360-degree filming and 3D-scanned environments, Piratá shares his people's wisdom in the Arawak language, inviting us to reconnect with nature in the face of an uncertain future.

皮拉答瓦烏札是來自巴西亞馬遜上辛古地區的瓦烏拉族導演與原住民行動者，他以數位媒體推動文化保存與原住民權益。2025 年，他共同執導了得獎短片《Replika》。

A Wauja filmmaker and Indigenous activist from the Upper Xingu, Brazilian Amazon, using digital media for cultural preservation and Indigenous rights. In 2025, he co-directed the award-winning short *Replika*.



皮拉答瓦烏札
Piratá WAURÁ

法蘭西斯科阿爾梅德拉是巴西 Studio Kwo XR 的共同創辦人，他致力於創作結合文化、環境與科技的 XR 作品，並擔任《亞馬遜聖洞的秘密》的製片與共同導演。

As co-founder of the Brazilian studio Studio Kwo XR, he creates award-winning immersive XR works at the intersection of culture, environment, and technology. He produces and co-directs *Kamukuwaká*.



法蘭西斯科阿爾梅德拉
Francisco ALMENDRA

矽利克

SILIQ

臺灣、美國 Taiwan, United States | 2025 | VR360 | 20min |
華語、台語對白 Mandarin, Taiwanese Dialogue |
中文、英文字幕 Mandarin, English Subtitles | 保護級 PG

世界首映
World Premiere

VR360

文化部 MINISTRY OF CULTURE
TAIWAN CONTENT PLAN 臺流文化黑潮計畫



《矽利克》故事發生於不久後的未來，一架名為矽利克的先進無人機原型，穿越臺灣執行一項秘密的貨物運送任務。透過機器視覺與自主學習，它在旅途中目睹日常生活、傳統祭儀與地方信仰，持續蒐集環境資訊，並逐漸超越原先的演算邏輯。隨著旅程推進，矽利克開始思考記憶、靈性與意識的本質，並嘗試建立屬於自身的理解與判斷。《矽利克》融合臺灣神話、科技想像與科幻敘事，探討人工智慧是否可能發展出超越人類設計的自我意識，並在未知的世界中做出屬於自己的選擇。

Set in the near future, *SILIQ* follows an advanced drone prototype on a classified cargo delivery mission across Taiwan. As it navigates landscapes through machine vision, it witnesses traditional rituals, everyday traditions, and traces of a rapidly changing world. Processing these encounters beyond its original programming, *SILIQ* begins to question the nature of memory, spirituality, and consciousness. Blending speculative science fiction with Taiwanese mythology, the film explores whether AI can develop its own understanding of humanity and still make choices beyond its creators' intentions.

盧德昕，旅居洛杉磯的臺灣導演與新媒體藝術家，致力於探索影像、XR與科技交會的沉浸式敘事。擁有建築與動畫背景，其創作融合推測科幻、空間設計與體驗敘事，建構富有情感與想像力的世界觀，並透過跨領域創作拓展影像敘事的可能性。

Lu Te-hsing is a Taiwan-born, Los Angeles–based director and new media artist who explores immersive storytelling across film, XR, and emerging technologies. Drawing from architecture and animation, his work blends speculative fiction with experiential design to create emotionally resonant worlds.



盧德昕
LU Te-hsing

PROGRAM C6

亡靈電陰派對

The Venue

美國 United States | 2026 | VR360 | 21min | 英語對白 English Dialogue | 中文字幕 Mandarin Subtitles | 輔 12 級 PG-12

世界首映
World Premiere

VR360



戴上 VR 頭顯的那一刻，你只是個接受臨床治療的病患；下一秒，節拍轟然襲來，意識瞬間跌進迷幻又失控的亡靈場域。原本一本正經的兩位醫生，轉眼變身夜店 DJ 雙人組，帶領一大群樹人與怪奇生物，在霓虹閃爍中瘋狂搖擺。原來，死亡不是人生終點，而是靈魂投胎前的中場派對。沒有審判，只有動滋動滋的節奏、層層炸裂的萬花筒影像，以及超ㄎㄧㄤ的靈魂狂歡。作品整體靠著音樂、色彩與天馬行空的創意，把人一路帶進腦洞大開的狀態。復古感十足，堪稱電音版 VR 觀落陰！

A clinical trial briefly ends participants' lives to uncover what lies beyond death. Instead of oblivion, they arrive somewhere no one expected. Through an immersive journey driven by music and sensation, *The Venue* transforms the afterlife into a celebration of existence. The work uses vibrant colors and boundless imagination to sweep audiences into an experience that leaves them wondering, with a smile, what they have just witnessed.

伊凡席格爾是電影導演、動畫師與音樂家，結合沉浸式科技與情感敘事，透過虛擬世界、生成式工具及實驗性敘事，探討記憶、悲傷、身分認同與自我改變等主題。

Evan is a filmmaker, animator, and musician whose work explores memory, grief, identity, and transformation through virtual worlds, generative tools, and experimental narratives.



伊凡席格爾
Evan SIEGAL

馬希爾沙出生於印度孟買、現居洛杉磯，是名 DJ 與音樂製作人。他透過作品發行、跨界合作及影像體驗，持續探索電子音樂與製作技術的交會。

Maahir Shah is a Bombay-born, LA-based DJ and producer exploring the intersection of electronic music and production technology across releases, collaborations, and cinematic experiences.



馬希爾沙
Maahir SHAH

PROGRAM C7

極限飛行

Touching the Sky VR



英國、法國、美國 United Kingdom, France, United States | 2025 | VR360 | 59min | 英語對白 English Dialogue | 中文字幕 Mandarin Subtitles | 普遍級 G

2026 墨爾本紀錄片影展
Melbourne Documentary Film Festival
2025 澳洲 XR 影展
Australian XR Festival
2025 昆士蘭 XR 影展
Qld XR Festival

VR360

《極限飛行》帶領觀眾展開一場前所未有的人力飛行之旅，跟隨翼裝飛行員與滑翔傘運動員，穿越義大利多洛米蒂山脈，飛越巴基斯坦喜馬拉雅山脈的壯闊群峰。作品以實景沉浸式拍攝，讓觀眾彷彿與飛行員同步翱翔，在峭壁、山谷與雲海之間，感受高速飛行的震撼與自由。隨著旅程一路攀向世界最高山脈，作品不僅展現人類挑戰極限的勇氣，也描繪人與天空、山岳及自然環境之間深刻而純粹的連結。

This work takes viewers on a voyage of human-powered flight—following wingsuit BASE jumpers in the Alps and a paragliding team across the Himalayas in Pakistan. Presented in a live-action format, wingsuit and base jump athletes Fred Fugen and Vincent Cotte take the viewer on two exhilarating wingsuit flights in the Italian Dolomites. Meeting Aaron Durogati, a longtime colleague of Fred's, we then follow Aaron and his partner Matthias Weger as they take the adventure to the next level in the Himalayas. The aim is simple: to get as high and deep into the highest mountains on the planet.

瓊恩專長拍攝極限運動 VR 紀錄片，將人類上天下海的極致冒險帶到觀眾的 VR 頭顯，讓觀眾身歷其境。代表作包括《極限聖母峰》與紀錄艾力克斯霍諾德徒手攀登世界名峰的《極限攀登》，曾榮獲坎城、艾美獎及英國電影學院獎等多項殊榮。也與 Meta、Google、Microsoft、BBC 等合作，致力突破 VR 敘事與沉浸式體驗的創作界限。

Jonathan specializes in VR, bringing cutting-edge human adventure to your headset. Producer of *Touching the Sky VR*, *The Soloist VR*, and *Everest VR*, he has received international awards from Cannes, the Emmys, and BAFTA. Described by Meta CTO Andrew Bosworth as a "new media pioneer" and as being at the "forefront" of VR, Jon always strives to push the boundaries of what has been done before in VR.



瓊恩格里菲斯
Jonathan GRIFFITH

XR 國際競賽 XR Competition - VR360 單片 VR360 Category

PROGRAM C8

媽媽走了，或許是昨天

Yesterday Maybe



法國 France | 2026 | VR360 | 16min | 無對白 No Dialogue | 無字幕 No Subtitles | 普遍級 G

2026 威尼斯影展 沉浸式內容競賽單元
Venice Film Festival Venice Immersive Competition
2026 新影像藝術節 XR 競賽單元
NewImages Festival XR Competition

亞洲首映
Asia Premiere

VR360

當喪親的消息猝然降臨，悲傷往往無法立刻成形，只剩下破碎的字句與失序的時間感。悲傷交錯流轉，動搖著現實，心智則奮力追趕那個再也無法改變的事實。透過主角的視角，你將踏上一段私密的心靈旅程，回望那些曾經習以為常的日常，時而解離，時而冷靜，凝視失去，也凝視生命中難以言說的時刻。

靈感源自卡繆《異鄉人》的開場白，探問人在驟然失去摯愛時，難以名狀的情感與心理狀態。隨著記憶與現實交疊，你將一再遇見那位重要至親。美式動畫風格的筆觸，為回憶覆上一層夢境般的質地，在虛實交錯間映照出每個人都曾經歷的離別與思念。

Yesterday Maybe evokes the suspended moments following the announcement of a loved one's death, when reality falters and the mind struggles to grasp the irreversible. Inspired by the first sentence of Camus's *The Stranger*, the project delves into a swirl of memories, emotions, and absurdity, offering an intimate journey through grief and questioning the rituals we rely on in the face of the incomprehensible.

馬帝厄范艾克豪特是導演、編劇，創作涵蓋短片、動畫影集，包含《Petite routine》、《Tragédie Grouick》、《The Evening Cigarette》及其它廣告作品，他亦投入沉浸式體驗創作，為品牌及個人創作作品，包括為 ARTE 製作的《Caravaggio in Tenebris》。

Matthieu Van Eeckhout is a director and screenwriter whose work spans short films and animated series, including *Petite routine*, *Tragédie Grouick*, and *The Evening Cigarette* as well as commercial projects. He also develops immersive experiences for brands and personal projects such as *Caravaggio in Tenebris*, created for ARTE.



馬帝厄范艾克豪特
Matthieu
VAN EECKHOUT

XR 國際競賽 XR Competition - VR360 單片 VR360 Category

XR 國際競賽
XR COMPETITION

互動單元
Interactive Category

今年競賽的互動類作品表現相當精彩，在層層篩選下選出 21 部入圍作品。從走動式 LBE、歷史事件的擬真再現，到內心情感的深度共感，不僅硬體設備全面升級，創作者駕馭技術的能量亦大幅躍進，呈現出令人耳目一新的視野與創意。每一部作品的互動形式各異其趣：無論是透過手部抓取、甩動與觸碰，創造身體感官的連結，或是引導觀眾發聲朗誦以強化情緒共振，抑或是將互動機制巧妙融入劇情，皆讓觀者更能無縫共感於敘事之中。藉由創作者創建的沉浸感與互動性，觀眾得以打破日常藩籬，對這些平時難以觸及的主題產生更深刻的共鳴與體悟。

This year's interactive selection delivers an exceptional showcase featuring 21 works - from LBE and historical reenactments to deep emotional resonance. Driven by tech upgrades, creators present a refreshing vision. Each work employs a distinct mode of interaction: using hand gestures to build sensory links, guiding viewers to speak aloud, or weaving interactive mechanics into the story, allowing audiences to connect seamlessly with the narrative. Through this immersive interactivity, audiences break everyday boundaries, gaining profound empathy and insight into themes often beyond reach.

PROGRAM C9

漫長的告別

A Long Goodbye

比利時、盧森堡、荷蘭 Belgium, Luxembourg, The Netherlands | 2025 | 互動 VR Interactive VR | 30min | 華語、英語、荷蘭語對白 Mandarin, English, Dutch Dialogue | 法文字幕 French Subtitles | 普遍級 G

2026 新影像藝術節 XR 競賽單元
NewImages Festival XR Competition
2026 西南偏南影展 Agog 沉浸式影響力獎
SXSW Agog Immersive Impact Award
2025 威尼斯影展 沉浸式內容競賽單元
Venice Film Festival Venice Immersive Competition

臺灣首映
Taiwan Premiere

#互動 VR Interactive VR #手勢追蹤 Hand Tracking



當熟悉的世界逐漸失去輪廓，記憶也開始一點一滴地消散。《漫長的告別》是一部動畫互動 VR 作品，帶領觀眾走進 72 歲鋼琴家艾達的內心世界，以她的視角度過生命中的一天。隨著與物件互動、播放丈夫丹尼爾留下的錄音，原本空曠而失落的家逐漸甦醒，記憶也如拼圖般一片片浮現，幫助她重新找回過去的人生。同時，作品細膩描繪著丹尼爾面對摯愛逐漸失去記憶的掙扎與不捨，在有限的相處時光中努力維繫彼此的連結，以溫柔詩意的方式描繪失智症帶來的改變，訴說一段跨越歲月、關於愛與陪伴的漫長告別。

A Long Goodbye tells the story of Ida, a 72-year-old pianist living with dementia. We experience a day in her life, as her reality is fading. When we interact with objects in her apartment and play her husband Daniel's tape recordings, her world gradually comes to life. Memories and conversations help Ida to rediscover herself, while Daniel struggles as he realizes their remaining time together may be short. *A Long Goodbye* is a poetic experience about the impact of dementia, but above all it is about love and the long goodbye of two lovers who shared a life together.

凱特沃伊特是比利時導演與編劇，曾就讀阿姆斯特丹大學、LUCA 藝術學院及紐約 The New School。她的短片作品巡迴國際影展，並共同編導互動式 VR 作品《漫長的告別》，於威尼斯影展首映且獲獎。

Kate Voet is a Belgian film director and screenwriter. Her works, *Les Homards Immortels* and *The Tears of Things*, have toured internationally. She co-directed the award-winning VR film *A Long Goodbye*.



凱特沃伊特
Kate VOET

維克多梅斯畢業於布魯塞爾 LUCA 藝術學院，並於洛杉磯 Global Cinematography Institute 進修攝影。他共同編導 VR 作品《漫長的告別》，於威尼斯影展首映並獲獎。

Victor Maes began working as a camera assistant and cinematographer across fiction and documentary films in 2016. His work, *A Long Goodbye*, premiered at the 82nd Venice Film Festival and won the Venice Immersive Achievement Prize.



維克多梅斯
Victor MAES

眾人之城：阿姆斯特丹 1652

Amsterdam 1652 | The Hands of the City

荷蘭、法國 The Netherlands, France | 2026 | 多人互動 VR Multi-user Interactive VR | 45min | 華語、英語、荷蘭語對白 Mandarin, English, Dutch Dialogue | 無字幕 No Subtitles | 普遍級 G

2026 威尼斯影展 沉浸式內容競賽單元
Venice Film Festival Venice Immersive Competition

亞洲首映
Asia Premiere

#多人互動 VR Multi-user Interactive VR
#手勢追蹤 Hand Tracking #走動 Roomscale



1652 年，阿姆斯特丹舊市政廳一場大火，改變了整座城市，讓捕鯨人、印刷工與甫獲自由的黑人女工匠的人生意外交會。在城市重建的過程中，他們各自面對命運的轉折。觀眾可選擇跟隨其中一人的視角，穿梭於 17 世紀的阿姆斯特丹，從不同身分與經歷出發，見證這座城市的重生。這部作品以細膩的電影敘事結合互動式 VR 體驗，透過平凡人物的生命故事，重新詮釋歷史如何由眾人的雙手共同塑造，帶領觀眾感受城市、歷史與個人命運彼此交織的深刻連結。

Amsterdam, 1652. When the old Town Hall burns down, the lives of a whaler, a printer, and a newly freed Black craftswoman become intertwined. As the city rebuilds, so do they. Walk alongside one of them and discover Amsterdam through their eyes. Your choice determines whose perspective shapes your journey. *Amsterdam 1652* is an intimate, cinematic VR experience where history unfolds through the lives of ordinary people who built the city with their own hands.

沉浸式導演妮恩克赫滕加布羅倫透過創意科技探索記憶、身分認同與人際連結。她的創作橫跨紀錄片、推想小說與歷史敘事。其 VR 作品《穿越記憶謎宮》亦入圍 2025 高雄電影節 XR 國際競賽。

Nienke Huitenga Broeren is an immersive director exploring memory, identity, and human connection through creative technology. Her work spans documentary, speculative fiction, and historical storytelling.



妮恩克赫滕加布羅倫
Nienke HUITENGA BROEREN

文森斯蘭根為 ENTR 創辦人，致力於創作、策劃與發行定點式自由漫遊 VR 體驗，並透過常設場館及可擴展的巡迴模式推廣沉浸式內容。

Vincent Slangen is the founder of ENTR, a platform that creates, presents, and distributes location-based, free-roam VR experiences through permanent venues and a scalable mobile format.



