

XR無限幻境

XR DREAMLAND

10.15-10.31

2021 KAOHSIUNG FILM FESTIVAL  
高雄國際電影節



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2021 年五月中旬，對於台灣而言，才真正感受到新冠疫情帶來的嚴峻考驗，VR 體感劇院從五月開始閉館將近三個月，整整慢了全球將近一年。因為這一年的時間差，我們得以從世界各國影展的突圍與應變，觀察及思考「後疫情時代」影展的辦理及 XR 產業的脈絡與走向，從而決定將今年影展展演及相關活動朝向全線上的方向推進。

疫情雖然帶來不少生活限制，但同時也加速了數位轉型的進程與腳步，宅經濟的興起帶動 VR 頭顯的市場銷售數量，輕便直覺的操作介面不僅成為消費者的首選，也刺激更多遊戲及演唱會內容的產出。從創作面來說，受到疫情影響，近兩年高雄電影節國際短片競賽的整體徵件數量，相較於「前疫情時期」下降約 17%，但是 VR 競賽徵件有效數字高達 126 件，反而逆勢上揚，數字再創新高。影片類型除了 VR360 之外，互動作品的設計更加精緻，增加如虛擬實境即時演出及虛擬演唱會等類型。根據近年觀察，創作者除了善用 VR 媒介特質，運

用設計引導觀眾主動參與敘事；在文化科技領域的應用上，亦呈現更加多元的跨領域沉浸式體驗作品。

因應 5G 的時代，虛擬實境線上平台的打造正好來到時機點，今年在疫情之下配套推出「VR 頭顯租賃方案」，讓影展觀眾不出門也能觀看沉浸式內容。高雄電影節 XR 團隊也在每一個消毒及運送環節謹慎以對，步步為營，更擴充後端客服及設備維護的能量。期待今年高雄電影節以線上放映的形式突破地域限制，為沉浸式體驗內容即將邁向個人、進入家戶的未來，提早預作準備。

面對後疫情時代的 2021 年，我們將與影迷攜手共同往前邁進一步。

文／楊孟穎  
高雄市電影館 館長

Taiwan has not been seriously impacted by the COVID-19 pandemic until mid-May 2021. Since then, the VR FILM LAB has been closed for nearly three months. Compared with venues in other countries, this closure is approximately a year later. Because of this gap, we are able to observe measures adopted by film festivals around the world and how the XR industry is developing in this content so as to adjust ourselves in the post-pandemic era. Therefore, KFF XR Dreamland decided to hold an online festival, including online showcasing and other related activities.

Although many restrictions affect our daily lives, they also accelerate digital transformation. The rise of the Stay-at-Home Economy increases sales of VR headsets. Convenient and instinctual user interfaces not only become the first choice of customers but stimulate the production of games and concerts. In the past two years, affected by the epidemic, the overall number of submissions for the Kaohsiung Film Festival International Short Film Competition has dropped by about 17%, compared to the "pre-pandemic period." However, the number of qualified works for VR Competition has risen against the trend and hit a new high of 126. In addition to VR360, interactive works become more refined to include virtual reality live performance and virtual concert. According to

observation in recent years, creators make good use of the quality of VR media to guide the audience to actively participate in narratives. On the level of cultural technology application, they also create more diversified cross-domain immersive experience works.

In the 5G era, this is the crucial moment to build an online VR platform. The "VR Headset Rental Package" this year allows audiences to enjoy immersive content without leaving home. The KFF XR Dreamland team is very cautious about every detail including disinfecting and shipping the headsets. We also increase the capacity of customer service and equipment maintenance. It is hoped that the Kaohsiung Film Festival can break the barrier of space with online showcasing and prepare for the future when immersive experience becomes more personalized and more frequently used in our daily life.

In 2021, the post-epidemic era, we will join hands with our film enthusiasts to move one step forward.

By YANG Meng-Yin  
Director of Kaohsiung Film Archive

### 一個既虛擬又真實的謎幻樂園

戴上 VR 頭顯，我們隨即被傳送到另一個時空環境。在這裡，你可以經歷不同人生、可以任意翱翔，甚至擁有另一個虛擬的自己。就像每晚睡覺時做的夢，但不一樣的是，這次你是清醒的。

還有什麼比「醒著做夢」更超越現實的事呢？當科技的演進步步推動新現實的誕生，2020 年一場擴及全球延續至今的疫情，加速打破世界原本的運行模式，使人們正面迎向這一波數位革命。從 2016 年 VR 元年開始，每年都有突破性作品問世，逐步印證科幻小說和電影對未來世界的想像。現今沉浸式內容除了視覺感受外，更著力創造深層的感官體驗，使觀者更加沉浸且虛實難分。軟硬體技術愈發成熟，不僅為元宇宙（Metaverse）的到來奠定基礎，人類也將迎接網路世界的下個階段——一個虛擬平行宇宙，一個靠意識驅動的數位伊甸園。

踏入 XR 產業以來，我始終相信，今日我們正站在新舊時代轉換的交叉口，各種混亂、撞擊、喧囂與不安，

### A PSY Paradise-Coexist of Virtuality and Reality

Putting on the VR headset, you are immediately teleported to another space-time. Here, you can experience different lives, fly at will, and even have another virtual self. It is like a dream you have every night but this time you are awake.

What can be more surreal than "dreaming while staying awake?" Technology development creates a new reality. The pandemic that has spread across the world since 2020 changes the way the world operates, forcing people to face the new wave of a digital revolution. Since 2016, the year of VR, innovative works have been created every year. The imagination of the future world in science fiction and movies is becoming reality. In addition to visual experience, immersive content nowadays increasingly focuses on creating more vivid sensory experiences that touch people's hearts. Viewers can enjoy immersive experiences where the real and the unreal are indistinguishable. As the maturity of hardware and software technology lays the foundation for the arrival of the Metaverse, humans are going to enter the next stage of cyberspace - a virtual parallel universe, a digital garden of Eden driven by consciousness.

Since the time I stepped into the XR industry, I always believe that we are in the transition period to a new age. All kinds of chaos, collisions, clamor, and anxiety

都是邁向下一階段的必經過程。每年雄影 XR 無限幻境透過作品展演、國際論壇、創作分享等不同面向活動，企圖引發思考、刺激討論，回應當代核心議題和產業脈動。今年片單集結 33 部國內外年度話題之作，以「高雄原創 VR」、「VR 競賽」及「XR 大觀」三個主題單元，呈現多元表現形式、題材觀點與文化樣貌，其中作品應用人工智慧、即時動態捕捉等技術，極具實驗與前瞻性。本屆影展也首次嘗試全線上展演，打造專屬虛擬平台，期望從內容到參展行為全面整合，探索未來影視娛樂產業更多發展可能。

面對未來，有人甚感興奮，有人則感到害怕，更多人充滿各種想像與期待。讓意識與思想浸入謎幻樂園，解放自我，誠摯邀請造夢者們一同登入 2021 年高雄電影節 XR 無限幻境。

文／李懷瑾  
高雄電影節 XR 無限幻境策展人

are inevitable when we move forward to the next stage. Every year, Kaohsiung Film Festival XR Dreamland tries to stimulate thinking, encourage discussion, and respond to contemporary issues and industry trends through diverse activities such as content showcasing, international forums, and creator's talk. This year, in sections *Kaohsiung VR FILM LAB Originals*, *VR Competition*, and *XR Panorama*, we will showcase 33 works from Taiwan and other countries that explore various forms, themes and cultures. Among them are experimental and forward-looking works that integrate artificial intelligence and real-time motion capture. This year, Kaohsiung Film Festival XR Dreamland for the first time holds an online festival and creates a custom made virtual platform, hoping to fully integrate the content showcase with the way of festival participation and explore the potentials for the development of the media and entertainment industry in the future.

When it comes to the future, some are excited or scared, while others are full of imagination and hope. Let the consciousness and thoughts immerse in the PSY paradise. Liberate yourself. We sincerely invite dream makers to log in to the 2021 Kaohsiung Film Festival XR Dreamland.

By Grace LEE  
Curator of Kaohsiung Film Festival XR Dreamland





解放自我，醒著做夢

Liberate yourself, and dream while staying awake.

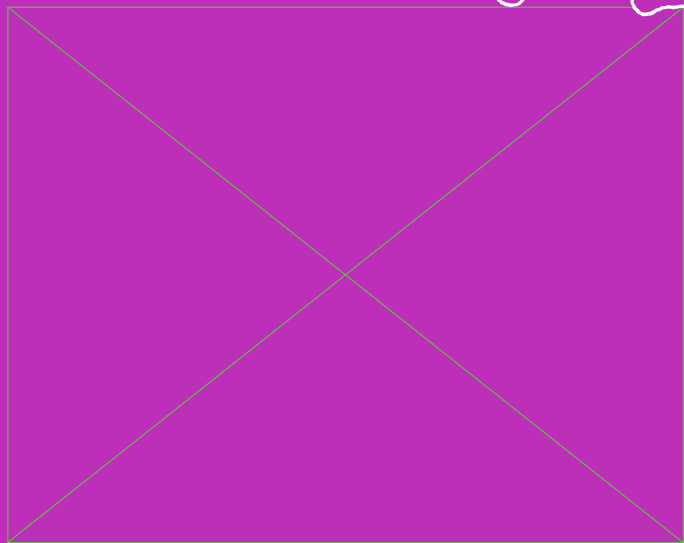
# KAOHSIUNG VR FILM LAB *ORIGINALS*



## 高雄原創 VR

為挖掘傑出新銳，並持續鼓勵影像創作者拓展 VR 新媒體的創作疆界，自 2017 年成立的「高雄 VR FILM LAB」計畫，至今已透過獎助計畫與創作培育工作坊等管道，扶植逾 22 部台灣原創與國際合製作品，成果備受肯定。而每年的高雄原創 VR 單元，不僅展現台灣作品的創意、文化性與成熟技術運用，也成為國際業界一窺台灣原創新作的重要平台。今年展出的六部作品，從企劃案的邀集到製作團隊背景、創作主題及表現手法，各方面都體現「新銳」與「突破」兩大關鍵字。

With the goal of encouraging creators to explore the boundary between visual and the VR medium, Kaohsiung VR FILM LAB Originals, a VR incubating platform, has funded over 22 Taiwanese and international co-production VR projects. This year, creators at different stages of their careers present 6 fascinating works. In diverse forms they focus on various topics, yet they all reflect the spirit of innovation and the boldness of making challenges.



# 未來敘事的光譜拓展 高雄原創 VR 的躍動與突破

近年全世界都在討論「元宇宙」(Metaverse)的不同型態轉變，沉浸式體驗也從「迪士尼樂園」的實體經驗轉為更多線上虛擬化的可能性，高雄電影節更大膽地順應疫情，推出線上平台讓大家登入「謎幻樂園」，更有 XR 無限幻境虛擬展場提供觀眾享受沉浸式體驗作品。XR 無限幻境不僅在載體上勇於跟進世界潮流，從高雄原創 VR 內容產製，也可看見更多突破媒材的作品，從掃描製成的全動畫、實拍與 3D 動畫工具的融合，到動態容積掃描、光達的結合，帶領觀眾窺見未來內容的不同面向。

國內沉浸式體驗創作者的前輩黃心健導演，今年執導的全新作品〈輪迴〉敘述不久的近未來，人類因為爭奪資源引起戰爭，最終導致地球環境面臨毀滅，為了延續生命，人類帶著自身研發的人工智慧搭乘太空船逃離地球，卻因為意外而只剩下意識與靈魂，他們僅能依靠人工智慧找回軀殼。在互動體驗的過程中，將投胎、轉世等概念科學化，同時也刺激觀眾思考人類的起源，找回生命存在於世界的原因與目的。

新銳導演黃丹琪與法德混血導演摩根歐馬合製的〈女海盜：成名之路〉，聚焦清朝著名女海盜「鄭一嫂」的傳奇故事。導演更找來姚以緹與黃尚禾挑戰 VR 影像的演出，帶領觀眾透過 3D 動畫與實拍交融的沉浸式體驗，感受身處大時代下的女性，為了生存而激發的勇敢與力量。

憑藉〈金魚〉榮獲金馬獎最佳動畫短片的導演王登鈺，所執導的〈紅尾巴 Ep.1〉有別於全 CG 動畫的製程，此次與 Funique VR 合作，共同挑戰以攝影測量法 (photogrammetry) 進行動畫製作。先將角色、背景、物件等模型產出，再透過攝影測量法轉化成 3D 物件。過程雖相當耗費時間與資源，卻能讓觀眾透過 VR 裝置，體驗更真實的質地與光線。首次挑戰 VR 媒材，王登鈺讓〈紅尾巴 Ep.1〉回歸到更普世的創作核心，同樣以小男孩作為主角，講述人們如何與自己的悲傷和解，擺脫過去的陰影成為更完整的人。