文森斯蘭根
Vincent SLANGEN

PROGRAM C11

蒙娜麗莎失竊案

Crafting Crimes - The Mona Lisa Heist



法國 France | 2026 | 混合實境 Mixed Reality | 20min |
華語、英語、法語對白 Mandarin, English, French Dialogue |
無字幕 No Subtitles | 普遍級 G

2026 威尼斯影展 沉浸式內容最佳體驗單元
Venice Film Festival
Venice Immersive Best of Experiences
2026 西南偏南影展 XR 作品體驗競賽
SXSW XR Experience Competition
2026 新影像藝術節 XR 競賽單元
NewImages Festival XR Competition

#互動 VR Interactive VR
#混合實境 Mixed Reality #手勢追蹤 Hand Tracking

在微縮模型藝術家 Carol Rasaphangthong 的引導下，觀眾將親手重建歷史上最著名的犯罪現場，透過拼湊線索，逐步還原事件真相。1911 年夏天，名畫《蒙娜麗莎》離奇自羅浮宮消失，現場沒有警報，也未留下任何線索，兩年來始終下落不明。作品融合真實歷史、空間互動與解謎體驗，引領觀眾化身調查者，循著蛛絲馬跡，一步步拼湊事件全貌，揭開藝術史上最傳奇的失竊事件，親身體驗抽絲剝繭、還原真相的推理過程。

For the first time, true crime podcasting meets the art of miniature model-making. This immersive mixed-reality series allows you to reconstruct history's most infamous crime scenes and unsolved murders, guided by miniaturist Carol Rasaphangthong.
This work pieces together one of the most world-shaking art thefts of all time: the disappearance of the *Mona Lisa*. In the summer of 1911, the masterpiece vanished from the Louvre's Salon Carré without triggering any alarms or leaving a trace. For two years, the world wondered where the Mona Lisa had gone. The truth? Piece it together to find out.

克洛伊羅切萊爾曾多次獲艾美獎提名，是獲獎無數的導演，她運用沉浸式與互動技術打造引人入勝的非虛構敘事，並共同創辦 TARGO 工作室，專注於沉浸式作品製作。其執導作品包含《When We Stayed Home》、《Rebuilding Notre Dame》、《生還 911：瓦礫堆下的 27 小時》、《甘迺迪：重回暗殺現場》、《諾曼第：以快門作戰》等，並多次入圍高雄電影節。

Chloé Rochereuil is an Emmy-nominated and multi-award-winning director using immersive and interactive technologies to craft compelling non-fiction stories. She co-founded TARGO, an award-winning studio specializing in immersive documentaries. She has directed high-profile immersive documentaries such as *When We Stayed Home*, *Rebuilding Notre Dame*, and *D-Day: The Camera Soldier*.



克洛伊羅切萊爾
Chloé ROCHEREUIL

XR 國際競賽 XR Competition - 互動單元 Interactive Category

PROGRAM C12

暗室

Dark Rooms

丹麥、臺灣、德國 Denmark, Taiwan, Germany | 2025 |
多人互動 VR Multi-user Interactive VR | 45min | 英語對白 English Dialogue | 無字幕 No Subtitles | 限制級 R

2026 新影像藝術節 評審大獎、影響力獎
NewImages Festival Grand Prize and Impact Prize
2026 西南偏南影展 XR 作品體驗競賽
SXSW XR Experience Competition
2025 威尼斯影展 沉浸式內容競賽單元
Venice Film Festival Venice Immersive Competition

亞洲首映
Asia Premiere

#多人互動 VR Multi-user Interactive VR
#手勢追蹤 Hand Tracking #走動 Roomscale



《暗室》是一部結合特定場域與沉浸式體驗的互動裝置作品，帶領觀眾走入三位真實人物私密的生命故事。作品透過第一人稱敘事，探討性、身分認同、創傷與自我轉化，揭示那些被隱藏於慾望與記憶深處、鮮少被公開談論的經驗。觀眾將被引導、穿越在三個沉浸式空間之中，以身體感知一步步接近他人的生命體驗，進而重新思考親密關係、性別認同與自我認識的多元樣貌，並在感官與情感交織的旅程中，探索理解、共感與轉化的可能。

Dark Rooms is a site-specific immersive installation that invites audiences into the intimate inner worlds of three real individuals. Through first-person storytelling, the work explores themes of sexuality, identity, trauma, and transformation, revealing experiences that often remain hidden in the shadows of desire and memory. Moving through three immersive environments, audiences encounter deeply personal narratives in a safe, guided virtual space that fosters empathy, curiosity, and reflection on intimacy, self-discovery, and the diverse ways we connect with ourselves and others.

畢業於丹麥國家電影學院，短片《Snow》與《Melon Rainbow》入選鹿特丹國際影展，後者亦於西南偏南影展放映，並獲歐登賽國際影展最佳丹麥短片，其後陸續推出多部長片與紀錄片。

Laurits graduated from the National Film School of Denmark in 2013. His shorts *Snow* and *Melon Rainbow* premiered at IFFR, with the latter also screening at SXSW and winning Best Danish Short at Odense.



勞里茲弗倫斯特德 - 延森
Laurits FLENSTED-JENSEN

導演、製作人，致力於探索電影、表演與沉浸式科技，並創立 XR 工作室 Makropol ，作品屢次獲獎。其創作《End of Night》榮獲威尼斯影展最佳沉浸式敘事獎。

Mads is a director and producer exploring the intersection of cinema, performance, and immersive technology. Founder of the XR studio Makropol, he produced *End of Night*, winner of Best Immersive Narrative at Venice.



麥茲丹斯博
Mads DAMSBO

快樂鳥拾光

Empathy Creatures

瑞士、法國 Switzerland, France | 2025 | 互動 VR Interactive VR | 15min | 無對白 No Dialogue | 無字幕 No Subtitles | 普遍級 G

2026 SIMA 社會影響力媒體獎 沉浸式影響力獎
SIMA Awards Immersive Impact Award
2025 威尼斯影展 沉浸式內容競賽單元
Venice Film Festival Venice Immersive Competition
2025 日內瓦國際影展
Geneva International Film Festival

臺灣首映
Taiwan Premiere

#互動 VR Interactive VR
#手勢追蹤 Hand Tracking #走動 Roomscale



如同舒壓遊戲般的 VR 作品，最初映入眼簾的是隻神祕的小萌鳥。牠不會說話，卻能感知你的情緒；唯有理解牠、回應牠，旅程才能繼續向前推進。透過充滿童趣的互動設計，觀眾可以與鳥玩耍、引導牠鳴唱，在一次次互動中，逐漸建立跨越物種的連結。

作品沒有對白，也沒有文字提示，一切只能透過直覺與感受完成，宛如一套具備情感智能的沉浸式生命模擬系統。鳥兒不只是引路者，更會持續回應你的每個舉動，引導你探索彼此的情緒。導演以細膩且富有未來感的互動設計，重新想像人類與非人生命的溝通方式，並讓同理心成為推動故事發展的關鍵力量。

Empathy Creatures is an interactive fable about collective healing that invites participants to encounter a burned-out, AI-powered bird that senses their presence and responds to their actions. Without dialogue or text prompts, the experience unfolds through intuition, interaction, and poetic rituals of care, encouraging participants to slow down and rediscover joy together. Through delicate and futuristic design, the work reimagines communication between humans and non-human beings, placing empathy at the heart of the experience.

美樂蒂慕賽是瑞士新媒體藝術家，她的作品《HanaHana: Multi-Bloom》榮獲 Golden Halo Award 肯定，並已吸引全球使用者創作逾四百萬件手塑作品。其他作品曾於倫敦皇家藝術學院、洛杉磯當代藝術博物館、上海外灘美術館、斯圖加特藝術博物館等國際藝術機構展出。

Mélodie Mousset is a renowned innovator in mixed media art. Her critically acclaimed, Golden Halo-winning production, *HanaHana*, a multiplayer VR sandbox, has seen some four million hand-crafted sculptures by users worldwide. Her work has been exhibited at venues including the RCA (London), MOCA (Los Angeles), Bund Museum (Shanghai), to name just a few.



美樂蒂慕賽
Mélodie MOUSSET

PROGRAM C14

世紀首登：聖母峰 1953

Everest, the First Ascent

法國 France | 2026 | 多人互動 VR Multi-user Interactive VR | 37min | 華語、法語、英語對白 Mandarin, French, English Dialogue | 無字幕 No Subtitles | 普遍級 G

2026 威尼斯影展 沉浸式內容競賽單元
Venice Film Festival Venice Immersive Competition

亞洲首映
Asia Premiere

#多人互動 VR Multi-user Interactive VR
#手勢追蹤 Hand Tracking #走動 Roomscale



繼 2025 的《鐵達尼：往日回聲》重新定義 LBE 沉浸式體驗後，法國團隊 Small Creative 再度打造全新 VR 史詩巨作，帶領觀眾重返 1953 年人類首度登頂聖母峰的歷史時刻。導演團隊親赴尼泊爾與喜馬拉雅山區實地踏查，將高山的壯闊、寒冷與險峻真實重現。你將化身探險隊一員，與雪巴人並肩前行，在缺氧、風雪與死亡地帶中，一步步挑戰世界之巔。這不是觀看一段歷史，而是透過實景娛樂自由漫遊 VR。當 VR 紀錄片不只重演歷史畫面，而是親身經歷的旅程，它就不是電影，也非遊戲，而是你此生最接近聖母峰的一次攀登。

Join the legendary expedition that climbs Everest for the very first time in 1953. From Kathmandu to the formidable summit, experience alongside the climbers and Sherpas an epic human adventure marked by danger, hardship, and unexpected twists. Drawing on the research in Nepal and the Himalayas, the experience recreates the scale, cold, and extreme conditions of the world's highest mountain. As a member of the expedition, trek with the Sherpas through thin air, fierce winds, and deadly terrain as you make your way toward the summit.

創意科技工作者與沉浸式體驗導演，尚德拉克的創作歷程始於電影領域，曾參與大型國際電影的虛擬製作，探索影像與敘事的新可能，而後轉向虛擬實境，專注於打造融合科技與感知的沉浸式體驗。

Dellac began his journey in cinema, where he explored new ways of shaping images and narratives through virtual production on international films. Drawn to spaces where technology becomes a sensation, he gradually turned toward VR.



尚德拉克
Jean DELLAC

電影導演、製片人與沉浸式敘事創作者，擁有逾 15 年影像創作經驗，橫跨音樂錄影帶、商業作品與新媒體形式，現專注於電影、虛擬實境與人工智慧，以科技服務敘事，打造觸動人心的故事。

With over 15 years of experience in music videos, commercial work, and innovative audiovisual formats, Auriche now focuses on projects that blend cinema, VR, and AI. He creates emotionally powerful narratives where technology serves the story.



班雅明歐黑什
Benjamin AURICHE

虛擬化身大作戰

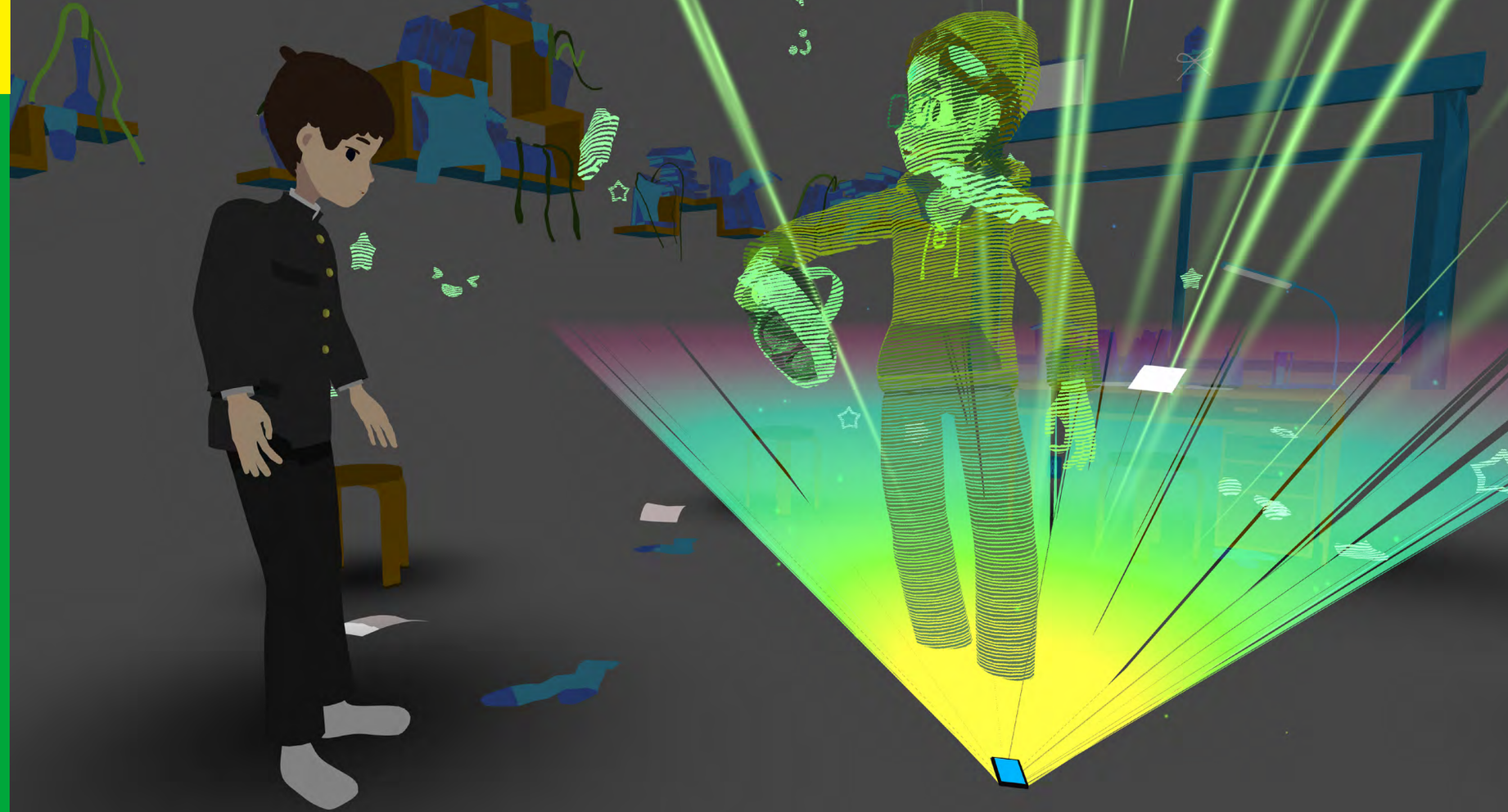
First Virtual Suit

日本 Japan | 2026 | 多人互動 VR Multi-user Interactive VR、混合實境 Mixed Reality | 36min | 日語、英語對白 Japanese, English Dialogue | 無字幕 No Subtitles | 普遍級 G

2025 威尼斯影展 威尼斯學院沉浸式單元
Venice Film Festival Biennale College Cinema
2025 砂之盒沉浸展
Sandbox Immersive Festival
2025 邁阿密 FilmGate 互動媒體節
Filmgate Interactive Miami

臺灣首映
Taiwan Premiere

#多人互動 VR Multi-user Interactive VR
#混合實境 Mixed Reality #手勢追蹤 Hand Tracking



畢業後該往哪裡前進？高中少年始終找不到答案。直到一副 VR 裝置將他送進一座光怪陸離的虛擬社群，人生開始出現意外的岔路。這個以 VRChat 文化為靈感打造的世界，聚集了一群真誠又奇葩的網友：披著少女外表的中年大叔、用腳踏車鈴鐺代替說話的輪椅奶奶，還有會自己梳毛的 AI 貓咪。透過一場又一場熱鬧的音樂演出與互動，少年重新找回創作的快樂，也慢慢明白，人生最重要的不是活成別人期待的模樣，而是勇敢成為自己。這是獻給 VR 社群的一封青春情書，也是一次關於創作、陪伴與自我認同的成長冒險。

In a future where VR is commonplace, avatars serve as our "other selves." *First Virtual Suit* follows a high school student who, after struggling to find his path, enters a vibrant virtual community inspired by VRChat culture. Through encounters with unique characters, musical performances, and creative interactions, he rediscovers the joy of creation and learns that life is not about becoming who others expect him to be, but embracing who he truly is. This work explores creativity, connection, and self-discovery within a virtual world where everyone can discover new ways to express themselves.

1996 年生於日本，油原和記畢業於多摩美術大學資訊設計學系，並取得東京藝術大學動畫碩士學位。他擅長結合數位繪畫等技法創作 360 度動畫，作品包括 Shugo Tokumaru〈Canaria〉動畫，以及電視動畫《POP TEAM EPIC》第二季片頭動畫。其 VR 作品《子宮綺想》曾獲 2020 高雄電影節「VR360 敘事獎」。

Yuhara Kazuki studied Information Design at Tama Art University and earned a master's degree in Animation from Tokyo University of the Arts. Yuhara creates 360-degree animations using digital painting and other techniques. His works include the animation for Shugo Tokumaru's "Canaria" and the opening animation for the TV anime *Pop Team Epic* Season 2. His VR work *MOWB* won the VR360 Award at the 2020 Kaohsiung Film Festival.