由動態自造實驗室製作的〈Project ZERO | 首部曲〉，透過機器學習、演算法、人工智慧重塑已逝舞者蕭賀文的虛擬替身，將蕭賀文過去的錄像成為數據上傳電腦，

組合動作的細部再造真實。加上動態捕捉、地景掃描，讓資訊在虛擬實境的世界中重新排列，觀者亦可思索科技藝術重新賦予軀殼生命的可能性，延續人類的精神與意識。透過再製數位替身的行為，在藝術不斷晃遊虛實之時進行生與死的哲學辯證。

由打打影像與德國 NowHere Media 共同製作的〈喚說其語〉VR 系列作品，將帶領觀眾進入絕種語言的文化環境，以聲音互動的反饋機制，搭配實拍、容積攝影與動畫，更搭載 AI 系統進行語音辨識。打破過往純粹觀影的體驗，體驗者可以透過「說」的行為，學習並喚起瀕死語言與文化所匯聚的能量與感動。接續去年於高雄電影節展出 WIP 後，今年劇組呈現完整版的〈喚說其語 Ep.2 一庫桑達〉，帶領觀眾前進尼泊爾的庫桑達部落，開口續存正在消失的庫桑達文化。拍攝前期，劇組也面臨受訪的老奶奶高齡仙逝之窘境，令觀眾感受到語言保育與文化傳承的刻不容緩。

2020 年榮獲高雄 VR 創作培育工作坊最大獎的〈唇〉，導演林佩瑩從與身體的對話出發，談論日漸討論熱烈的女性自主權議題。透過花蕊引導觀眾探索女性軀體，以生理女性擁有的兩片「唇」作為楔子，邀請觀眾透過虛擬實境與女性軀體進行互動。配合 ASMR 的感官親密接觸，讓觀眾於寓言式體驗中結合舞者肢體，完成一場既親密又公開的共創現場表演。此作品目前正在籌資製作中，今年則會以影片原型 (Prototype) 的方式與 XR 無限幻境的觀眾見面。

隨著周東彥導演執導的〈霧中〉獲選第 78 屆威尼斯影展特別選映單元，高雄原創 VR 正式邁入了第五個年頭，包含了動畫、實拍、容積攝影、逐格動畫，從 VR360、走動式一路到互動式 VR，乃至延伸出的沉浸式劇場。高雄原創 VR 的光譜不斷吸引更多藝術創作者突破原生媒材的框架，結合更新的科技工具進入沉浸式體驗的創作領域，相信未來內容敘事方式也將透過更多優秀的創作者與平台，帶給觀眾超越想像的全新感受。

洪斌

高雄原創 VR 製作經理

# The Expansion of Future Narrative Spectrum The Vibrancy and Rejuvenation of Kaohsiung VR FILM LAB Originals

In recent years, the transformations of "Metaverse" have been a debate topic worldwide, and the immersive experience has shifted from the physical experience in "Disneyland" to increasing online virtualizations. Meanwhile, following the latest trends of immersive experience and the effect of the pandemic, Kaohsiung Film Festival (KFF) launches "XR Dreamland" online platform, like an "enigmatic playground" for the viewers, along with diverse groundbreaking original content based on novel technologies and media ranging from full-animation of scans, actual shooting, 3D animation tools to volumetric scanning and lidar.

*Samsara* by Huang Hsin-Chien, Taiwanese pioneer in immersive art, depicts humans escaping the Earth in an AI spaceship; an accident deprived them of their bodies which they can only retrieve by means of AI. The interactive experience involves scientized ideas of reincarnation, reflections on the origin of mankind and the *raison d'être* in this world.

*Madame Pirate: Becoming A Legend* by emerging filmmaker Huang Dan-Chi and French-German director Morgan Ommer focuses on the legend of a famous female pirate in the Qing Dynasty. Professional performers Yao Yi-Ti and Huang Shang-Ho invite the audience to an immersive experience to feel how a heroine fosters courage and power for survival in turbulent times.

More than a work fully based on CG animation, *Red Tail Ep.1* by Golden Horse award-winning Fish Wang with Funique VR is based on photogrammetry scanning to produce models of characters, backgrounds, and objects, which are finally converted into 3D objects. The time- and resource-consuming process allows the audience to experience the textures and light more tangibly. For his VR debut, Wang focuses its story on a more universal core and relates the reconciliation with one's sorrow and letting go of the shadow of the past.

In *Project ZERO / Episode One* by FabLab Dynamic, the late dancer Xiao He-Wen's virtual substitute is rebuilt using machine learning, algorithms and AI. Clips of the dancer's movements are digitalized into data for recreating detailed motions. Along with motion capture and landscape scanning, the data are re-deployed and recombined in a VR world. A philosophical dialectic unfolds with an art constantly wandering between reality and fiction.

*Speak to Awaken* series by Poké Poké Creative and NowHere Media revolves cultural contexts with extinct languages. Voice interactions, actual shooting, volumetric photography, and animation are employed along with an AI system for speech recognition. The experiencers can learn extinct languages by the act of "speaking," activating the energy and emotion of dying languages and cultures. *KUSUNDA - Speak to Awaken Ep.2* presented in KFF this year looks at the Kusunda people in Nepal and their disappearing culture. During the pre-production, the filming crew encountered the dilemma of the death of the aged grandmother to be interviewed, raising awareness of the imperatives of language preservation and cultural inheritance.

*LIPs* by Lin Pei-Ying won the Grand Prize at Kaohsiung VR FILM LAB Talent Workshop at the 2020 KFF. Based on the dialogue with a body, the work treats the increasingly heated topic of women's autonomy. A flower stamen guides the audience to explore a female body and interact with this body through VR. Along with an allegorical experience of autonomous sensory meridian response (ASMR)-based intimate sensory contacts, the audience make an intimate and open live performance with dancers' movements. Currently in the financing and production stage, *LIPs* will be presented in the form of a prototype film in "XR Dreamland" at KFF this year.

With director Chou Tung-Yen's *In the Mist* selected for Special Event-Out of Competition at the 78th Venice Film Festival, Kaohsiung VR FILM LAB Originals has entered its fifth year, giving rise to original works ranging from animation, actual shooting, volumetric photography to frame-by-frame animation; a progress was made from 360° VR, walk-based VR, interactive VR, and finally to immersive theatre. The spectrum of Kaohsiung VR FILM LAB Originals continues to draw more artists to break through the existing frames of original media and combine advanced technology tools, delving into the creation of immersive experience. Hopefully, the narrative techniques of future content brought by increasing creative talents and platforms will allow the audience brand new experiences beyond imagination.