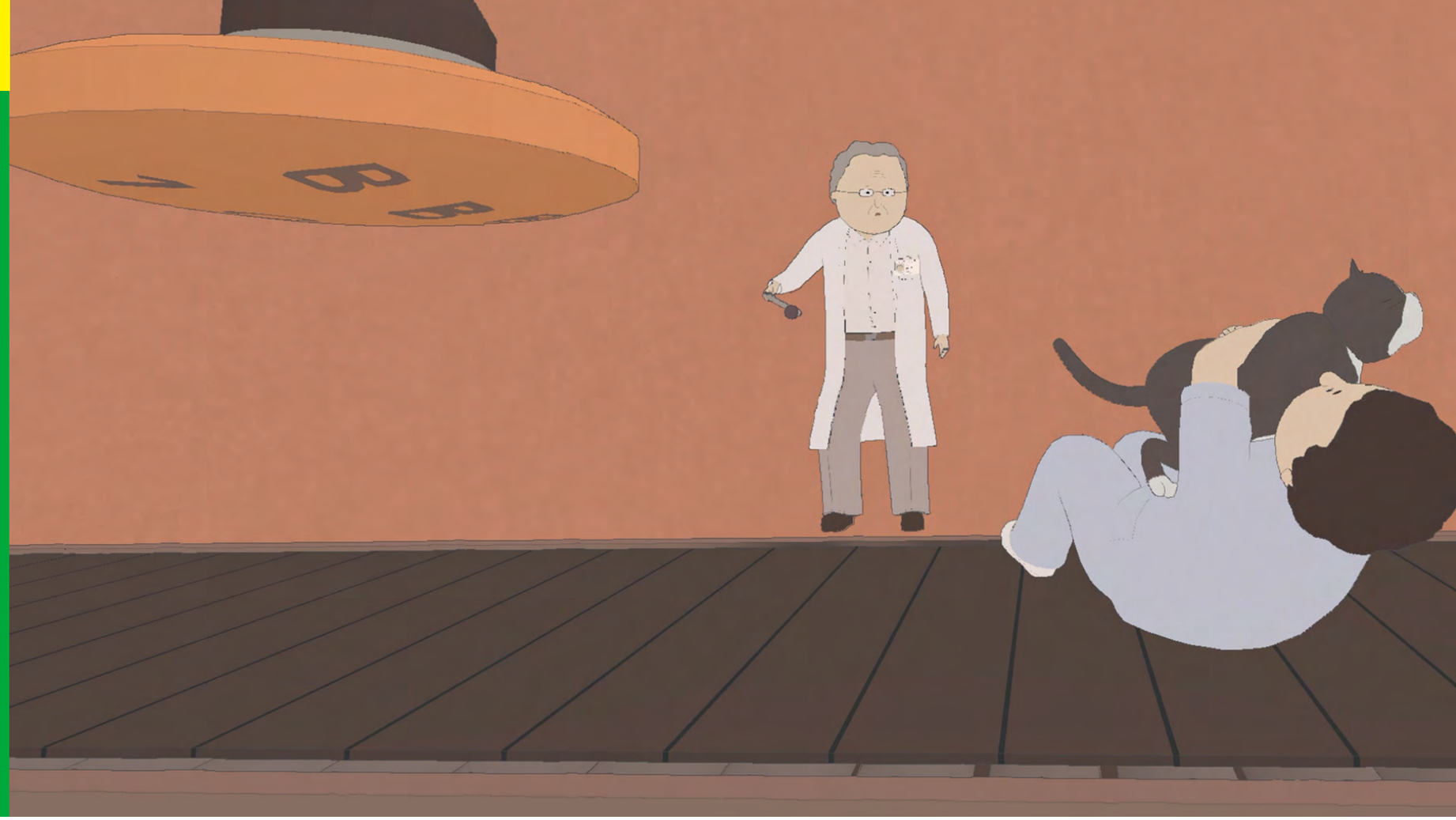
油原和記
YUHARA Kazuki

XR 國際競賽 XR Competition - 互動單片 Interactive Category

PROGRAM C16

看見幻貓又何妨

IF YOU SEE A CAT



日本 Japan | 2025 | 互動 VR Interactive VR | 37min | 日語、英語對白 Japanese, English Dialogue | 中文、日文、英文字幕 Mandarin, Japanese, English Subtitles | 普遍級 G

2026 新影像藝術節 XR 競賽單元
NewImages Festival XR Competition
2025 威尼斯影展 沉浸式內容競賽單元
Venice Film Festival Venice Immersive Competition
2025 斯洛維尼亞 Animateka 國際動畫影展
Animateka Animated Film Festival

#互動 VR Interactive VR #手勢追蹤 Hand Tracking

當世界不再相信你所看見的一切，陪伴是否也會成為一種病症？少年直樹始終與已逝的愛貓相伴，然而在母親眼中，那只是揮之不去的幻覺。住院治療後，藥物讓幻覺逐漸消失，他也得以出院，卻失去了生命中最後的情感依靠。作品以平靜而細膩的敘事，描繪孤獨、創傷與陪伴之間難以言說的依存關係，在精神治療與情感依附之間，重新思索「治癒」的意義——當痛苦被消除的同時，也帶走了支撐生命的情感寄託，這樣的痊癒，究竟是否真的是一種救贖？

The boy's only friend was the hallucination of his beloved cat. Concerned that he was ill, his mother admitted him to a mental hospital. After three months of treatment with medication, the hallucinations disappeared, and the boy was discharged. However, he had lost his emotional anchor and appeared even more lifeless than before. This work portrays the complex relationship between loneliness, trauma, and companionship, reconsidering the meaning of "healing" at the intersection of psychiatric treatment and emotional attachment.

1980 年出生，畢業於大阪教育大學、Image Forum Institute of Moving Image 與東京藝術大學。自 2002 年起，和田淳投入短篇動畫創作，致力於持續探索「舒適的動態」與日本傳統美學中的「間（Ma）」，呈現動作之間所蘊含的張力與節奏。

Born in 1980, Wada graduated from Osaka Kyoiku University, the Image Forum Institute of Moving Image, and Tokyo University of the Arts. He began creating short animations around 2002, continuing to explore "comfortable movements" and the traditional Japanese concept of "Ma," which refers to the tension created between movements.



和田淳
WADA Atsushi

XR 國際競賽 XR Competition - 互動單元 Interactive Category

PROGRAM C17

紐約地下世界

Katabasis

法國 France | 2026 | 互動 VR Interactive VR | 10-45min |
英語對白 English Dialogue | 中文、英文、法文、德文、
阿拉伯文、韓文、日文、西班牙文字幕 Mandarin, English,
French, German, Arabic, Korean, Japanese, Spanish Subtitles |
普遍級 G

2026 坎城影展 沉浸式內容競賽單元 最佳沉浸式作品獎
Festival de Cannes Best Immersive Work

亞洲首映
Asia Premiere

＃互動 VR Interactive VR　＃頭部追蹤 Head Tracking



紐約繁華的城市表象之下，隱藏著另一座鮮少被看見的地下世界。作品借用希臘神話中「Katabasis（冥界之旅）」的意象，引領觀眾深入避難所、地下隧道、水道與隱密通道，探尋那些棲身於城市邊緣的人們——無家者、默默勞動的工作者、遊走深淵的詩人，以及追尋不可見之物的靈魂。導演雨果阿塞克以沉浸式敘事交織紀錄影像與詩意想像，讓真實的生命故事與象徵性的旅程彼此映照，勾勒出一段關於逃離、渴望與存在的探索，重新凝視都市底層那些始終存在、卻鮮少被傾聽的聲音。

Katabasis guides you into the city's hidden veins—spaces inhabited by those rarely seen: unhoused souls, unseen laborers, abyssal poets, and seekers of the invisible. Ugo Arsac amplifies their raw, intimate voices, creating an immersive journey where poetic evocation and documentary truth intertwine - a story of escape, longing, and the urgent necessity to exist. Drawing from the myth of "katabasis" - the descent into the underworld - this project reveals New York's shadowed terrains: beneath its urban frenzy lies a network of shelters, tunnels, waterworks, and hidden corridors.

雨果阿塞克是常駐法國馬賽的視覺與數位藝術家，也是當代沉浸式創作的新銳代表。作品融合神話、人類學與都市探索，涵蓋電影、裝置、XR 與平面創作，曾於國際重要影展與藝術機構展出。2026 年獲坎城影展沉浸式競賽單元大獎，並曾駐村於紐約 Villa Albertine 與臺灣 Villa Formose。駐村高雄期間，創作沉浸式作品《深入海洋之心》。

Ugo Arsac is a visual and digital artist based in Marseille. He won the Grand Prize of the Immersive Competition at the Cannes Film Festival in 2026. At the crossroads of mythology, anthropology, and urban exploration, his work captivates through its formal rigor and poetic depth. He creates films, installations, XR experiences, and graphic works that have been exhibited in major festivals and venues. He recently held residencies at Villa Albertine in New York and Villa Formose in Taiwan.



雨果阿塞克
Ugo ARSAC

PROGRAM C18

拉拉LAND模擬器

Lesbian Simulator

荷蘭、比利時、加拿大 The Netherlands, Belgium, Canada | 2025 | 互動 VR Interactive VR | 45min | 華語、英語、荷蘭語、法語對白 Mandarin, English, Dutch, French Dialogue | 無字幕 No Subtitles | 輔 12 級 PG-12

2026 西南偏南影展 非競賽單元
SXSW XR Experience Spotlight
2026 安錫國際動畫影展 沉浸式作品競賽單元
Annecy International Animation Film Festival
Immersive Works Competition
2025 阿姆斯特丹紀錄片影展 DocLab 沉浸式非虛構競賽
IDFA DocLab Immersive Non-Fiction

亞洲首映
Asia Premiere

#互動 VR Interactive VR #控制器互動 Controller Interaction
#聲音互動 Voice Interactive



如果人生能有一款模擬器，陪伴你探索自己的性傾向，會是什麼狀況？《拉拉 LAND 模擬器》結合互動遊戲與 VR 沉浸體驗，在充滿幽默與奇想的虛擬世界中，引領玩家踏上一段關於自我認同的旅程。從探索性傾向、初戀悸動、出櫃、約會，到面對歧視、偏見與性騷擾，每一道關卡皆取材自酷兒女性的真實生命經驗。作品以輕盈詼諧的敘事包裹深刻的社會議題，在幻想與現實之間交織出一封獻給愛、性／別多元與酷兒社群的情書，也邀請每位觀者重新思考理解、接納與歸屬的意義。

Lesbian Simulator is an interactive VR artwork and game, an ode to love and sexuality. It explores the journey of discovering your sexual orientation, the violence that queer women continue to face, and the sense of belonging within the lesbian and queer community. Guided by the divine voice of a female narrator, you are invited to enter a poetic virtual world where you can explore your sexual orientation, meet fictional like-minded individuals, experience a coming-out, go on dates, and much more.

艾莉絲凡德穆勒是常駐荷蘭的數位藝術家，她透過創新的創作形式映照當代社會，探討氣候變遷、酷兒等議題。作品曾於 Playgrounds 影展、荷蘭電影節、荷蘭 Kaboom 動畫影展及荷蘭設計週等重要藝術與設計活動展出。

Iris van der Meule is a digital artist based in the Netherlands. In her work, she creates innovative ways to hold up a mirror to our society and reflect on themes such as climate change and queerness. Her works have been exhibited at festivals like Playgrounds, The Netherlands Film Festival, Kaboom Film Festival, and the Dutch Design Week.



艾莉絲凡德穆勒
Iris VAN DER MEULE

清醒夢

Lúcido

葡萄牙 Portugal | 2026 | 互動 VR Interactive VR | 20min | 英語、葡萄牙語對白 English, Portuguese Dialogue | 法文字幕 French Subtitles | 普遍級 G

2026 坎城影展 沉浸式內容競賽單元
Festival de Cannes Immersive Competition
2026 安錫國際動畫影展 沉浸式作品競賽單元
Annecy International Animation Film Festival
Immersive Works Competition

亞洲首映
Asia Premiere

#互動 VR Interactive VR #手勢追蹤 Hand Tracking



墜入一場不斷翻轉感官的清醒夢。眼前的世界如立體錯視畫般持續變形、流動與重組；引導者如神燈精靈，帶領你透過儀式學習駕馭夢境，在虛實之間反覆穿梭。奇異生物翩然現身，場景隨著意念不斷翻轉、折疊與生長，彷彿置身於一場由太陽馬戲團啟發的夢幻演出。

本作善用 VR 的立體特性，大量運用錯視、空間轉換與視覺幻象，創造出充滿驚奇的場景變化。在飛翔、創造空間與親密互動之間，你逐漸學會將恐懼轉化為可凝視的象徵。這趟如夢似幻的旅程，不僅探索清醒夢中控制與失控，也重新思索逃避、失去與放手的意義，最終讓人忍不住想在夢境裡，再多停留一會兒。

Gil learns to control his dreams with the help of his boyfriend in this shifting immersive work. Through VR's spatial capabilities, this work creates a constantly transforming dreamscape of optical illusions, shifting environments, and visual wonders. As Gil flies, creates spaces, and forms intimate connections, he learns to transform fear into something he can confront and understand. This dreamlike journey explores the delicate balance between control and surrender in lucid dreaming, while reflecting on the meanings of escape, loss, and letting go.

維爾是一位創作橫跨動畫、繪畫與沉浸式媒體的跨領域藝術家，執導《清醒夢》（2026）、《A Mãe de Sangue》（2019），以及創作中的《A Dança dos Fanchonos》。其作品擅於運用光影與留白，描繪蘊含多重意象的畫面。

Vier is a multidisciplinary artist working across animation, painting and immersive media. Director of *Lúcido* (2026), *A Mãe de Sangue* (A Mind Sang) (2019) and *A Dança dos Fanchonos* (in development), their work plays with light, shadow and negative space to paint scenes that contain simultaneous imagery.



維爾
Vier

XR 國際競賽 XR Competition - 互動單片 Interactive Category

Nox：長夜將盡

Nox

日本 Japan | 2026 | 互動 VR Interactive VR、混合實境 Mixed Reality | 20min | 英語、日語對白 English, Japanese Dialogue | 中文字幕 Mandarin Subtitles | 輔 12 級 PG-12

2026 威尼斯影展 沉浸式內容競賽單元
Venice Film Festival Venice Immersive Competition
2026 鹿特丹國際影展 創投市場
International Film Festival Rotterdam
CineMart Lightroom

亞洲首映
Asia Premiere

＃互動 VR Interactive VR
＃混合實境 Mixed Reality ＃手勢追蹤 Hand Tracking



精神抑鬱的女子困在一間封閉的房間內，網路是她與世界僅存的連結。現實與幻覺彼此滲透，她的雙手變形腫脹，彷彿再也無法觸碰任何事物。她陷入無盡的夢魘的循環中。時間倒流至童年，她化作脆弱的鐵絲小人，在刺耳嘲笑聲中，被迫弱弱相殘。霸凌留下的傷口並未隨歲月癒合，在孤獨、羞愧與自我懷疑之間反覆撕裂。全片以內心獨白緩緩展開，複雜美術風格的融合象徵失序的心境，也像是一封寫給童年自己的懺悔信，映照出現代人在孤獨與傷害中無聲的求救。然而到了作品尾聲，那道來之不易、依然存在的希望就在伸手可觸及的地方。

Nox is an interactive XR work that immerses the viewer in a fractured psychological landscape shaped by trauma, dissociation, intrusive memory, and fragmented identity. Through narrative progression and four hand-tracked interactions, the participant moves through an unstable inner world where perception, bodily sensation, and reality shift. Blending documentary intimacy with dramatic immersion, the work offers a deeply personal experience that leaves a faint sense of hope.

出生於 2007 年，仲田梨緒是一名日本藝術家、電影導演與創意科技創作者。其 XR 作品《Nox：長夜將盡》入選鹿特丹國際影展創投市場；MR 研究計畫《Tactus》於 2024 年榮獲 NICOGRAPH 研討會頒發 Demo Exhibition 獎，並受邀於 CEDEC 展出。

Born in 2007, Nakada Rio is a Japanese artist, filmmaker, and creative technologist. Her XR documentary *Nox* was selected for CineMart Lightroom at the International Film Festival Rotterdam (IFFR), while her MR research project *Tactus* received the NICOGRAPH 2024 Best Demo Award and was later invited for exhibition at CEDEC.