Translated by Sylvie LIN

Sebox HONG

Production Manager of  
Kaohsiung VR FILM LAB Originals





## 喚說其語 Ep.2 庫桑達

### KUSUNDA - Speak to Awaken Ep.2

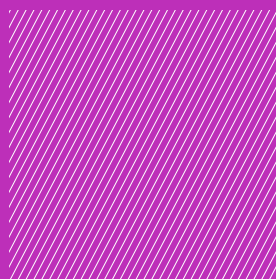
德國、尼泊爾、瑞典、瑞士、台灣 Germany, Nepal, Sweden, Switzerland, Taiwan | 2021 | 互動 Interactive | Colour | 22min | 尼泊爾語、庫桑達語、英語 Nepali, Kusunda, English | 無字幕 No subtitle

你知道嗎？在這個世界上，每兩個星期，就有一種語言陷入沈睡。

86 歲的庫桑達族人 Lil Bahadur，成長於尼泊爾西部的傳統森林部落，身為半遊牧民族的庫桑達族人世代以狩獵、採集維生，並自詡為森林之王。然而，為了生活搬離森林的 Lil Bahadur，在離開與族人共居的環境後，逐漸失去了使用母語的能力。他的孫女 Hima 雖不曾於森林生活，但卻自豪於庫桑達族的文化與身份認同，跟著村落中的老人家努力學習庫桑達語。熱愛音樂的她，盼著用這個優美的語言寫出自己的歌。

長期關注戰爭、人權與文化議題，並擅長以沉浸式手法呈現紀實內容的德國團隊 NowHere Media，攜手台灣的打打影像，以世界各地的瀕危語言為題，創作〈喚說其語〉系列 VR 作品。在本作中，你將透過聲音辨識與互動裝置，開口學習庫桑達語，跟隨 Hima 重拾被遺忘的母語文化。

You are invited to learn and speak some words in the Kusunda language while carving your narrative experience and showing solidarity towards the community. Every two weeks a language falls asleep. Most languages in danger belong to indigenous communities such as Kusunda in Nepal. The Kusunda language has been categorised by linguists as a language isolate, meaning it is unrelated to any other language family of the world. Currently there are only about 150 people in Nepal who are identified as Kusunda.



2021 威尼斯影展 Venice Film Festival  
2021 翠貝卡影展 最佳 VR 敘事大獎 Tribeca Film Festival - The Storyscapes Award



#### 導演的話 Statement

根據聯合國教科文組織的統計，世界上將近 50% 的語言處於瀕危的狀態。這使這個作品具備了真切的急迫性。〈喚說其語 Ep.2 庫桑達〉期望為社區的語言復育及傳承做出努力，亦希望透過這部作品激發當地的行動和改革。

According to UNESCO, nearly 50% of the world's languages are endangered. This gives the project a real sense of urgency. *KUSUNDA* is a tribute to a community's efforts at reclaiming and revitalising their language. We hope to inspire change and action on the ground with this piece.



蓋亞特里帕拉梅斯瓦拉  
Gayatri  
PARAMESWARAN

沉浸式作品導演、編劇與製作人。生於印度，現定居德國柏林，共同創立具國際領先地位的沉浸式敘事製作公司 NowHere Media。曾以 VR 作品〈戰後家鄉〉入圍多項國際影展，並於西南偏南影展得到最佳 VR 藝術運用獎。

Gayatri Parameswaran is a writer, director and producer of immersive works. She was born in India and is currently based in Berlin, where she co-founded Nowhere Media, a global leader in immersive storytelling.



菲利克斯蓋德克  
Felix GAEDTKE

享譽國際的沉浸式敘事創作者與創意製片。秉持為主流社會所忽略的少數族群發聲的目標，共同創辦製作公司 NowHere Media。

Felix Gaedtke is an immersive storyteller and creative producer currently based in Berlin. He co-founded the studio Nowhere Media with an urge to create spaces for under-represented voices in mainstream discourses.



# 女海盜：成名之路

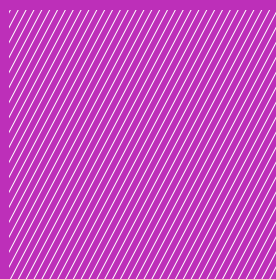
## Madame Pirate: Becoming A Legend

台灣 Taiwan | 2021 | 互動 Interactive | Colour | 17min | 中文、英語 Chinese, English | 無字幕 No subtitle

在一個無法無天的大航海世界，到處都是海盜船與無情的男人。西元 1884 年，廣東沿海一名女子奮力擺脫被迫賣淫的生活，並一躍成為被歷史給遺忘的偉大女海盜，指揮歷史上最大、最成功的海盜船隊。

這是祖母唸給孫女的床邊故事，但這不只是個睡前故事，而是鄭一嫂的真實人生。隨著 VR 體驗，觀眾將以小女孩的視角聆聽祖母的故事，結合動畫及實拍手法，一同開啟一段奇幻且絢麗的海盜成名旅程。故事描繪十九世紀鄭一嫂如何被海盜綁架後存活，她為對抗命運嫁給海盜鄭一，並於鄭一過世後一人掌管海盜領導權。隨後帶領船隊在海上一路征戰稱霸，成為海盜歷史上力量最強大的女性海盜領袖。

In a lawless world overrun by roving ships and ruthless men, a girl propels herself from a life of forced prostitution, to command the largest and most successful pirate fleet in world history. A grandma narrates the bedtime stories to her granddaughter. It turns out that those stories are more than bedtime stories. They are Madame Ching's incredible real life story.



### 導演的話 Statement

她，不遜色於任何男人，靠著聰慧、勇氣成為海盜頭目，率領龐大的海盜艦隊，連清朝皇帝都將她視為眼中釘。大家都叫她「鄭一嫂」，輕易地以「某個人的太太」代稱了這位不平凡的女性。在故事中總是以男性英雄為主角的當代，我們想拾起這個被歷史遺忘的女性英雄，重新訴說給這一代、下一代。

Ching I Sao was a precursor of Feminism. She stood up to colonial and imperial oppression in the 19th century. History barely remembers her, but with techniques including Tilt Brush, Live action filming, and poetry, we bring her story to the world.



摩根歐馬  
Morgan OMMER

擁有劇照攝影經驗及動態影像燈光技巧。駐點越南，精通越南語、日文、中文。曾任國際合製電影攝影指導、劇照師，作品有 TAPED、RED NIGHTS。

Morgan Ommier is a photographer and filmmaker based in Ho Chi Minh City, specializing in travel and fashion photography. He also makes documentaries and fiction films.



黃丹琪  
HUANG Dan-Chi

獨立影像工作者，參與劇情、紀錄片等製作。作品入圍金鐘獎、金穗獎、北京獨立影像展、東京國際短片影展。

Huang Dan-Chi is a film director. Her works include feature shorts, documentaries, and commercials. Her first feature The Girl on the Border was funded by Taiwan Ministry of Culture in 2019.





# Project ZERO | 首部曲

Project ZERO | Episode One

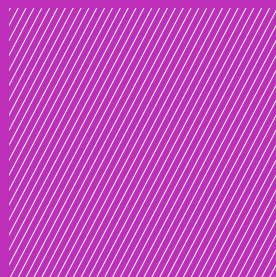
台灣 Taiwan | 2021 | 互動 Interactive | Colour | 6-8min | 無對白 No dialogue

面對無法避免的身體消逝下，有可能透過日新月異的科技，來延續個人的思維嗎？而科技的進步，是否能在生命終點後，承襲個人的精神意志和思考脈絡，繼而從中生長出新的創作，成為新生的後盾？

在這因時間斷點所切割出的未知領域中，〈Project ZERO | 首部曲〉試圖超越時空的跨距，從已故傳奇舞者蕭賀文出發，以去脈絡化的影像、數據為敘述主體，探究生命消亡與科技發展之間的關係，更期待未來能以姿態辨識、人工智慧、演算法等技術發展，產生新的意識與思考。

〈Project ZERO | 首部曲〉邀請觀者踏上一段搜尋數位足跡的旅程，拼湊出舞者的生命歷程和創作軌跡，共同參與一場具有實驗性質的感知體驗。

When faced with the inevitable disappearance of the body, is it possible that one's mind remains intact with the help of the ever-changing technology? Furthermore, is it possible to inherit the spirits and thinking of the individual, and then grow new creations from it? *Project ZERO | Episode One* attempts to transcend time and space. It invites viewers to embark on a journey of searching for the life course and creative trajectory of the late legendary dancer Xiao He Wen.



## 導演的話 Statement

曾經錯過了一個暗示，錯過了一個時機點，而在重新體認和創作〈Project ZERO〉的過程中，歷經不斷地走訪、拼湊、摸索，彷彿就在經歷賀文人生中的善與惡，但那僅僅是很小的一部分而已。她也許還在某個時空中，持續的進化，也不斷提醒著，人們終其一生可以為後世留下些什麼，延續或影響著未來的發展。

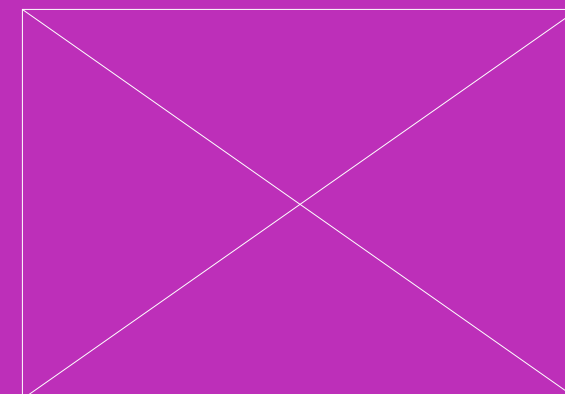
In the process of creating *Project ZERO*, we have constantly been searching, exploring and gathering pieces that we could find. She may still exist somewhere, keep evolving, and remind people of what they can leave throughout their lives for future possibilities.



動態自造實驗室  
FabLab Dynamic

自 2013 年成立以來，從藝文創作、互動設計、社會設計計劃，到更廣泛的跨域合作，動態自造實驗室從不設限未來的發展，並期待更多可能性的發生。

From art works to projects of social design, from interactive installations to cross-area collaboration, FabLab Dynamic keeps trying to push the boundaries and look forward to all possibilities in the future.







# 紅尾巴 Ep.1

## Red Tail Ep.1

世界首映 World Premiere



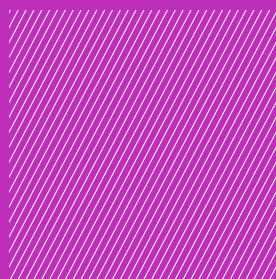
台灣 Taiwan | 2021 | 互動 Interactive | Colour | 7min | 中文、英語 Chinese, English | 無字幕 No subtitle

雲海中漂浮著一座懸吊電車的車站，男孩在等車時睡著了。此時的天空，忽然飄來了一條紅尾巴，男孩彷彿受到召喚，開始追尋紅尾巴的幻影，懵懵懂懂地踏上漫長的旅程。他經過一座又一座既陌生又似曾相識的奇幻城市，只為尋找紅尾巴的下落。

經歷一段段歷險後，疲累不堪的男孩沉沉睡著，直到他醒來在一個神秘房間，一位紳士的出現，逐漸揭開紅尾巴的背後故事。此時，男孩的身上突然流出鮮血，鮮紅色的血也轉生而成一條小魚，正當男孩充滿著困惑時，紳士便娓娓道來關於男孩身體與記憶、情感所交織的祕密。

金馬獎最佳動畫短片〈金魚〉團隊，與入選 2021 年威尼斯影展的〈霧中〉VR 製作團隊 Funique VR 合作，〈紅尾巴 Ep.1〉從一條紅尾巴的流動，與男孩的奇幻旅程相互暗湧，詩意地詮釋出人們童年的情感記憶。

A boy is always chasing a red tail. After passing through many magical cities, extremely exhausted, he finds himself waking up in a gentleman's room. It turns out that the red tail is a fish, which is formed by the boy's own blood. The red tail reminds the boy that the fish is his own sadness that he tries to break loose from. In the end, his tears revive the fish and he makes peace with his own sadness.



### 導演的話 Statement

從兒童轉變成大人這段時期，會面臨許多成長掙扎。青少年是極度渴望被瞭解的，他們察覺到自己身體的改變，但是並不知道內心也在經歷嚴重地地殼變動。希望能透過這個短片，告訴每一個人：我們身上都有紅尾巴，因為傷痛就是成長的一部份，請用力地大哭大笑感受人生吧！我們都會變成更好的人！

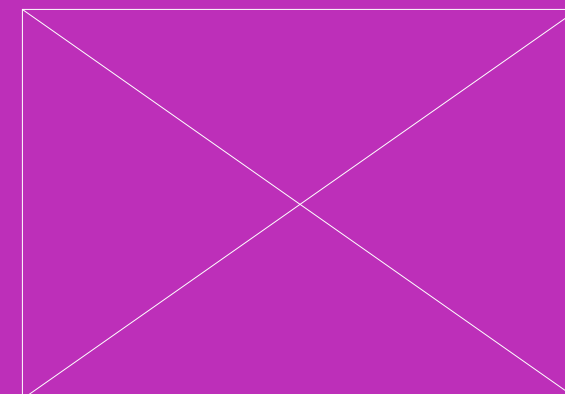
When children turn into adults, they have to face the struggles of growing up. Through this VR, we hope to let the viewers know: we all have red tails on our bodies because pain is a part of growing up.