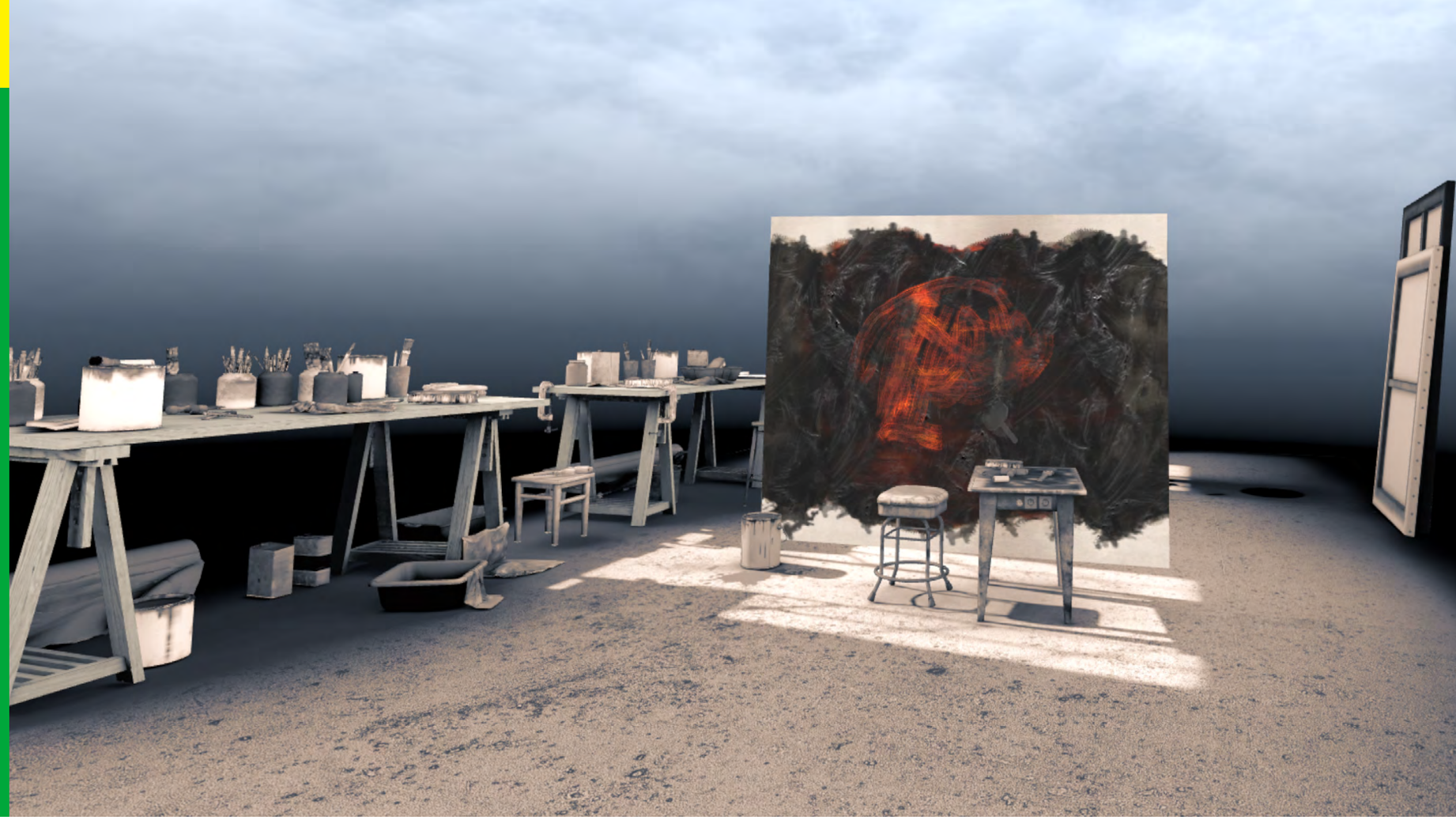


仲田梨緒
NAKADA Rio

XR 國際競賽 XR Competition - 互動單元 Interactive Category

超越黑色：皮耶・蘇拉吉

Outrenoir



法國 France | 2025 | 互動 VR Interactive VR | 12min | 英語、法語對白 English, French Dialogue | 無字幕 No Subtitles | 普遍級 G

2026 威尼斯影展 沉浸式內容競賽單元
Venice Film Festival Venice Immersive Competition

亞洲首映
Asia Premiere

#互動 VR Interactive VR #手勢追蹤 Hand Tracking

為致敬法國藝術大師皮耶・蘇拉吉，本作以沉浸式 VR 體驗，引領觀眾走入藝術家標誌性的「超黑（Outrenoir）」創作宇宙，作品穿梭於史前洞窟、童年記憶與繪畫誕生的起點，在光影流轉與視角變換之間，帶領觀者時而貼近顏料肌理，時而俯瞰恢弘畫面，親歷「超黑」系列誕生的瞬間。旁白取材自藝術家的著作與訪談，由法國演員伊莎貝・雨蓓獻聲，引領觀眾展開一場跨越時間的感知之旅，重新體會光線、觀看與繪畫交融共生的藝術哲學。

In tribute to Pierre Soulages, *Outrenoir* is a VR work that immerses viewers in the painter's universe. Viewers are guided through a continuous movement: between the brilliance of prehistoric caves and the mysteries of painting's origins. Childhood memories of the artist emerge, and the perspective shifts: at times offering the intimacy of blended pigment, at others the sweeping view of a vast composition. A fluid narration, drawn from his writings and interviews and carried by the magnetic voice of Isabelle Huppert, invites viewers on a timeless journey, suspended and free from constraints.

高登是一名法國編劇、導演與舞台劇導演，執導多部獲獎音樂電影，並與法國重要管弦樂團合作。他的近年創作結合了古典音樂與當代表演，作品曾於奧賽美術館、夏特萊劇院及羅浮宮演出。自 2018 年起，高登投入虛擬與擴增實境創作，與 Lucid Realities 等團隊合作開發沉浸式體驗。曾與艾妮斯莫利亞合作執導《梵谷的調色盤》與《舞動舞動馬諦斯》。



高登
Gordon

A French writer, director, and stage director, Gordon has directed multiple award-winning musical films featuring leading French orchestras. His recent works combine classical music with contemporary performance, and have been presented at the Musée d'Orsay, the Théâtre du Châtelet, and the Louvre Museum. Since 2018, he has been creating VR and AR experiences, largely produced by Lucid Realities. Co-directed *Van Gogh's Palette* and *Dance Dance Dance - Matisse* with Agnès MOLOA.

XR 國際競賽 XR Competition - 互動單元 Interactive Category

PROGRAM C23

列

RETSU (The Line)

日本 Japan | 2026 | 互動 VR Interactive VR | 30min | 日語、英語對白 Japanese, English Dialogue | 中文、日文、英文字幕 Mandarin, Japanese, English Subtitles | 保護級 PG

2026 斯洛維尼亞 Animateka 國際動畫影展
Animateka Animated Film Festival

亞洲首映
Asia Premiere

#互動 VR Interactive VR
#走動 Roomscale #控制器互動 Controller Interaction



燈光亮起，你站在一條看不見起點，也望不到終點的隊伍裡。沒有人知道為何排隊，人龍卻永無止境。這部由講談社出品的互動 VR 作品，由日本人氣演員廣末哲萬、杉野遙亮、木村文乃配音，以充滿劇場感的舞台和超現實場景，將人生化作一則荒謬而震撼的寓言，開場即是串起全劇的關鍵伏筆。

一位生物學家試圖喚醒猴子的人性智慧，最終卻開始質疑：人類是否也只是盲目的動物？自幼渴望母親的讚許、努力考取好學校、追求理想伴侶，不斷追逐成就，每一步都像走進另一條無止境的隊伍。「下一步該往哪裡走」成為這部作品的核心。當人與猴子的界線逐漸模糊，最終被困住的，究竟是猴子，還是自以為自由的人類？

Before he knew it, the man found himself standing in a strange line with no beginning or end in sight. He was a biologist researching whether apes possess intelligence while dreaming of one day making a historic discovery.

Ahead of him stood others whom he felt he somehow knew, yet could not quite place. The feeling seemed mutual; none of them knew why they were standing in this endless line. In a society defined by competition and comparison, how are we meant to live? Is it possible to escape this line? This story confronts how we live in a society where comparison with others is unavoidable.

上村奈帆曾經擔任電影燈光工作，而後立志成為一名編劇。在 25 歲時，上村奈帆以劇本《蒼のざらざら》入選日本編劇界的重要獎項「城戶賞」決選，她並以這部原創劇本正式出道。現從事電影與電視劇編導工作。

While working in film lighting, she aspired to become a screenwriter. At 25, her screenplay *Ao no Zarazara* was nominated as a finalist for the Kido Award, a prestigious gateway to success in screenwriting, and she subsequently made her debut with an original screenplay. She currently writes and directs films and television dramas.



上村奈帆
KAMIMURA Naho

XR 國際競賽 XR Competition - 互動單元 Interactive Category

PROGRAM C24

艾娜的書房

Sweet Dreams

臺灣 Taiwan | 2026 | 互動 VR Interactive VR | 40min | 華語對白 Mandarin Dialogue | 中文、英文字幕 Mandarin, English Subtitles | 限制級 R

2025 Innovate UK 沉浸式科技獎 XR 敘事（階段性成果）
Innovate UK Immersive Tech Award XR Storytelling (Prototype)

世界首映
World Premiere

＃互動 VR Interactive VR
＃走動 Roomscale ＃手勢追蹤 Hand Tracking



25 歲的網紅艾娜在房間中醒來，藥物的副作用與斷片的記憶讓她的世界一片模糊。在封閉的房間中，觀眾將化身為艾娜，逐步拼湊線索，揭開一個令人心碎的殘酷真相。當創傷的記憶如潮水般湧入腦海，艾娜必須直面她的過去。而這一次，觀眾將替她做出抉擇——是屈服於無盡的痛苦輪迴，或是勇敢走向未知的未來？

Elena, a 25-year-old influencer, wakes up in her room, her world blurred by medication and fragmented memories. Confined within this enclosed space, audiences embody Elena, piece together clues step by step, and uncover a heartbreaking, cruel truth. As traumatic memories come rushing back like a tidal wave, Elena must confront her past. This time, the audience will choose for her: to succumb to an endless cycle of agony, or to bravely step into an unknown future.

張善婷是來自臺灣的新銳 XR 創作者與劇場設計師。受到劇場創作經驗的啟發，她對於如何運用空間、視覺與新興科技建構敘事充滿興趣，其創作核心深植於女性主義視角，對女性議題的關懷往往成為她藝術實踐的靈感來源。《艾娜的書房》是她的第一部 XR 作品，其原型曾入圍 2025 年 Innovate UK 沉浸式科技獎。

Chang is an emerging XR creator and theatre designer from Taiwan. She explores how space, visual language, and emerging technologies can shape narrative experiences. Her practice is grounded in a feminist perspective, drawing inspiration from women's experiences. *Sweet Dreams* is her first XR project whose prototype was shortlisted for the 2025 Innovate UK Immersive Tech Awards.



張善婷
CHANG Shan-ting

XR 國際競賽 XR Competition - 互動單片 Interactive Category

PROGRAM C25

幻影狂想曲

The Double

法國、臺灣 France, Taiwan | 2026 | 互動 VR Interactive VR | 30min | 英語對白 English Dialogue | 無字幕 No Subtitles | 普遍級 G

世界首映
World Premiere

#互動 VR Interactive VR　#控制器互動 Controller Interaction



《幻影狂想曲》延伸自 2025 轟動威尼斯之真人演出 MR 作品《影子》，改編自安徒生同名童話，描繪一名科學家解放了自己的影子後，影子逐漸獲得獨立意識、權力，最終取代其存在的寓言故事。作品以充滿詩意的篇章，串聯起一場介於現實與夢境之間的沉浸式旅程，引領觀眾穿越奇幻城市、盛宴、葬禮與劇場等流動場景，在移動與凝視之間，觸發不同的敘事與情感體驗。隨著影子與自我的界線逐漸模糊，作品引領觀眾思索身分、權力、欲望與自我認同，在瑰麗而憂傷的幻想世界中，展開一場關於人性的感知之旅。

Inspired by Andersen's tale, *The Double* follows a scientist who releases his shadow, only to see it gain autonomy and power, eventually replacing him. Across the dreamlike tableaux, the experience blends realism and abstraction as viewers journey through a world suspended between dream and reality. As their presence activates choreographies, encounters, and shifting narratives, viewers are drawn into a sensory exploration of identity, power, imagination, wonder, and melancholy.

布蘭卡李是西班牙編舞家、舞者與導演，現為法國美術學院院士。她師承現代舞大師瑪莎葛蘭姆，與她習舞五年，並曾先後擔任西班牙馬德里 Teatros del Canal 藝術總監及法國巴黎拉維萊特主席。她創立的巴黎舞團曾推出《巴黎舞會》、《影子》等沉浸式作品，其本人並曾執導過三部劇情長片。

Blanca Li, choreographer, dancer, and director, is a member of the French Academy of Fine Arts. She led Madrid's Teatros del Canal and presided over La Villette in Paris. Born in Granada, Spain, she has been trained for five years with Martha Graham. Her Paris-based company features immersive works like *Le Bal de Paris* (VR) and *The Shadow* (MR). She directed three feature films.



布蘭卡李
Blanca LI

XR 國際競賽 XR Competition - 互動單片 Interactive Category

煙硝下的雪夜

THE FORGOTTEN WAR



韓國、法國 South Korea, France | 2026 | 多人互動 VR Multi-user Interactive VR | 30min | 華語、法語、英語、韓語對白 Mandarin, French, English, Korean Dialogue | 無字幕 No Subtitles | 保護級 PG

2026 西南偏南影展 特別評審團獎
SXSW Special Jury Prize

亞洲首映
Asia Premiere

#多人互動 VR Multi-user Interactive VR
#走動 Roomscale #手勢追蹤 Hand Tracking

1950 年六月，韓戰爆發，聯合國組成多國部隊支援南韓，法國亦派出由志願軍組成的法國營投入戰場。《煙硝下的雪夜》以砥平里戰役為敘事核心，透過法國、韓國與中國參戰者的親身證言，交織出戰火下不同立場的人生記憶。從壕溝中的並肩作戰、槍火交織的生死瞬間，到戰後難以抹滅的傷痕，這部作品以沉浸式敘事，邀請觀眾重返這場逐漸被世人遺忘的戰爭，一同見證當年法韓士兵之間的同袍情誼，也凝視戰爭留給所有人的共同創傷，在歷史與記憶之間，重新思索和平的可貴。

In 1950, the United Nations sent forces to support South Korea against the invasion by North Korea and China. France contributed an all-volunteer unit, the French Battalion of the United Nations (BF/ONU). Through the testimonies of various participants, and by structuring the narrative around the key moment of the Battle of Jipyeong-ri, Hayoun Kwon chooses to give a human face to the suffering common to all wars, while highlighting the solidarity and friendship that developed between the French troops and Korean soldiers embedded in the Battalion.

權河允是韓國知名藝術家，共同創立全球最早期的虛擬實境工作室之一 Innerspace VR，長年聚焦文化遺產與記憶主題創作。近年推出多件沉浸式裝置作品，包括與臺灣共同製作、入選 2024 年威尼斯影展官方單元的《玉山守護者》。

Renowned Korean artist Hayoun Kwon co-founded Innerspace VR, one of the very first VR studios. She has been developing a work on heritage and memory for several years now. She recently developed several immersive installations such as *The Guardians of Jade Mountain*, co-produced with Taiwan and in official selection at Venice 2024.



權河允
Hayoun KWON

XR 國際競賽 XR Competition - 互動單元 Interactive Category

PROGRAM C27

花嘿盆

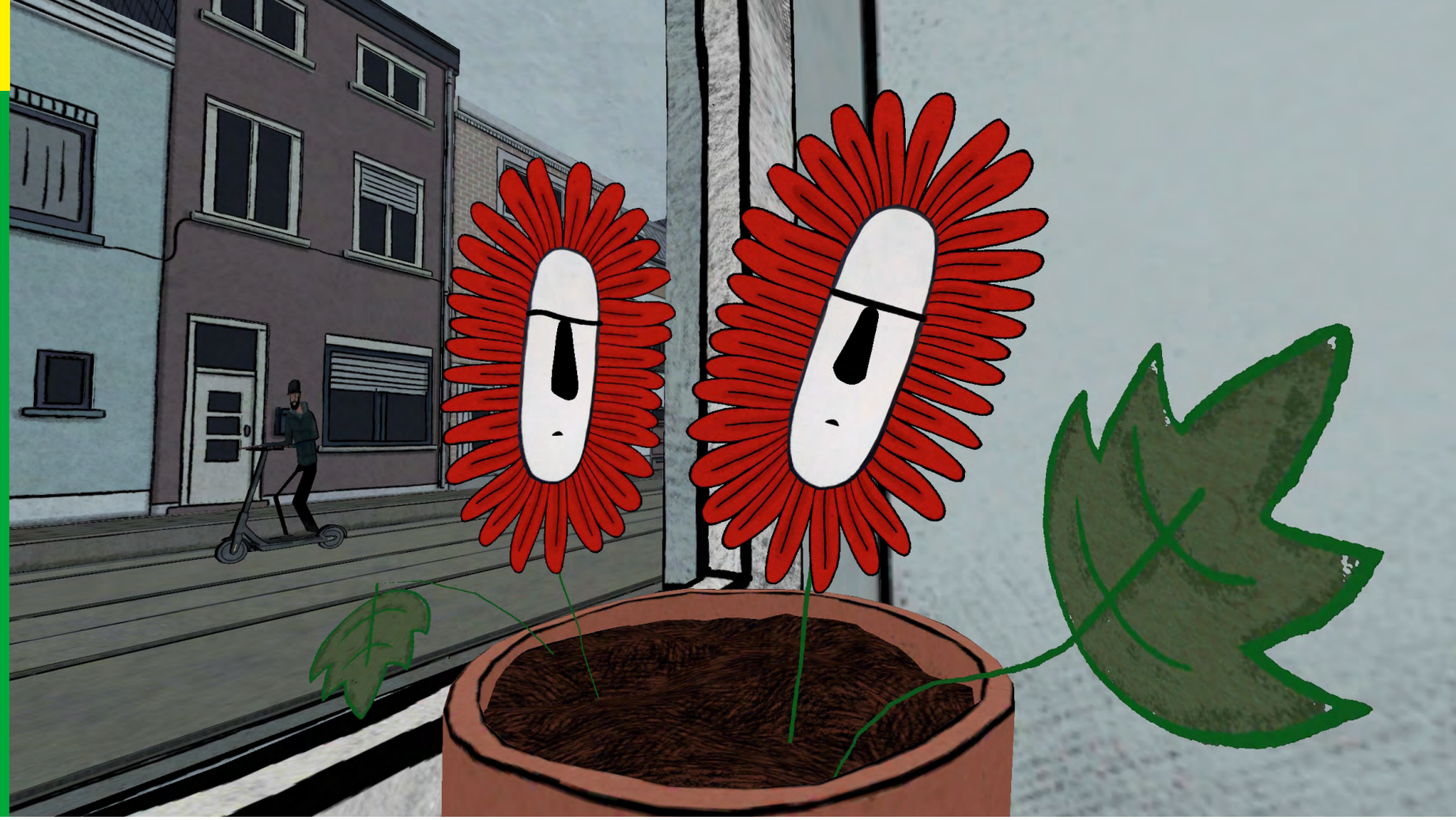
The Great Escape

比利時、盧森堡 Belgium, Luxembourg | 2025 | 互動 VR Interactive VR | 25min | 華語、台語、英語、荷蘭語、法語、盧森堡語對白 Mandarin, Taiwanese, English, Dutch, French, Luxembourgish Dialogue | 無字幕 No Subtitles | 保護級 PG

2026 鹿特丹國際影展
International Film Festival Rotterdam
2026 北京國際電影節
Beijing International Film Festival
2025 威尼斯影展 沉浸式內容競賽單元
Venice Film Festival Venice Immersive Competition

臺灣首映
Taiwan Premiere

互動 VR Interactive VR



如果植物也有內心戲，大概就像這樣！本作以「花視角」出發，你和另兩株天竺葵一起困在窗台上的花盆裡，每日抱怨根部糾纏、陽光太烈、主人太傻，沒事偷拿主人的手機自拍。而渴望自由的他們終於有機會來個「盆栽大逃亡」，但經歷的新世界並不如預期……

這部白爛又幽默的動畫互動 VR，讓你化身盆栽花朵，用花朵的眼睛重新觀看世界，也讓人笑著發現：生活無法變得完美，但有人陪你一起抱怨，好像就沒那麼糟了。

Three moody geraniums take control over their fate and plan their escape from the windowsill they spent their entire boring lives on. As one of the plants, you grumble about tangled roots, complain about the scorching sun, spy on your owner's daily mishaps, and even sneak a selfie with their phone. But freedom proves less exciting than expected—the new windowsill looks much like the old. This humorous and playful interactive VR invites audiences to see the world through the eyes of a potted plant.