王登鈺  
Fish WANG

1971 年出生於台灣台北，現為專職動畫漫畫創作者。1987 年製作動畫至今，業餘也創作圖文書、短篇小說、立體雕塑。作品包括漫畫《秘密耳語》、《夜的事變》；小說《電影裡的象小姐》；動畫〈金魚〉、〈秘密耳語〉。

Born in Taipei in 1971, Fish WANG has been involved in animation and comics for more than 20 years, working in an animation company as a layout composer and art designer.







# 輪迴 Samsara

亞洲首映 Asia Premiere



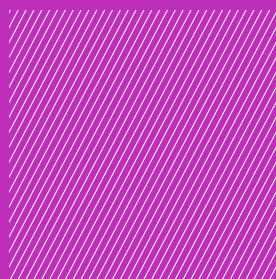
台灣 Taiwan | 2021 | 互動 Interactive | Colour | 21min | 中文、英語 Chinese, English | 無字幕 No subtitle

〈輪迴〉是一部講述生命輪迴的 VR 電影。故事背景建立在人類自核毀滅，地球環境被完全摧毀後，人類必須放棄在地球上繼續生存，嘗試在無垠的星際中，尋找下一個可以賴以為生的新星球。

歷經百年的太空旅行，人類重新設計了身體的 DNA，透過人工進化成為一種新的形式，而人類也跳過奇點，找到了一顆新星球安頓下來。但多年過去後，人類才突然意識到自始至終從未到達那一個新的星球，他們最終還是回到地球，僅是在另一個時代以不同的生命形式回到地球。

觀眾在〈輪迴〉的體驗過程中，不只是觀賞故事場景的演進，也將隨著劇情而演化成不同種類的生物形體，並從中觀察到自己身體上的種種改變。

Samsara is a VR film about reincarnation. After a nuclear holocaust, humans have to find a new place. They evolve into a new lifeform and settle down on a new planet, but end up returning to the Earth in the past and being hunted by their ancestors. They need to resolve karma to escape this perpetual cycle. This VR work casts audiences into different beings' bodies. The audiences not only look around but also look into themselves to experience the story.



2021 威尼斯影展 Venice Film Festival



## 導演的話 Statement

〈輪迴〉探索並應用所謂「具身認知」的抽象概念，以此讓觀眾轉換到不同的肉體中，反思著來自生命哲理的深刻教訓，進而以全新的視角來體驗〈輪迴〉的世界觀。

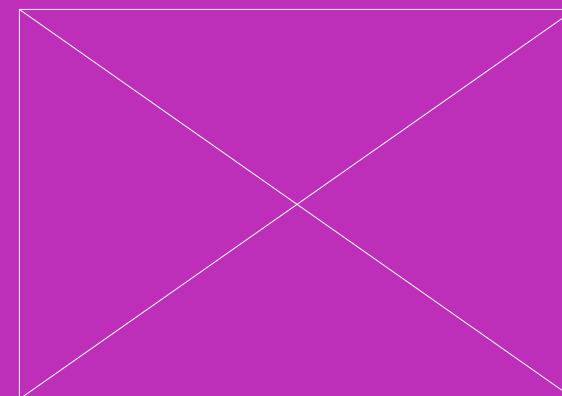
Samsara is a VR film that explores the concept of the Embodied Cognition. In this experience, the audiences will be transformed into different beings' bodies and experience the world from entirely new perspectives.



黃心健  
HUANG Hsin-Chien

台灣知名新媒體藝術家。曾獲第 74 屆威尼斯影展最佳 VR 體驗獎，擅長結合 VR、互動、表演藝術、裝置藝術、動力機械等大型新媒體製作。

Huang Hsin-Chien is a new media artist who won the Best VR Experience Award at the 74th Venice Film Festival. His production combines VR, performing arts, installation art, and program computing.





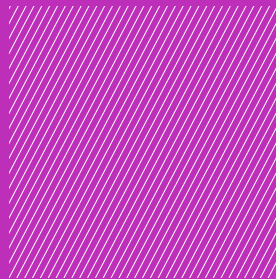
台灣 Taiwan | 2021 | 互動 Interactive | Colour | 10min | 中文、英語 Chinese, English | 無字幕 No subtitle

女性的身體有兩對唇，一對是嘴唇，一對是陰唇。

利用虛擬實境的視聽藝術，透過互動模式，提供觀眾沈浸式且保有隱密的體驗，不僅讓女性被觸摸時的感官經驗具象化，並且以情慾地景（Sexual Landscape）的方式呈現，從肉體姿態出發，動畫擬態而成。

榮獲 2020 年高雄 VR FILM LAB 百萬首獎，〈唇〉透過重建的虛擬世界，讓觀眾置身於峽谷與花園等自然景觀之中，體驗女性情慾的自發、操控，與最後的吞噬。你將與〈唇〉的女體，一同跳場虛擬的雙人舞，通過視覺引導及聽覺 ASMR 的刺激，誘發雙方觸覺的流動，啟動私處末梢神經的快感——流動、多重且無所定位的情慾經驗。當兩個身體在平行的虛擬世界中交會、發生關係，將開啟通往自我覺醒的互動體驗。

A woman has two pairs of lips: one of her mouth, another of her vulva. LIPS is an interactive virtual reality experience inviting the audience to enter a female body and materialize the sensory experience through tactile touches. A female body is displayed as a sexual landscape; inside it the audience will feel that they are trekking through a canyon and a garden. Guided audibly by ASMR, they will be aroused by neurotic orgasm, liberated by multi-dimensional and undefined eros.



#### 導演的話 Statement

十年前觀賞阿莫多瓦的電影《悄悄告訴她》時，看到最後一幕默劇科學家走過女性的身體，我開始幻想未來是不是有機會實現這樣體驗身體的方式。對我而言，體驗 VR 時，帶上頭顯像種儀式，不再侷限於身體和地理環境，離開地心引力或被黑洞捲入體驗太空中的孤寂，一個我不斷在尋找，可以暫時安放的空間。

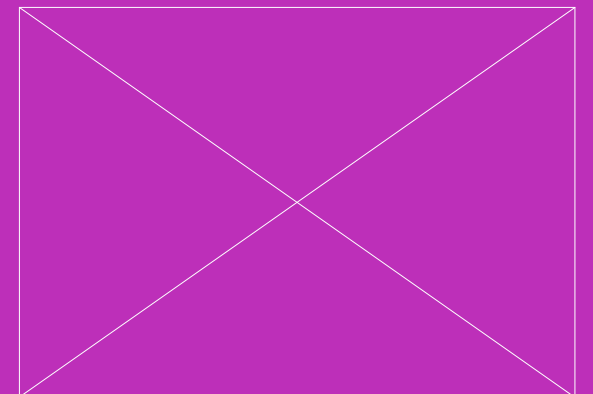
Ten years ago when I watched Almodovar's movie *Hable con Ella*, during the mime scene in which the scientist enters a female body, I imagined whether it was possible to build an immersive experience outside cinema. In VR, putting on a headset is a ritual, a serene refuge I seek.



林佩瑩  
LIN Pei-Ying

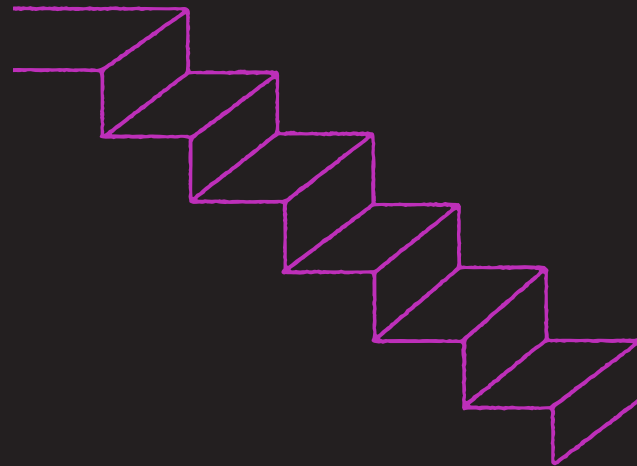
影像創作者兼表演者，從事剪接、製片、導演，多與表演藝術合作宣傳短片。近幾年以女性在關係中的心境為創作主軸，結合視覺設計及肢體語言。〈唇〉是她第一部編導之 VR 階段性作品。

Lin Pei-Ying is a visual designer who cooperates with performing artists and creates from a wide range of materials. She combines film and motions of dancers, expressing contradictory feelings of females.





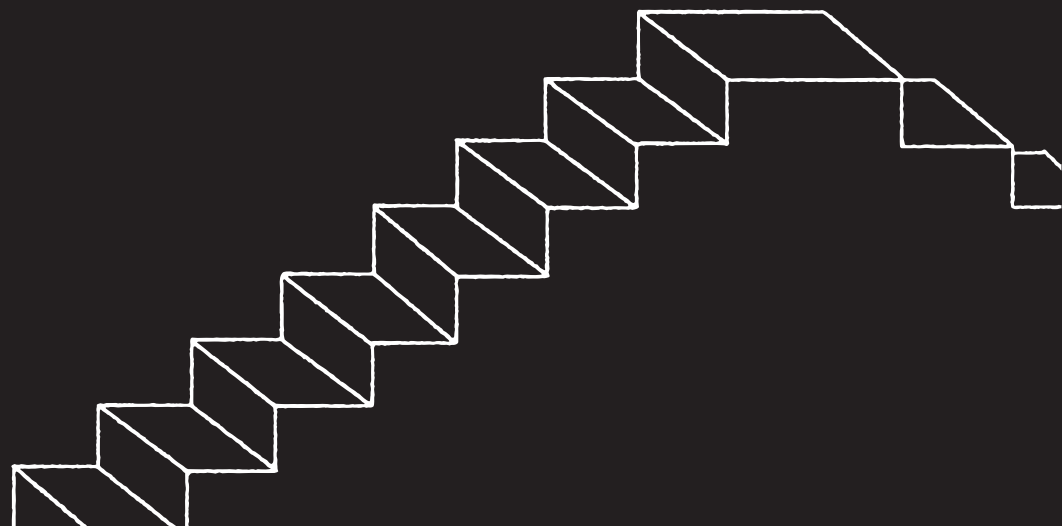
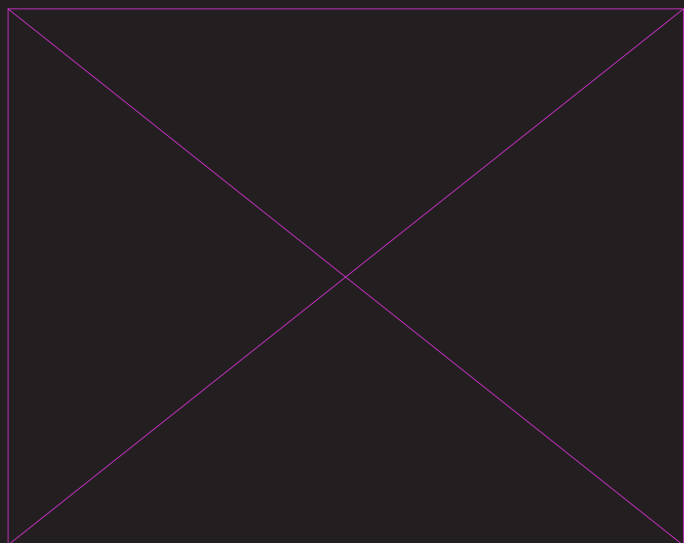
# INTERNATIONAL SHORT FILM COMPETITION *VR SECTION*



## VR 競賽

雄影國際短片競賽—VR 組，為台灣唯一也是亞洲最具規模的 VR 競賽平台之一，本屆徵得 126 件有效作品，再創紀錄新高，足見 VR 產業與創作環境的成熟，以及雄影 VR 競賽於國際的能見度提升。由三位初審評審以其文化策展、數位科技與參與式劇場創作的專業背景，考量作品的完整度、體驗流暢度、創作手法與技術突破等要素，並延續雄影短片競賽重視的多元性，最終評選出今年入圍競賽的 21 部作品。形式上的多元呈現，從線上即時互動的沈浸式劇場、長篇幅的敘事型互動遊戲，到虛擬偶像互動演唱會，皆是令人驚豔的亮點。

KFF VR Competition is the sole in Taiwan and one of the biggest festival platforms in Asia to award cinematic VR creations. Considering the completion of works, experience fluency, creative approach and the use of technology, the jury committee selected 21 outstanding works within the 126 eligible submissions from around the world.