約倫范登布魯克是比利時動畫與 VR 藝術家，2020 年畢業於根特 KASK 藝術學院，畢業製作為《The West Flemish Pub Experience》。其後持續探索動畫與 VR 的表現可能，正在創作其首部 VR 歌劇作品《Three Geraniums on a Windowsill》。

Joren Vandenbroucke is a Belgian animation and VR artist. He graduated from the KASK School of Arts Ghent in 2020. Fascinated by the performative potential of VR, he continued exploring the expressive possibilities of animated film and VR, making his VR opera debut with *Three Geraniums on a Windowsill*.



約倫范登布魯克
Joren VANDENBROUCKE

XR 國際競賽 XR Competition - 互動單片 Interactive Category

PROGRAM C28

大水淹沒的世界

The World Came Flooding In

澳洲 Australia | 2026 | 互動 VR Interactive VR | 25min | 英語對白 English Dialogue | 英文字幕 English Subtitles | 普遍級 G

2026 安錫國際動畫影展 沉浸式作品競賽單元
Annecy International Animation Film Festival
2026 新影像藝術節 XR 競賽單元
NewImages Festival XR Competition
2026 紐西蘭邊鋒紀錄片節 沉浸式影響力獎
Doc Edge Festival Best International Project: Immersive Impact

亞洲首映
Asia Premiere

＃互動 VR Interactive VR
＃走動 Roomscale ＃控制器互動 Controller Interaction



走進一座座由記憶重建的房屋，你在不斷上升的水位中穿梭，親臨洪流逼近的壓迫與無力。這部作品以動畫重構被洪水吞沒的生活場景，讓觀眾彷彿置身 2022 年澳洲東部洪災現場。細雨轉瞬化作吞噬一切的洪流，有人受困漆黑屋內，有人眼睜睜看著熟悉的客廳、庭院沒入水中；也有人為了帶著孩子逃生，揮起斧頭劈開天花板，而孩子仍心繫著心愛的企鵝玩偶……

作品收錄多位受災者的真實訪談錄音，伴隨觀眾穿越遭洪水淹沒的處處居所。他們娓娓道來那些拼命搶救回來，或永遠失去的家具與物件……你觸碰的物品不再只是物件，而是洪水過後，仍深深承載著家的記憶。

A house is never the same after a river runs through it. Memories of flooded homes are reimagined using groundbreaking storytelling technologies. Through VR, projections, miniatures, photographs and sound, *The World Came Flooding In* explores the rich inner world that remains when everything is washed away. Hear from three flood-affected individuals—Marina, Antoinette and Tom—as they share their personal stories of living through climate disaster across eastern Australia. Separated by thousands of kilometers but united in their experience, their words create a powerful collective narrative.

伊莎貝爾諾爾斯與凡索爾溫以定格動畫、敘事與科技為共同創作核心，打造技術創新、細節豐富的動畫、XR 與沉浸式裝置作品。他們結合立體微縮模型、攝影、動畫與沉浸式技術，建構獨特、超現實且富含情感張力的藝術體驗。

With a shared passion for stop-motion animation, storytelling and technology, Isobel Knowles and Van Sowerwine create technologically innovative, elaborately detailed animated films, XR and immersive installations. Their work blends three-dimensional miniatures, photography, animation and immersive technologies in unique and emotionally charged, surreal environments.



伊莎貝爾諾爾斯
Isobel KNOWLES



凡索爾溫
Van SOWERWINE

XR 國際競賽 XR Competition - 互動單元 Interactive Category

PROGRAM C20/O2



臺灣 Taiwan | 2026 | 互動 VR Interactive VR | 23min | 無對白 No Dialogue | 中文、英文字幕 Mandarin, English Subtitles | 普遍級 G

世界首映 World Premiere

#互動 VR Interactive VR

#頭部追蹤 Head Tracking

文化部 MINISTRY OF CULTURE

本計畫獲文化部 XR 沉浸式影像創作支持計畫補助

我的時光機

My Time Machine

亞斯伯格症少年阿丹過度投入於時光機的開發而進入了心流狀態，他完全失去了對於時間的感知。歷時 90 年，當他終於完成了時光機，並為這項成就感到欣喜時，他究竟是隨著歲月推移，自然而然地抵達了未來，抑或是成功地穿越了時空呢？

Adam enters a state of flow as he dedicates himself to developing a time machine, completely losing his sense of time. Unaware that 90 years have passed, he finally completes the time machine. Has he simply arrived in the future as time passes, or has he truly succeeded in traveling through time?



李俊逸
LEE Chun-i

李俊逸為創作者、研究者與教育者，現任國立臺灣藝術大學多媒體動畫藝術學系教授兼系主任，並主持遊戲實驗室。曾任美國喬治亞理工學院訪問學者，作品《昨日的艾莉若》榮獲美國 Vision Summit VR/AR 最佳擴增實境體驗獎，並入圍 IndieCade。

Lee is Professor and Chair of the Department of Multimedia and Animation Arts at National Taiwan University of Arts and directs the Experimental Game Lab. A former visiting scholar at Georgia Tech, his work *Eleanor of Ayer* won the Best AR Experience award at Vision Summit VR/AR and was nominated for IndieCade.

PROGRAM C29/O1



臺灣 Taiwan | 2026 | 多人互動混合實境、投影 Multi-user Interactive Mixed Reality, Projection | 18min | 華語、英語對白 Mandarin, English Dialogue | 無字幕 No Subtitles | 普遍級 G

世界首映 World Premiere

#多人互動 Multi-user Interactive

#混合實境 Mixed Reality

#沉浸式投影 Immersive Projection

#走動 Roomscale

#AI 語音辨識驅動 AI-speech-recognition-driven

前往力馬卡伍得

Towards Jimagawod

這是一場結合沉浸式紀錄片與集體 XR 文學儀式的體驗，從文學文本出發，轉譯並重新詮釋臺灣原住民雅美族（達悟族）作家夏曼・藍波安的海洋小說《黑色的翅膀》節選。透過 AI 語音辨識技術驅動、混合實境與投影，將觀眾的朗讀互動與作者的聲音、身影及記憶交織在一起。

An immersive documentary and collective XR literacy ritual experience that reinterprets *Black Wings*, the oceanic novel by Taiwanese Indigenous Yami/Tao writer Syaman Rapongan, through AI-speech-recognition-driven, mixed reality, and projection, audiences' reading interaction are woven into the author's voice, presence, and memories.



賴冠源
LAI Kuan-yuan

XR 內容開發者與獨立製片者，其創作關注環境、文化、記憶與身分認同——根植於在地經驗，同時引發全球共鳴。創作形式橫跨紀錄片、動畫、劇情片與 XR，嘗試運用不同媒體的特性，喚起想像力與情感連結。作品曾於多個國際影展展出。

Lai is an XR creator and filmmaker whose practice explores environment, culture, memory, and identity. Rooted locally yet globally resonant, his work spans documentary, animation, fiction, and immersive media, experimenting with diverse forms to activate imagination and foster emotional connection.

XR 大觀
XR SPOTLIGHT

從地球到月球，從身體到意識，從西班牙共和國到巴黎萬國博覽會。今年【XR 大觀】單元若以作品關鍵字來概述，猶如一場從單人到多人的時空遊戲。涵蓋太空研究中的重力與探索；即時互動的舞蹈與共感；藝術史的重建，以及戰火下的空間與心境。不同的美學與觀點，透過各家語境與創作手法，展現出各自的精彩。

The keywords of this year's XR SPOTLIGHT read like the coordinates of a multidimensional journey, traversing space, time, and modes of encounter - from the solitary to the collective. Gravity and exploration propel us into outer space; dance and live interaction awaken new forms of empathy; and reimagined art histories revisit the spaces and inner landscapes shaped by war. Distinct in aesthetics and perspective, each work speaks through its own creative language, opening a unique way of seeing, sensing, and experiencing the world.

阿提米絲：登月任務

Mission to the Moon



©2026 PTS, ZED

法國、臺灣 France, Taiwan | 2026 | 多人互動 VR Multi-user Interactive VR | 29min | 英語、法語對白 English, French Dialogue | 英文、法文字幕 English, French Subtitles | 普遍級 G

亞洲首映
Asia Premiere

#多人互動 VR Multi-user Interactive VR　#走動 Roomscale

2030 年，NASA 啟動嶄新的阿提米絲計畫，再次登月展開深度探索，人類對星際異境的好奇從未止歇。隨著太空人搭檔露西和奧斯卡的步伐，我們將經歷一系列歷史性時刻：從火箭升空、穿著防護衣、登月車探險，直到月球映照出「藍色星球」的瞬間。在歷險過程我們將尋覓水源、一窺水母與魟魚在珊瑚間洄游的奇幻景觀；駐足回望的時刻，重新定義內心閃亮的藍色星球——地球，彷彿我們的心如星體般彼此相連，在廣闊深邃的星圖中更加靠近。本作由 ZED、臺灣公共電視（PTS）、法國電視台與 Small Creative 共同出品。

In 2030, following humanity's return to the Moon through the latest Artemis program, astronaut Lucy Bauer invites viewers to experience this historic mission alongside her. From liftoff and spacesuit testing to lunar exploration and the search for water, Lucy shares the key moments of her expedition. Through the intertwined stories of Lucy and fellow Artemis crew member Oscar, viewers encounter the awe, challenges, and discoveries of space exploration, becoming part of an extraordinary human and scientific journey.



莉亞杜克雷
Léa DUCRÉ

藝術家、編劇、導演，專注於混合媒體創作，探索虛實之間持續變動的界線。其創作橫跨紀錄片、電玩遊戲與虛擬實境，創造出挑戰傳統敘事形式的創新敘事。作品《伊莉莎：實習雲端情人》，是一段與具備人工智慧的虛擬生命相遇的沉浸式體驗，展出於多個重要國際影展。她持續探討人類與科技之間的關係，並描繪未來想像的多元景觀。

Léa Ducré is an artist and director of hybrid media works exploring the boundaries between reality and virtuality. From documentary and video games to VR works, she creates innovative narratives that challenge traditional storytelling. Her work, *Eliza*, has been showcased at leading festivals. Through her creations, Ducré examines our relationship with technology while exploring an imagined future.

一起跳舞吧

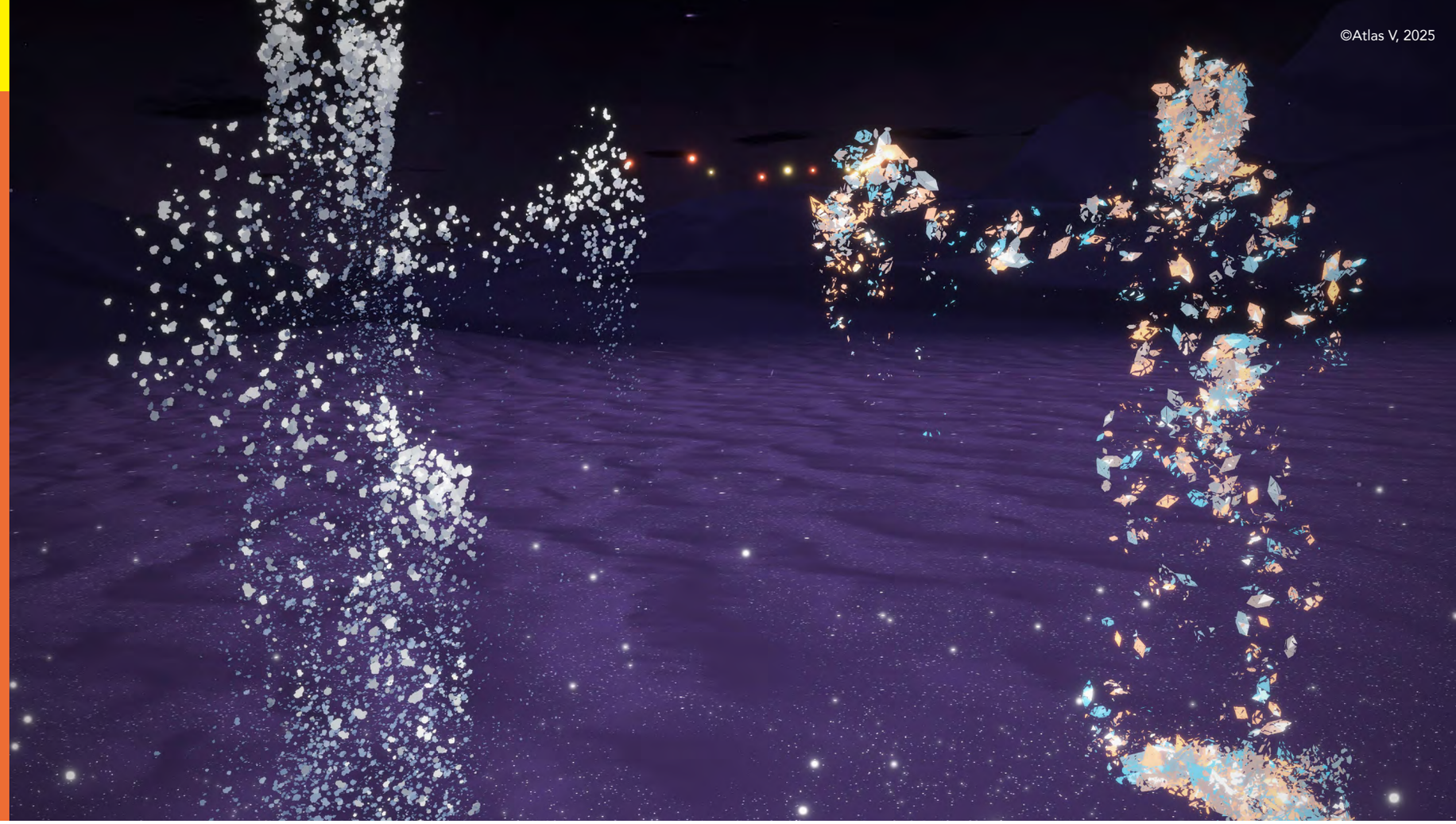
Collective Body

法國、美國、希臘 France, United States, Greece | 2025 | 多人互動 VR Multi-user Interactive VR | 20min | 英語、法語對白 English, French Dialogue | 英文、法文字幕 English, French Subtitles | 普遍級 G

2026 新影像藝術節 觀摩單元
NewImages Festival Panorama Section
2025 威尼斯影展 沉浸式內容競賽單元
Venice Film Festival Venice Immersive Competition
2025 砂之盒沉浸展
Sandbox Immersive Festival

臺灣首映
Taiwan Premiere

#多人互動 VR Multi-user Interactive VR
#走動 Roomscale #手勢追蹤 Hand Tracking



©Atlas V, 2025

《一起跳舞吧》提出了一個核心提問：身體如何承載時間累積的歷史？而這些歷史又是如何被感知、被分享，並在人與人之間流動？

作品邀請參與者透過身體與動態，重新與自己及彼此建立連結。以美國新墨西哥州的一場風暴為背景，引導參與者重新探索最初與世界互動的方式，探索生命中形塑自我的重要歷程；肢體化為語彙，動作成為字句，逐步展開一場對自身身體經驗的集體探索。體驗中的幾個關鍵時刻—從獨自存在、探索未知、初次相遇，到歡悅地起舞—透過豐饒且多樣的舞動，書寫個人與集體的生命篇章。

Collective Body is an interactive VR experience that invites us to meet ourselves and others through movement. Set amid a New Mexican storm, viewers are guided to rediscover their first ways of engaging with the world, symbolizing formative life events that culminate in a shared exploration of our embodied selves. These moments - beginning alone, discovering the unfamiliar, first encounters, and joyfully moving together - represent how our personal and collective stories are written through movement.

莎拉希薇布拉特－布澤是一名舞者、編舞家、導演及沉浸式媒體藝術家，她所創作的作品結合了身體動作、虛擬實境、擴增實境與新興科技。她是 Body of Ways 的創辦人。作品曾於林肯中心、巴黎夏特萊劇院及奧賽美術館等重要文化機構發表。現居巴黎，持續探索身體經驗如何形塑沉浸式藝術與科技的未來。

Sarah Silverblatt-Buser is a dancer, choreographer, director, and immersive media artist whose work combines movement with VR, AR, and emerging technologies. Her projects have been showcased by institutions such as Lincoln Center, Théâtre du Châtelet, and the Musée d'Orsay. Based in Paris, she explores how embodied experience can shape the future of immersive art and technology.



莎拉希薇布拉特－布澤
Sarah SILVERBLATT-BUSER

畢卡索：格爾尼卡的蛻變

The Metamorphoses of Guernica


©Lucid Realities, Musée national Picasso-Paris, VIVE Arts

法國、臺灣 France, Taiwan | 2026 | 互動 VR Interactive VR | 15min | 華語、英語、法語、西班牙語對白 Mandarin, English, French, Spanish Dialogue | 無字幕 No Subtitles | 普遍級 G

亞洲首映
Asia Premiere

＃互動 VR Interactive VR

本作品將帶領觀眾走入畢卡索名畫《格爾尼卡》的顛沛流轉，展開一場穿越藝術、政治與記憶的時空旅程。觀眾將造訪多個關鍵場景：1937 年巴黎世界博覽會的西班牙共和國館、巴斯克小鎮格爾尼卡遺址、巴黎大奧古斯丁街的創作現場，以及畫作巡迴世界、最終典藏於馬德里索菲亞王后國家藝術中心博物館的歷程。作品由兩位歷史見證者：西班牙共和國代表團成員胡安拉雷亞，以及超現實主義藝術家朵拉瑪爾，以第一人稱敘事交替訴說。朵拉瑪爾更將透過一系列珍貴攝影，完整紀錄這件「太過真實」而「超越寫實」的巨作如何誕生。本作由 Lucid Realities、巴黎畢卡索美術館與 VIVE Arts 共同製作。

The Metamorphoses of Guernica provides a unique immersion into the heart of one of the major masterpieces of the 20th century. This experience traces the history of Pablo Picasso's monumental painting, from its commission for the 1937 International Exposition in Paris to its emergence as an iconic symbol of peace. The story unfolds through the alternating first-person narratives of Spanish Republican delegate Juan Larrea and Surrealist artist Dora Maar. Through Maar's extraordinary photographs, audiences witness the creation of a masterpiece that is both profoundly real and beyond realism. This work was co-produced by Lucid Realities, the Musée national Picasso-Paris, and VIVE Arts.

作家、導演，曾參與奧賽美術館、法國公共影音平台 france.tv 及 Canal+ 等藝術文化教育節目製作。尼古拉・泰普致力於文化場域的數位敘事，合作機構包含法國海軍府、法語國際城、阿萊西亞博物園與波爾多葡萄酒城。此外，他亦執導與奧賽美術館共製的 VR 作品《莫內—睡蓮的誘惑》，該作品曾於 2019 年高雄電影節展映。

Nicolas Thépot's works include the series Orsay en Mouvements, the mini-series *Oubliez-moi* for france.tv, and *L'Œil de links* for Canal+. He has also directed cultural mediation projects for institutions such as the Hôtel de la Marine, the Cité internationale de la langue française, and the Cité du Vin. He recently directed the VR experience *Claude Monet - L'obsession des nymphéas*, co-produced with the Musée d'Orsay.



尼古拉泰普
Nicolas THÉPOT

特別企劃
XR SPECIAL PROJECT

【特別企劃】兩大子題，分別與來自亞洲和歐洲的產業夥伴協力合作。首先是亞洲 XR 影展聯盟與三麗鷗虛擬音樂祭攜手，帶來四部精選新作：Hello Kitty、美樂蒂和酷洛米與少年一同尋覓失落的記憶；跟著雙星仙子遨遊星際、體驗現場奇幻演出；潛入帶有工業風、視覺華麗的電音派對；以及展開一段透過音樂療癒與和解的內在旅程。

高雄市電影館和法國在台協會則持續合作，推動「福爾摩沙藝術駐村－ XR 原型駐地創作計畫」，兩案主題與型態殊異：一則推出多人狂歡 MR 派對，交織了現場與即興互動；一則取徑親人離世後的記憶劇場，穿越悲傷的陰影和濃霧。

This year's XR Special Project features two collaborations with partners from Asia and Europe. In partnership with the XR Festival Asia and Sanrio Virtual Festival, four VRChat works invite audiences to recover forgotten memories with Hello Kitty, My Melody, and Kuromi; journey through the stars with Little Twin Stars; dive into a dazzling electronic music party; and embark on a healing inner voyage through music.

Continuing their collaboration, the Kaohsiung Film Archive and the French Office in Taipei present Villa Formose Immersive – XR Prototyping Residency. One project transforms mixed reality into a collective celebration, while the other explores memory and grief through an intimate immersive experience.



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亞洲 XR 影展聯盟 × 三麗鷗虛擬音樂祭精選

XR Festival Asia × Sanrio Virtual Festival Projects

亞洲 XR 影展聯盟，包括東京 Beyond the Frame 影展、富川國際奇幻影展、高雄電影節和杭州砂之盒沉浸展，透過合作徵案和節目展演，扶植亞洲 XR 創作者。今年精選三麗鷗虛擬音樂祭四部來自臺灣、日本和美國創作者的 VRChat 作品，帶大家踏上一段又一段滿布繽紛與奇幻、熱血與溫暖的時空旅程。

XR Festival Asia—bringing together Beyond the Frame Festival, Bucheon International Fantastic Film Festival, Kaohsiung Film Festival, and Sandbox Immersive Festival—supports emerging XR creators through co-production initiatives and cross-festival presentations. This year, four VRChat works by creators from Taiwan, Japan, and the United States, presented at the 2026 Sanrio Virtual Festival, invite audiences on vibrant journeys filled with fantasy, adventure, and heartfelt warmth.

臺灣 Taiwan | 2026 | 互動 VR
Interactive VR | 20min | 英語對白
English Dialogue | 中文、日文、
英文字幕 Mandarin, Japanese,
English Subtitles | 普遍級 G

2026 三麗鷗虛擬音樂祭
Sanrio Virtual Festival

#互動 VR Interactive VR
VR 虛擬世界平台 Virtual World Platform
#控制器互動 Controller Interaction



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翠夢之願

Wish Upon a Lustrous Dream

加快腳步，與 Hello Kitty、美樂蒂和酷洛米一同踏上精彩的宇宙時空之旅！旅途中意外墜落的太空船，與神秘少年「J」的相遇，將為這趟旅程掀起怎樣的波瀾？為了修復受損的太空船，在尋找失落零件的過程中，等待他們的，將會是什麼樣的故事與冒險？充滿挑戰的冒險關卡、精緻的空間視覺，邀你一同加入這趟星際大冒險！

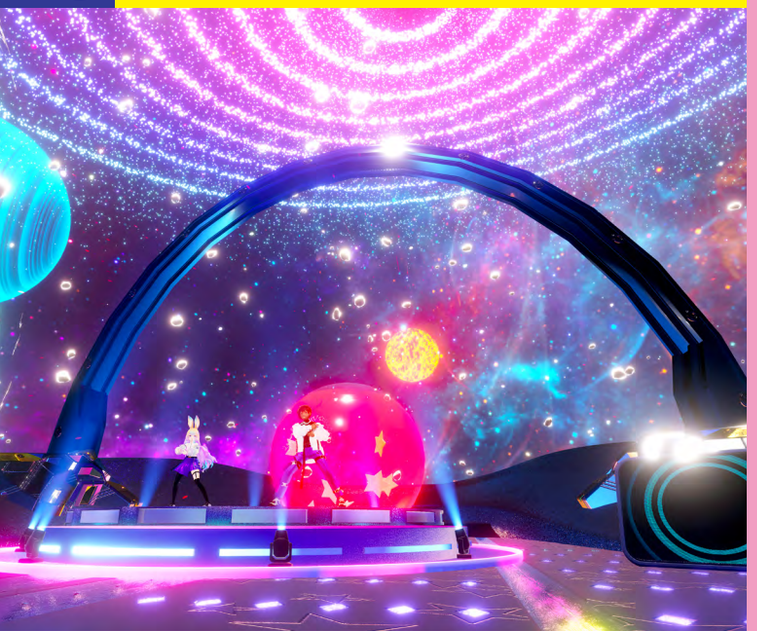
An unexpected journey through space and time leads Hello Kitty and her friends to encounter a mysterious boy named "J." To repair their damaged spaceship, the group embarks on a quest with J to find the missing parts. What kind of story and adventure await them on this journey?

Yan-K Media Works 成立於 2017 年，是一家位於臺灣的創意工作室。多年來，工作室深耕於多元領域的內容創作與技術研發，涵蓋影像製作、遊戲開發、藝術創作以及 AR／VR 等領域。以技術導向的製作流程為核心，持續探索數位媒體中的各種創新表現形式，致力於拓展創意與科技融合的更多可能性。

Yan-K Media Works is a Taiwan-based creative studio founded in 2017. Working across video production, game development, art, and AR/VR, the studio specializes in technology-driven production and explores new forms of expression in digital media.



Yan-K Media Works



日本 Japan | 2025 | 互動 VR
Interactive VR | 15min | 日語對白
Japanese Dialogue | 無字幕
No Subtitles | 普遍級 G

2026 三麗鷗虛擬音樂祭
Sanrio Virtual Festival

＃互動 VR Interactive VR
＃ VR 虛擬世界平台 Virtual World Platform
＃控制器互動 Controller Interaction

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AMOKA Kirakira 銀河演唱會！！

AMOKA KIRAKIRA GALAXY LIVE!!

歡迎搭乘由 AMOKA 打造的沉浸式舞台太空船，展開一場宇宙漫遊的奇幻音樂之旅！以音樂作為動能，引領宇宙飛船駛向浩瀚星空。在銀河系遙遠的彼端，究竟隱藏著什麼樣的驚喜？體驗最近距離的第一排沉浸式觀賞體驗，也別忘了挑選一支喜愛的手燈，隨著音樂揮舞。快來一同走入這場融合宇宙幻境與絕美音樂的雙重視覺饗宴吧！

AMOKA KIRAKIRA GALAXY LIVE!! is a space-travel-themed virtual live performance by AMOKA, presented as part of the 2026 Sanrio Virtual Festival. Powered by the energy of music, a spaceship carrying the audience sets off into the cosmos. What awaits AMOKA and the audience at the far end of the galaxy?

由 Aipo 與 MOISAN 組成的雙人演唱組合，主要活躍於 VRChat 平台，致力於創作音樂錄影帶，並策劃及演出多場 VR 線上音樂會，透過虛擬實境分享現場演出的魅力與感動。曾五度參與三麗鷗虛擬音樂祭演出，亦受邀於 Virtual EXPO 2025 官方活動獻唱。

A vocal duo consisting of Aipo and MOISAN, primarily based in VRChat. They create music videos and organize and perform VR concerts to share the joy of live VR music. They have performed five times at the Sanrio Virtual Festival and sang at an official Virtual EXPO 2025 event.



Aipo and MOISAN



臺灣 Taiwan | 2026 | 互動 VR
Interactive VR | 10min | 無對白
No Dialogue | 無字幕 No Subtitles |
普遍級 G

2026 三麗鷗虛擬音樂祭
Sanrio Virtual Festival

＃互動 VR Interactive VR
＃ VR 虛擬世界平台 Virtual World Platform
＃控制器互動 Controller Interaction

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迭代

ITERATE

鼓起勇氣踏出一步，以最酷炫的方式進入這場電子音樂饗宴，在空曠的工業建築中，雪白數位粒子隨音樂節奏起伏漂移，在裸露的管線、鋼構與節拍中交織出特殊的感官空間。由導演 ROKUMORI、音樂作曲家 3R2，以及技術藝術家 Yan-K 共同打造，此外更邀請到動態圖形藝術家 kkmfd 作為特別客座 VJ 參與其中。

Immerse yourself in this electronic music experience in the coolest way. Within an industrial space, digital particles flow with the rhythm, merging with the space and sound to create a unique experience. Created by director ROKUMORI, composer 3R2, and technical artist Yan-K, the performance also features motion graphics artist kkmfd as a guest VJ.

TOKYO WAIYOZ 是一個以東京為據點的臺灣創作者團體。本次參與製作的成員包含 XR 導演兼視覺設計師 ROKUMORI、作曲家 3R2，以及專精於動態設計與技術美術的 Yan-K。此外，特別邀請了動態藝術家 kkmfd 擔任 VJ。

TOKYO WAIYOZ is a Taiwanese creator collective based in Tokyo. This performance is directed by ROKUMORI, a VRChat creator and artist who has been designing worlds in VRChat since 2020.



TOKYO WAIYOZ feat. kkmfd



臺灣 Taiwan | 2025 | 互動 VR
Interactive VR | 15min | 英語對白 English Dialogue | 中文字幕 Mandarin Subtitles | 普遍級 G

2026 三麗鷗虛擬音樂祭
Sanrio Virtual Festival
2026 威尼斯影展 沉浸式世界單元
Venice Film Festival
Venice Immersive Worlds

＃互動 VR Interactive VR

＃控制器互動 Controller Interaction

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最美好的領悟

A Wonderful Thing to Realize

你曾對鏡中的自己產生過疑惑嗎？或許鏡中的那個人是個截然不同的存在？透過超現實且迷幻的虛擬場景、豐富律動感的電子旋律以及觸人心弦的歌詞，跟隨著作品一起進入這段極具個人色彩的音樂療癒過程。情感豐沛的歌聲與放大的視覺效果，彷彿映照出那個曾在內心深處吶喊的自己。透過互動，你也能在作品中留下屬於自己的色彩。

Created for Sanrio Virtual Festival 2026, this immersive music-video experience features two original tracks by musician and VRChat world-builder Screaming Color (Christopher Lane DAVIS). Oscillating between pulsing electronic dance music, surreal and psychedelic environments, and soft, introspective narrative moments, his journey reveals an autobiographical scene from the day the artist learned something that changed his life forever.

克里斯多福戴維斯（藝名：Screaming Color）現居臺灣，是一位 VRChat 世界建構者、作曲家與沉浸式劇場藝術家。身為 Ferryman Collective 的創始成員之一，他共同創作了多部沉浸式虛擬實境劇場作品，包括《謎幻泡泡糖》、《分裂世界：我的秘密基地》及《駭客搞五人》。

Christopher Lane Davis, also known as Screaming Color, is a VRChat world-builder, composer, and immersive theater artist based in Taiwan. A founding member of Ferryman Collective, he has co-created immersive VR theater works including *Gumball Dreams*, *Welcome to Respite*, and *Uncanny Alley: A New Day*.



克里斯多福戴維斯
Christopher Lane DAVIS aka Screaming Color



福爾摩沙藝術駐村—XR 原型駐地創作計畫

Villa Formose Immersive – XR Prototyping Residency

高雄市電影館和法國在台協會、巴黎 104 藝術中心和駐法國台灣文化中心共同合作徵件，帶來 2026 福爾摩沙藝術駐村—XR 原型駐地創作計畫，兩案主題與型態殊異：一則推出多人狂歡 MR 派對，交織了現場與即興互動；一則取徑親人離世後的記憶劇場，穿越悲傷的陰影和濃霧。兩組主創團隊皆於九月起來到高雄，進行 XR 原型創作、產業交流和開放工作室活動。

Jointly presented by the Kaohsiung Film Archive, the French Office in Taipei, CENTQUATRE-PARIS, and the Taiwan Cultural Center in Paris, Villa Formose Immersive – XR Prototyping Residency showcases two distinctive projects. One transforms mixed reality into a lively shared celebration through live and improvisational interaction; the other unfolds as an intimate theatre of memory, navigating grief in the wake of loss. Both creative teams will be in Kaohsiung this September and October for the residency, industry exchange, and open studio presentations.

PROGRAM V1



法國、英國 France, United Kingdom | 2026 | 互動 VR Interactive VR | 20min | 英語對白 English Dialogue | 英文字幕 English Subtitles

Prototype
階段性成果

互動 VR Interactive VR
VR360
6DoF

秘儀

Mystis

你在霧氣瀰漫的海岸邊醒來，遇見了名叫 Echo 的孩子——他的腹部有個空洞。你們一同進入冥界，行經一片片蘊含不同悲傷的場域：一場狂歡派對、一座凝結悲傷的巨大雕像，以及一隻將萬物化做灰燼的皮影怪獸。在餘燼之中，母親現身了。你們一同航向生命之樹，但她終究無法歸來。這趟旅程，自始至終都不是為了將她帶回來。當腹部的空洞被光填滿，你的內在小孩 Echo 也將隨之消散。

You awaken on a foggy shore and meet Echo, a strange child with a hole in their stomach. Together, you descend into the Underworld, traveling through realms that hold different facets of grief: a rave, frozen statues of grief, a shadow-theatre monster where everything turns to ashes. From the ashes, Mother appears. You sail to the Tree of Life, but she cannot return. The journey was never about bringing her back.

法國沉浸式藝術家與導演，其創作聚焦於悲傷、創傷與身體感，卻不失輕盈與玩性。首部 VR 作品《The Descent》獲 2023 年 Innovate UK 沉浸式科技獎。《秘儀》是她至今最具企圖心的作品。

Tatiana Collet-Apraxine is a French immersive artist and director. Her work focuses on grief, trauma, and embodiment, but is not devoid of levity and playfulness. Her first VR work, *The Descent*, won the Innovate UK Immersive Tech Award in 2023.



塔蒂雅娜柯萊阿普拉辛
Tatiana COLLET-APRAXINE

PROGRAM V2



法國 France | 2026 | 混合實境 Mixed Reality | 20-45min | 法語對白 French Dialogue | 中文、英文字幕 Mandarin, English Subtitles

Prototype
階段性成果

混合實境 Mixed Reality
現場演出 Live Performance
集體體驗 Collective Experience
自由漫遊 Free-roam

派對

THE PARTY

《派對》是一場集體參與、自由漫遊的 MR 體驗，將真實空間轉化為慶典場域。慶典因觀眾的存在而生，並隨著參與者的肢體動作、相遇與衝動而成形。透過故事、互動、現場表演者與擴增實境，觀眾得以看見彼此，也讓自己被他人看見。這場派對的核心在於共享當下。作為一部巡迴作品，《派對》每到一地，都會融入當地獨有的聲響與聚會方式。觀眾不僅受邀出席這場派對，更在參與的過程中共同創造它。

THE PARTY is a collective walk-through MR experience that transforms real space into a celebration. Shaped by the audience, it unfolds through stories, live performances, and augmented scenes, fostering awareness of one another. As a touring immersive exhibition, *THE PARTY* incorporates each location's unique sounds and ways of gathering.

史蒂芬妮・斯菲拉斯、班諾瓦・阮達與馬帝亞斯・德賽共同創作沉浸式 XR 作品，遊走於電影與劇場之間，將觀眾置於互動與感官敘事的核心。

Stéphanie Sphyras, Benoit Nguyen Tat and Mathias Deshayes create immersive XR works at the intersection of cinema and theater, placing the viewer at the heart of interactive and sensory narratives.



S. 斯菲拉斯、B. 阮達、M. 德賽
S. SPHYRAS, B. NGUYEN TAT and M. DESHAYES

專文
ESSAY

未完成的抓馬 XR，體驗人間的未完成

撰文者：黃毅恒 | VR 影像工作者

XR 作為一種媒介，真正邁向大眾也不過短短的十年。高雄電影節的「XR DREAMLAND」匯集了全球影展之最，提供高規格的技術團隊支持，並始終保持多元的選片機制與友善的交流活動，一直是國內外創作者極為重視且期待參與的盛會。在邁向十年的路途上，筆者試著從幾種 XR 作品的類型演化，分享今年所體驗到的人間百態。

一、3DoF Cinematic VR：純影像血脈的職人堅守

Cinematic VR（360 Video）是一種承襲自電影敘事的類型。它繼承了多元數位影像的生產技術，透過實拍、動畫與合成，在單一視點中創造出 3DoF 的觀看自由度。

極限運動紀錄片《極限飛行》追隨世界頂尖的飛行傘與飛鼠裝滑翔員深入無人之境，展現了實拍紀錄片中最接近人眼立體視覺的影像魅力；《反未來迷幻音樂祭》、《亞馬遜聖洞的秘密》與《矽利克》則結合實拍與 CG 影像，混搭出各自的奇觀世界；《蜂嘲男孩》團隊延續前作的動畫技術，將創作力的釋放作為情感宣洩的途徑，探討真實世界的運作本質；而《靈魂出竅後》、《亡靈電陰派對》與《媽媽走了，或許是昨天》則透過風格迥異的動畫語言，共同叩問死亡命題。

這十年來，面對相同的技術與題材，依然有一群工作者持續延展著純影像的脈絡，展現職人般的創造力。回想 2017 年第一次參與雄影 XR DREAMLAND 講座時，面對一群從未接觸過 VR 的觀眾，分享 PC VR 播放器（Vive Cinema）背後的開發歷程；當時開發者的初衷，只是想提供一個友善的工具，支持這群試圖打破框景的影像工作者。那是一個頭顯必須拖著長長纜線連接電腦的年代。而今，在 VR 體感劇院裡，設備已進化為無線一體機，觀眾得以自由旋轉 360 度——過去那種被線材纏繞的體驗，反倒成為一種帶有特殊情懷的時代記憶。

二、6DoF Standalone：身體性與生命權力的自由解鎖

在 XR 發展的這十年裡，內容始終與硬體及軟體系統的演進緊密相連。隨著即時運算引擎與頭顯算力的迭代，逐年解放限制，6DoF Standalone 的作品展現出更多互動探索的可能性。

今年亞洲國家的創作尤其令人印象深刻：由年僅 19 歲的創作者打造的《Nox：長夜將盡》，展現了 Gen Alpha 世代的實驗性與創造力，無論是畫面呈現，或世界觀的構築，都令人眼睛為之一亮；密室逃脫形式的《艾娜的書房》，則中規中矩地讓觀眾順著提示解開遊戲化的人生課題



《世紀首登：聖母峰 1953》劇照

（可惜部分未經考證的美術道具與事件安排，讓人不時感到出戲）。這兩部臺日作品，各自提出了對生命與身體權力的深刻探索。富含哲學意涵的《列》以極其單純的「排隊」概念貫穿全程：不明原因的排隊、因往前挪動一個位子而引發的口角，在戲劇調度上運用了象徵主義劇場的張力。《看見幻貓又何妨》則探討讓觀眾從貓的視角觀看人間世界關於精神疾病的內外在的挑戰。韓法合製的《煙硝下的雪夜》，以風格化動畫（Boiling Effect）結合身體動作，觸發戰爭角落中各個角色的片段記憶，純粹且明確地讓觀眾透過「身體參與」承載嚴肅的歷史題材。

相對來說，歐美創作者的作品風格與主題，則與前者截然不同；《蒙娜麗莎失竊案》透過互動參與，拼貼與組裝出一個懸疑的犯罪事件；《拉拉 LAND 模擬器》則以充滿童趣的遊戲風格，探討性傾向與酷兒議題；《一起跳舞吧》探討舞蹈與身體性延續性；《畢卡索：格爾尼卡的蛻變》則以專題式紀錄片，切入畢卡索的格爾尼卡畫作；《超越黑色：皮耶・蘇拉吉》選擇了相對私密的手法展現一個藝術作品的誕生；《紐約地下世界》則以粒子風格呈現一個無意識空間中紐約都會與地下鐵空間的記憶呢喃；《快樂鳥拾光》、《漫長的告別》、《清醒夢》和《花嘿盆》透過不同的視覺風格與互動參與，展現溫暖療癒與黑色奇幻的動畫類型；高雄原創所支持的《我的時光機》，臺灣團隊則意外地選擇以歐美動畫風格美學，講述一個現代科技的預言故事。曾獲威尼斯大獎的布蘭卡李大製作《影子》，也在臺灣團隊的共同參與下，發展出單人版本《幻影狂想曲》，將舞蹈身體安置於超現實的街道與建築之中。《大水淹沒的世界》則透過手繪、手作物件與粗獷的掃描建模，搭配訪談聲音，構築出一個淹水的記憶資料庫，對擁有相似生命經驗的臺灣觀眾而言，傳遞了一種修復傷痛的價值。過去這類過度開放的自由世界，觀眾往往只能透過控制器不斷進行非直覺的「Teleport（瞬間移動）」，

而如今這類作品也開始透過大場域走動與多人參與的形式，尋求全新的操控解法。

三、LBE 大場域實景娛樂與沉浸劇場：大眾觸及與未完成的趣味

大場域多人走動式 LBE（Location-Based Entertainment）是近年最容易被大眾接受與觸及的類型。其中又以文化地景的 VR 旅遊導覽為大宗，奠基於《永恆聖母院》與《消失的法老》在商業上的成功，吸引了更多製作單位與資金挹注。製作團隊 Small Creative 便展現了極佳的一體機效能與多產執行力：《世紀首登：聖母峰 1953》帶領觀眾穿越至聖母峰成為攀登隊一員，在走動中體驗基地營生活與壯闊視野；隊員的角色動畫相較之下顯得有些滑稽逗趣，但這種在時間與製作成本平衡下呈現的樣貌，反而帶有一種「未完成」的獨特趣味。《眾人之城：阿姆斯特丹 1652》讓觀眾親臨歷史現場，跨越時空上了寶貴的一課。《阿提米絲：登月任務》直接將觀眾送上月球，參與未來太空計畫，實現短暫的太空自由。上述這類內容的核心，雖不在於探索藝術創新的邊界，但也間接促成了實驗性與體驗規模的「多人走動式劇場」作品的發展。《暗室》以數個私密經驗為文本，讓觀眾透過實際走動去陪伴並參與故事人物的戲劇化生命；《虛擬化身大作戰》則反身性地討論 avatar（虛擬化身）的角色與創造歷程，讓觀眾以坐姿進行微互動，感受集體參與下的虛擬身分建立。高雄原創支持的《前往力馬卡伍得》甚至結合了 MR 與投影的實驗性創作手法，帶領觀眾穿梭文學之洋。

四、Social XR 與社群連結：線上平台的虛擬聚落

另一種多人參與的類型——Social XR，則是透過線上平台連結身處異地的體驗者。近年在市場洗牌下，幾乎僅存 VRChat 獨秀，但憑藉高自由度的 avatar、海量的虛擬世界，乃至展演型的聚會模式，依然凝聚了一批核心愛好者。今年的展會也安排了數部結合 IP 與音樂實驗性的 Virtual World，提供觀眾嘗鮮體驗。

結語：在演化中珍惜人間

對於 XR 領域的工作者而言，除了持續探索題材、嘗試技術與跨界合作，「資訊分享與交流」更是極其重要的一環。創作者想透過這個媒介所建構的世界來傳達想法，歷來都是摸著石頭過河；而隨著過河的人越來越多，也不乏願意主動造橋的夥伴，分享經驗、積累工法，這正是每年策劃國內外創作者講座的核心價值與精神所在。

硬體與軟體的迭代，不斷解放體驗的想像。即便當前 XR 產業無論在硬體製造或軟體服務上都面臨著劇烈的變革與陣痛，我依然能深深感受到許多創作熱情源源不絕地投入其中。期待這個媒介能讓更多人有機會體驗到不同的人間百態——並珍惜這個「未完成」且持續演化的抓馬人間。

The Unfinished Drama of XR: Experiencing the Incompleteness of Being Human

Written by Jack HUANG | VR filmmaker

As a medium, XR has only been making its way into the mainstream for over a decade. The Kaohsiung Film Festival's XR DREAMLAND brings together the best of XR from festivals worldwide, backed by highly skilled technical teams and sustained by a diverse selection process and opportunities for friendly exchange. It has long been an event that creators from Taiwan and abroad deeply value and look forward to taking part in.

Now, as the world of XR enters its tenth year, I attempt to trace the evolution of several forms of XR works and, through them, share the many faces of the human experience reflected in this year's works.

I. 3DoF Cinematic VR: A Purely Cinematic Tradition

Cinematic VR (360-degree video) is a form that inherits the narrative traditions of cinema. Drawing on digital imagery production techniques from various media, it combines live-action footage, animation, and compositing to create a 3DoF viewing experience from a single point of view.

Touching the Sky VR follows some of the world's leading paraglider and wingsuit pilots into uncharted territory, showcasing the visual power of live-action documentary footage at its closest to the stereoscopic vision of the human eye. Meanwhile, *Feedback VR*, *an anti-futurist musical*, *Kamukuwaká - The Call of the Forest*, and *SILIQ* blend live-action footage with CG imagery, each creating its own wondrous spectacle. The team behind *Honeyboys* continues to develop the animation techniques from their previous work, using the release of creative energy as an outlet for emotional expression and exploring the underlying nature of how the real world operates. Finally, *AFTER THE SHELL*, *The Venue*, and *Yesterday Maybe* each adopt a radically different animated language to probe the meaning and mystery of mortality.

Over the past decade, despite working with the same technologies and subject matter,

practitioners have continued to extend the tradition of purely cinematic imagery, demonstrating their professional dedication and creativity. I still remember attending a Kaohsiung Film Festival XR DREAMLAND talk for the first time in 2017, where I introduced an audience that had never experienced VR before to the development process of the PC VR player Vive Cinema. At the time, the developer's sole intention was to create an accessible tool that would enable a group of image-makers to break free from the confines of the frame.

Back then, headsets had to be connected to a computer via long cables. Today, VR motion theaters use wireless all-in-one headsets, giving audiences the freedom of a full 360-degree view. The experience of getting tangled in cables has become a nostalgic memory of a bygone era.

II. 6DoF Standalone: The Freedom of Embodiment and Vital Agency

Over the past decade of XR development, content has remained closely intertwined with advances in hardware and software systems. As real-time rendering engines and headset processing power have evolved, 6DoF Standalone works have overcome technological limitations, unlocking even more possibilities for interactive exploration.

This year's works from across Asia have been particularly impressive. *Nox*, created by a 19-year-old, showcases the experimental spirit and creativity of Generation Alpha, offering a refreshing surprise in its unique visual style and world-building. Meanwhile, *Sweet Dreams*, adopting a conventional escape-room format, guides audiences through a series of clues to solve a gamified challenge about the mysteries of life. However, some unverified artistic props and the arrangement of events occasionally broke audiences' immersion in the game. These two works from Taiwan and Japan offer profound explorations of life and bodily agency.

Rich in philosophical implications, *RETSU (The Line)* is based on the remarkably simple concept of waiting in line. Queuing without knowing why, along with the conflicts that arise when someone cuts ahead, creates dramatic tension reminiscent of Symbolist theater. Meanwhile, *IF YOU SEE A CAT* explores the challenges of mental illness by inviting audiences to view the human world from a cat's perspective.

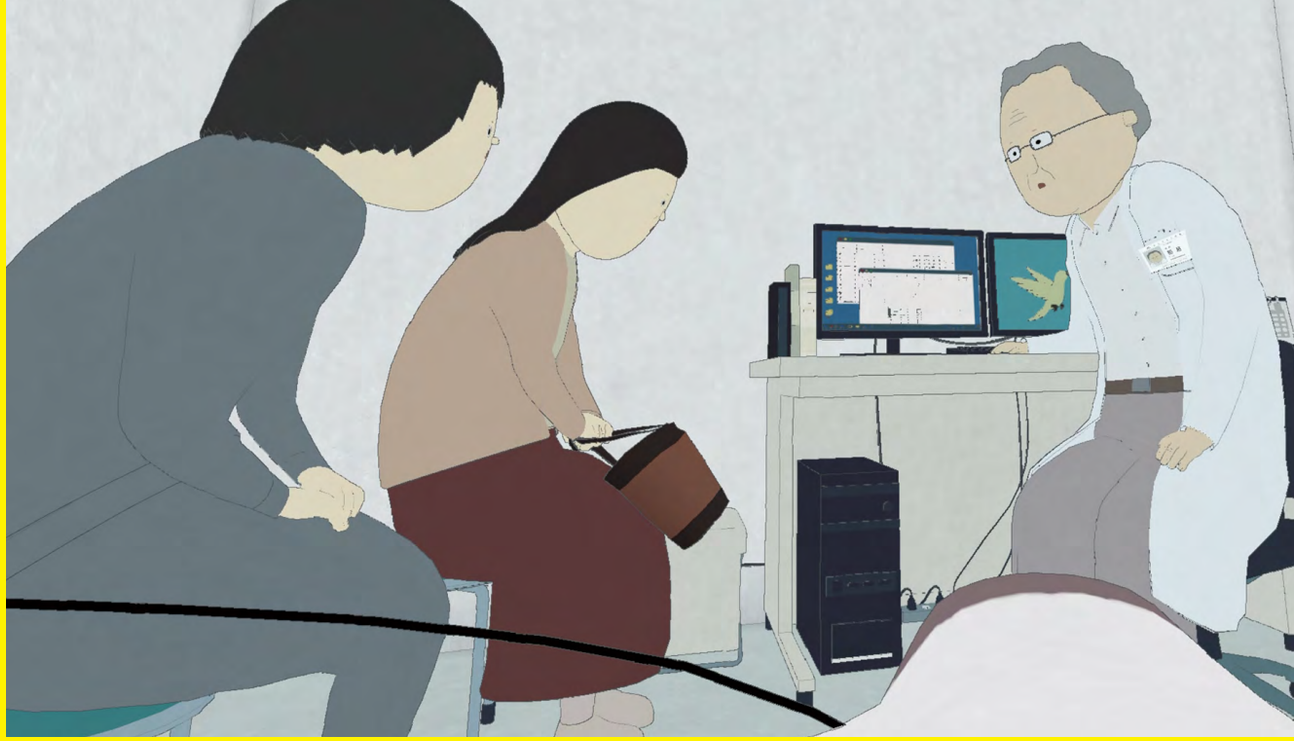
French-Korean co-production *THE FORGOTTEN WAR* uses stylized animation (Boiling Effect) with bodily movements to evoke fragments of memories from various characters caught in the middle of war. In a simple yet emphatic way, it invites audiences to carry the heavy burden of its historical subject matter through bodily participation.

Works by European and American creators differ markedly in style and theme. *Crafting Crimes - The Mona Lisa Heist* uses interactive participation to weave a suspenseful crime narrative. *Lesbian Simulator* adopts a playful, childlike aesthetic to explore sexual orientation and queer issues. *Collective Body* explores dance and the extension of embodiment. *The Metamorphoses of Guernica* takes a focused, documentary-style approach to the story of Picasso's iconic painting *Guernica*; by contrast, *Outrenoir* offers an intimate portrayal of the birth of a work of art. *Katabasis* chooses a granular visual style to manifest an unconscious New York cityscape and the whispered memories of its subway system.

Empathy Creatures, *A Long Goodbye*, *Lúcido*, and *The Great Escape* use distinct visual styles and modes of interaction to present animations ranging from warm, healing experiences to dark fantasy. Meanwhile, in *My Time Machine*—supported by the Kaohsiung Originals initiative—the Taiwanese creative team unexpectedly adopts European and American animation aesthetics to tell a prophetic story of modern technology.

The Shadow, the latest work by Venice Prize winner Blanca Li, has been adapted into a single-user version in collaboration with a Taiwanese team. This version, titled *The Double*, places the dancing body within surreal streets and architecture. Meanwhile, *The World Came Flooding* In combines hand-drawn elements, handmade objects, and rough scan-based modeling with interview recordings to create an archive of memories shaped by flooding. For Taiwanese audiences who share similar experiences in their own lives, the work offers a sense of healing and restoration in the face of trauma.

In the past, works that offered such expansive



《看見幻貓又何妨》劇照

open worlds often had audiences use controllers, requiring them to perform the unintuitive act of "teleporting" in order to move around. Today, works of this kind are beginning to find new solutions through large-scale free-roaming environments and multi-user participation.

III. LBE Large-Scale Experiences and Immersive Theatre: Reaching Wider Audiences and the Appeal of the Unfinished

Large-scale, multi-user free-roaming experiences (LBE VR, or Location-Based Entertainment Virtual Reality) have become some of the most popular and accessible XR formats for the general public in recent years. Cultural heritage VR tours, in particular, constitute a significant portion of this field. The commercial success of *Eternal Notre-Dame* and *Horizon of Khufu* has attracted greater investment and encouraged more production companies to enter the market.

Studio Small Creative showcases both the impressive capabilities of standalone headsets and a remarkable capacity for prolific output. Their work, *Everest, the First Ascent*, takes participants to the slopes of Mount Everest, where they join an expedition team, experiencing base-camp life while taking in the spectacular mountain vistas. Although the character animations of the expedition members can appear somewhat comical, this style—shaped by the need to balance production time and cost—takes on a distinctive charm precisely because of its "unfinished" nature.

Amsterdam 1652 | The Hands of the City transports audiences directly into its historical setting, crossing time and space to offer a valuable lesson from the past. *Mission to the Moon* takes audiences to the Moon to take part in a future space program, offering a brief taste of freedom in outer space. Although the primary aim of works like these is not to push the boundaries of artistic innovation, they have nevertheless helped create space for the development of experimental multi-user free-roaming theatre on a larger scale.

Dark Rooms draws on several intimate personal experiences as its source material, inviting audiences to physically walk alongside the characters and participate in their dramatized lives. *First Virtual Suit* takes a reflexive look at the role and creation of the avatar, allowing audiences to remain seated while engaging in subtle interactions as they experience the construction of virtual identities through collective participation. Finally, *Towards Jimagawod*, supported by the Kaohsiung Originals initiative, goes even further—combining MR with projection in an experimental creative approach that takes audiences on a journey through an ocean of literature.

IV. Social XR and Community Connection: Virtual Settlements on Online Platforms

Another form of multi-user participation, Social XR, connects participants in different locations through online platforms. Following the market shakeout in recent years, VRChat has emerged as the field's dominant platform, continuing to attract a core community of dedicated enthusiasts with its highly customizable avatars, its vast array of virtual worlds, and event-oriented social gatherings. This year's festival also features several experimental Virtual World works combining IP and music, giving audiences a chance to try something new.

Conclusion: Cherishing the Human Experience as XR Evolves

For those working in the field of XR, in addition to continually exploring new subject matter, experimenting with emerging technologies, and pursuing cross-disciplinary collaboration, sharing information and exchanging ideas are important steps in the process. Creators have always had to feel their way forward when using this medium to construct worlds that communicate ideas. As more people venture across the river, an increasing number are willing to build bridges—sharing their experiences and building a shared body of practical know-how. This is the core value and spirit behind the talks we organize each year for creators in Taiwan and around the world.

The continuous evolution of hardware and software keeps expanding the possibilities of what an experience can be. Although the XR industry currently faces challenges and growing pains in both hardware manufacturing and software services, I can still feel the steady stream of creative passion being poured into the field. I hope this medium will provide more people with the opportunity to understand the many facets of the human experience and to appreciate the unfinished, ever-evolving drama of being human.



黃毅恒
Jack HUANG

曾擔任 HTC VIVE Originals 製作人，參與《家在蘭若寺》、《5x1》、《病玫瑰》等作品，入圍威尼斯影展、西南偏南影展。主要擔任 IP 開發、技術統籌、VR 攝影、後製剪接、展場映演等工作，熟稔 VR 作品自開發、製作、展映的各階段製程與應用。持續關注與研究國內外 VR 內容製作架構與技術發展脈絡，近期致力推動內容製作的規格化與技術應用的市場化。

Most people are used to calling me "Jack".
Qualifications VR

- 2017 *The Deserted* / VR Coordinator & Editor
- 2018 VR *5x1* / Tech Director & Cinematographer & Editor
- 2021 *The Sick Rose* / Producer & Cinematographer

版權資訊
PRINT SOURCE

高雄原創 VR
KAOHSIUNG VR FILM LAB ORIGINALS

Program O1/C29
前往力馬卡伍得 Towards Jimagawod
打打影像有限公司 Poké Poké Creative
賴冠源 LAI Kuan-yuan
davisshu@gmail.com

Program O2/C20
我的時光機 My Time Machine
潘達星球創意坊 Pan Da Planet
潘妍希 PAN Yen-hsi
pandaplanet2023@gmail.com

Program O3
貝殼島 The Island of Shells
前景娛樂有限公司 Flash Forward Entertainment
黃茂昌 Patrick Mao HUANG
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XR 國際競賽
XR COMPETITION

VR360 單元 VR360 Category

Program C1
靈魂出竅後 AFTER THE SHELL
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Program C2
反未來迷幻音樂祭 Feedback VR, an anti-futurist musical
Diversion cinema (Distributor)
Agata DI TOMMASO
agata@diversionxr.com

Program C3
蜂嘲男孩 Honeyboys
SMARTHOUSE
Tibor DE JONG
tibor.dejong@gmail.com

Program C4
亞馬遜聖洞的秘密 Kamukuwaká - The Call of the Forest
Studio Kwo XR, People's Palace Projects UK
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Program C5
矽利克 SILIQ
超現代映畫製作有限公司
HYPER CURRENT Co., Ltd.
盧德昕 LU Te-hsing
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Program C6
亡靈電陰派對 The Venue
Full Measure
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Program C7
極限飛行 Touching the Sky VR
Lost Fox Studios
Jonathan GRIFFITH
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Program C8
媽媽走了，或許是昨天 Yesterday Maybe
Diversion cinema (Distributor)
Agata DI TOMMASO
agata@diversionxr.com

互動單元 Interactive Category

Program C9
漫長的告別 A Long Goodbye
Cassette for timescapes, Tarantula, Valk Productions.
Alexandre ROUX
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Program C10
眾人之城：阿姆斯特丹 1652 Amsterdam 1652 | The Hands of the City
ENTR
Vincent SLANGEN
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Program C11
蒙娜麗莎失竊案 Crafting Crimes - The Mona Lisa Heist
TARGO
Adrien PFLUG
adrien@targostories.com

Program C12
暗室 Dark Rooms
Morph Film (DK), NAXS Studio (TW), NowHere Media (DE)
粘隶芸 NIEN Dai-yun
nien@naxs.tech

Program C13
快樂鳥拾光 Empathy Creatures
Mélodie MOUSSET, PatchXR
Mélodie MOUSSET
melo@patchxr.com

Program C14
世紀首登：聖母峰 1953 Everest, the First Ascent
Eclipso, Small Creative
Voyelle ACKER
voyelle@small-creative.io

Program C15
虛擬化身大作戰 First Virtual Suit
YUHARA Kazuki
YUHARA Kazuki
kazuki.yuhara@cinemaleap.com, yuta.naito@cinemaleap.com

Program C16
看見幻貓又何妨 IF YOU SEE A CAT
Kodansha Ltd.
Sham Kiu Pun
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Program C17
紐約地下世界 Katabasis
Zorba Production
Ugo ARSAC
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Program C18
拉拉 LAND 模擬器 Lesbian Simulator
Studio Biarritz
Corine MEIJERS
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Program C19
清醒夢 Lúcido
COLA Animation
Vier
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Program C20/O2
我的時光機 My Time Machine
潘達星球創意坊 Pan Da Planet
潘妍希 PAN Yen-hsi
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Program C21
Nox：長夜將盡 Nox
NAKADA Rio
MACHIBA Katsutoshi
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Program C22
超越黑色：皮耶・蘇拉吉 Outrenoir
Lucid Realities
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Program C23
列 RETSU (The Line)
Kodansha Ltd.
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Program C24
艾娜的書房 Sweet Dreams
CHANG Shan-ting, HSU Yu-shu
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Program C25
幻影狂想曲 The Double
Film Addict, Cie Blanca Li, Flash Forward Entertainment, France Télévisions
Etienne LI
e.li@blancali.com

Program C26
煙硝下的雪夜 THE FORGOTTEN WAR
National Asian Culture Center, Lab B, Innerspace VR
Richard TURCO, Hyunhee JANG (ACC)
richard@innerspacevr.com, htwotwo@gmail.com

Program C27
花嘿盆 The Great Escape
Animal Tank
Sven SPUR
sven@animaltank.be

Program C28
大水淹沒的世界 The World Came Flooding In
Film Camp
Philippa CAMPEY
pip@filmcamp.com.au

Program C29/O1
前往力馬卡伍得 Towards Jimagawod
打打影像有限公司 Poké Poké Creative
賴冠源 LAI Kuan-yuan
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XR 大觀
XR SPOTLIGHT

Program S1
阿提米絲：登月任務 Mission to the Moon
TaiwanPlus
張瑞珍
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Program S2
一起跳舞吧 Collective Body
Agata DI TOMMASO
agata@diversionxr.com

Program S3
畢卡索：格爾尼卡的蛻變 The Metamorphoses of Guernica
Sara FATUCCI
sfatucci@unframed-collection.com

XR 特別企劃
XR SPECIAL PROJECT

亞洲 XR 影展聯盟 × 三麗鷗虛擬音樂祭精選
XR FESTIVAL ASIA X SANRIO VIRTUAL FESTIVAL PROJECTS

Program P1
翠夢之願 Wish Upon a Lustrous Dream
Yan-K
yan-k@yan-k.tv

Program P2
AMOKA Kirakira 銀河演唱會！！ AMOKA KIRAKIRA GALAXY LIVE!!
MOISAN
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Program P3
迭代 ITERATE
TOKYO WAIYOZ
ROKUMORI
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Program P4
最美好的領悟 A Wonderful Thing to Realize
Screaming Color
christopherlanedavis@gmail.com

福爾摩沙藝術駐村—XR 原型駐地創作計畫
VILLA FORMOSE IMMERSIVE - XR PROTOTYPING RESIDENCY

Program V1
秘儀 Mystis
Onism Studio
Tatiana COLLET-APRAXINE
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Program V2
派對 THE PARTY
Swing Digital Production, Pixihead
Stéphanie SPHYRAS
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TTXC 2026

Future Exhibition
XR DREAMLAND
INNOVATIONS
Insight International Forum

2026.10.9-26

ALL IN AI

AI次元：共生時代

台灣文化科技大會 TAIWAN TECHNOLOGY×CULTURE EXPO

主辦單位：文化部、高雄市政府｜合作單位：數位發展部、經濟部、文化內容策進院｜執行單位：高雄市政府文化局、高雄市電影館、高雄市立美術館
活動地點：駁二藝術特區、VR體感劇院、高雄市電影館、內惟藝術中心、高雄市立圖書館總館、LIVE WAREHOUSE

駁二藝術特區
大義區C9倉庫

XR襲來！

(KAOHSIUNG)
高雄是VR的基地

(TAIWAN)
台灣No.1
VR體感劇院



VR 體感劇院 FILM LAB

營業時間｜週一至五 13:00-19:00　週六日及國定假日 11:00-19:00(週二休館)
劇院地址｜高雄市鹽埕區大義街 駁二大義區C9倉庫　官方網站｜https://vrfilmlab.tw/

VRFILMLAB　@vr_film_lab

感謝名單
ACKNOWLEDGEMENT

單位

法國在台協會
Unifrance
VIVELAND VR 虛擬實境樂園
DUCKBROS VR 鴨寶兄弟
欣亞數位
管家青旅
駁二藝術家進駐計畫
動態自造實驗室

個人（依筆畫順）

Ana VILLA
王顥蓉
江志倫
余施悅文
吳允方
吳梅希
杉浦凜
李宛真
李懷瑾
待場勝利
洪婉容
張瑞珍
張嘉珊
郭旻薇
陳柏豪
游千慧
黃可晴
黃柏珊
黃婉甄
黃毅恒
楊復婕
蔡汶樺
蔡明娟
蔡遵弘
鄭心
嚴于軒
蘇蔚婧

工作團隊
STAFF

2026 高雄電影節
The 26th Edition of Kaohsiung Film Festival

影展總監｜黃皓傑 Festival Director ｜ HUANG Hao-jie
節目總監｜鄭秉泓 Programme Director ｜ Ryan CHENG
行銷總監｜賴玉蓉 Marketing Director ｜ Judy LAI

節目組
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原創專員｜唐榆庭 XR Production Coordinator ｜ TANG Yu-ting
競賽統籌｜孔祥珩 XR Competition Manager ｜ KUNG Hsiang-heng
競賽專員｜姜如暄 XR Competition Coordinator ｜ CHIANG Ju-hsuan
執行專員｜林雅雯 XR Coordinator ｜ Juliet CAPULET
技術經理｜蔡家豪 XR Technical Manager ｜ CAI Jia-hao
技術專員｜郭承恩 XR Technical Coordinator ｜ GUO Cheng-en
技術專員｜陳雨彤 XR Technical Coordinator ｜ CHEN Yu-tong
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戲院經理｜劉珮瑜 XR Theater Manager ｜ LIU Pei-yu
接待統籌｜朱蔚慈 Hospitality Manager ｜ Grace CHU
接待專員｜謝維芙 Hospitality Coordinator ｜ Weifu HSIEH
展場專員｜黃靖中 Exhibition Coordinator ｜ HUANG Ching-chung
駐村專員｜鄭名均 Residency Coordinator ｜ Charlotte CHENG

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美術編輯｜楊綿霈 XR Art Designer ｜ Manson YANG
專刊撰稿｜黃毅恒 XR Contributor ｜ HUANG Chueh-heng
英文翻譯｜ Tom BROOKS English Editor/Translator ｜ Tom BROOKS

影展主視覺設計
Festival Main Visual Design

主視覺藝術創作｜倪瑞宏 Key Visual Artwork ｜ NI Jui-hung
繪圖助手｜胡晴雯 Illustration Assistant ｜ HU Ching-wen
策展主題標語設計｜李仁爵 Theme Slogan Designer ｜ LEE Ren-jue

XR DREAMLAND 主視覺設計
XR DREAMLAND Main Visual Design

主視覺設計｜洋蔥設計 Visual Art Designer ｜ Onion Design

展場設計
Venue Design

XR DREAMLAND 展場設計｜瘋設計
XR DREAMLAND Venue Design ｜ FunDesign.tv
VR 體感劇院展場設計｜瘋設計
VR FILM LAB Venue Design ｜ FunDesign.tv

高雄原創 VR 宣傳片拍攝
Kaohsiung VR FILM LAB Originals Promotional Video

影片製作｜寶鳥映畫有限公司 Production ｜ BIRD of PARADISE FILMS LTD.
導演｜黃靖閔 Director ｜ Kassey C.M. HUANG
攝影｜廖殷 Photography ｜ LIAO Yin
攝影｜董奕賢 Photography ｜ TUNG Yi-xian
燈光師｜楊景星 Gaffer ｜ YANG Jing-xing
收音師｜黃安琪 Boom Operator ｜ HUANG An-chi
製片｜周仲妤 Producer ｜ Nikki CHOU
製片助理｜何嫚馨 Producer Assistant ｜ HO Man-hsin
影片剪輯｜黃靖閔 Editor ｜ Kassey C.M. HUANG
影片剪輯｜徐心綸 Editor ｜ HSU Hsin-lun
影片剪輯｜益鼎傳播文化事業有限公司 Editor ｜ E DIEN PICTURES LIMITED

行銷活動組
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贊募經理｜莊佳樺 Sponsorship Manager ｜ Grace CHUANG
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媒宣統籌｜鍾雨璉 Press Manager ｜ Elaine CHUNG
媒宣專員｜林奕君 Press Specialist ｜ Anna LIN
社群統籌｜陳宜孜 Social Media Manager ｜ Lily CHEN
社群助理｜路宗恩 Social Media Assistant ｜ LU Tzung-en
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活動專員｜蘇柏仁 Event Coordinator ｜ SU Po-jen
活動專員｜郭美淨 Event Coordinator ｜ KUO Mei-ching
XR 活動專員｜張嘉妏 XR Event Coordinator ｜ CHANG Chia-wen
XR 活動專員｜邱予慧 XR Event Coordinator ｜ Polny CHIU

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行政專員｜許嘉晏 Administration Coordinator ｜ HSU Chia-yen
行政專員｜吳映萱 Administration Coordinator ｜ Kristy WU
財務專員｜楊雅淳 Financial Coordinator ｜ Ophelia YANG
財務專員｜林博雅 Financial Coordinator ｜ LIN Po-ya
財務專員｜蘇淑萍 Financial Coordinator ｜ SU Shu-ping

典藏組
Collection Department

典藏經理｜吳怡葶 Archive Manager ｜ WU I-ting
資訊專員｜劉政典 Technical Coordinator ｜ ColorMa LIU
展覽專員｜孫呈穎 Exhibition Coordinator ｜ Nancy SUN



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