# 2021 KFF International Short Film Competition

## VR Jury of *Preliminary Stage*

### 2021 雄影短片競賽 VR 競賽初選評審團

台灣文化獨立策展人、劇場製作人、展演活動導演。長期活躍於多樣文藝領域，並推動共感設計概念，創辦「山廟共感設計製造所」。2019 年，其策劃的公共藝術作品「點亮十三層 Light up 13-layers」獲德國紅點設計獎等多項國際大獎。2020 年，擔任台灣文策院 TCCF「未來內容」之總策展人。

Director/producer/curator of artistic and cultural production in Taiwan. He has over 15 years of experience in exhibition and event curation, art performance production and event management, successfully conducting numerous projects that are impressive and memorable with the concept Resonance Design.



王騰崇  
Samuel WANG

專注於新媒體與科技藝術領域，為跨域科藝團隊 XOR 成員之一。曾獲 2012 年新媒體藝術卓越獎、數位藝術表演獎首獎。2014 年，與夥伴們共同創立「固態記憶」，以超高解析度的 3D 掃描為核心技術。現為國立故宮博物院青年暨兒童事務推動諮詢會諮詢委員與財團法人資訊工業策進會顧問。

A member of interdisciplinary artist group XOR in the new technology and art domain. He won the first prize of 2012 Outstanding New Media Art Award and the Digital Art Performance Award. Lee also co-founded SolidMemory, a company that applies the ultra-high-resolution 3D scanning technology in various industries.



李柏廷  
LEE Po-Ting

畢業於國立台北藝術大學，劇場導演及演員。2016 年創立「進港浪製作」，現為團長，作品多強調「現場性」製作，如演講式、沉浸式、參與式等創作形式。近期沉浸式作品有〈微醺大飯店〉、〈明日俱樂部〉、〈微醺列車〉、〈微醺大飯店 1980〉，與親姊姊共同創作的「姊弟三部曲」，目前已完成《家庭浪漫》和《祖母悖論》。

Director and actor in theatre. In 2016, he founded KINGKONGWAVE and began his journey to LIVE productions, especially lecture-performances, immersive and participatory productions. His recent theatre directing credits include *The Great Topsy*, *CLUB tomorrow*, *The Great Topsy: Next Stop*, and *The Great Topsy 2: 1980s*.



洪唯堯  
HUNG Wei-Yao

# 2021 KFF International Short Film Competition

## VR Jury of *Final Stage*

### 2021 雄影短片競賽 VR 競賽決選評審團

法國巴黎第十大學表演藝術研究所電影學博士，主要研究領域為現代華語電影美學研究、電影與當代藝術，及當代法國電影理論與美學等。曾任國影中心董事、雜誌主編召集人，並從事藝術、電影相關策展，編著多本影視美學研究著作。現為國立臺北藝術大學藝術跨域研究所教授兼電影創作學系主任，同時擔任《藝術評論》主編與《中外文學》編委。

Sing Song-Yong earned his doctoral degree in cinematography from the Institute of Performing Arts, Université Paris Ouest - Nanterre La Défense, France. His research interests cover the aesthetics of contemporary Chinese cinema, contemporary art and cinema, as well as theories and aesthetics of contemporary French films.



孫松榮  
SING Song-Yong

劇場導演，作品類型橫跨劇場、美術館以及非典型空間。2017 年至 2019 年間，先後擔任國家兩廳院駐館藝術家、ACC 亞洲文化協會受獎人，並前往法國巴黎西帖藝術村駐地創作。曾三度受邀赴羅伯威爾森主持的長島水磨坊駐村創作，作品二度入圍台新藝術獎年度十大表演藝術，演出足跡遍及柏林、巴黎、紐約、哥本哈根、首爾等城市。

A theater director who works in theaters, museums, and atypical art spaces. He has earned the awards for Taishin Arts Awards for Annual Top 10 Performing Arts twice. Many of his works have been invited to perform in New York, Berlin, Paris, Copenhagen, Avignon and Seoul.



Baboo LIAO

叁式共同創辦人，現任總監。致力於新媒體藝術與數位體驗設計之團隊，由各領域專業工作者組成。曾執行如 Google、GIANT、Heineken 等知名品牌行銷專案，也曾參與 2018 年台中花博、2020 年台灣設計展與第三十屆金曲獎等大型活動展演，並活躍於數個國際指標性之藝術活動，包括英國 World Stage Design、奧地利 Ars Electronica 電子藝術節等。

Co-founder and incumbent director of Ultra Combos, a new media art and digital experience design team. It has also participated in several major events such as the 2018 Taichung World Flora Exposition, the 2020 Taiwan Design Expo and the 30th Golden Melody Awards.



曾煒傑  
Jay TSENG



## 勇闖毛怪島

In the Land of the Flabby Schnook

加拿大 Canada | 2021 | VR360 | Colour | 6min | 英語 English | 無字幕 No subtitle

夜深人靜，小姊弟在床上分享各種小祕密，弟弟向姊姊探詢治癒怕黑的祕訣，想不到全世界最偉大的祕密，就藏在床邊的神奇衣櫃裡。熄燈後，姊姊牽起男孩的手，鑽進衣櫃、闖入叢林，閃過不明生物，一起勇闖神奇毛怪島的最黑最深處。

導演法蘭西斯傑里納斯小時候最討厭奇幻電影以「這是一場夢境……」為冒險作結，他希望至少在電影裡，將想像力化作無所畏懼的超能力。《勇闖毛怪島》以男孩的恐懼為起點，透過床邊的神奇衣櫃，佐以姊弟攜手探險的動人情誼，交織出一場細膩真切又超乎想像的奇幻旅程。

A little brother asks his big sister how she manages to stop being afraid of the dark. She draws him into a succession of dreamlike tableaux where everything comes alive and through which the little brother learns to confront his own fears.



法蘭西斯傑里納斯  
Francis GÉLINAS

主修遊戲設計與動畫，投身影像與動畫領域超過 14 年，擅長運用投影、2D、3D 與停格動畫等形式，進行實驗性動畫創作。2006 年創辦 couleur.tv 後期製作公司；2010 年完成首部動畫作品〈The Story of the Mean Dragon〉，入選多個國際影展。

Francis Gélinas has been working in animation for the past 20 years. His first VR film *In the Land of the Flabby Schnook* won a few awards around the world.

2021 聖荷西 Cinequest 電影節 最佳 VR 動畫 Cinequest - Best Animation VR  
2020 威尼斯影展 Venice Film Festival  
2020 溫哥華影展 動畫類榮譽提及 Vancouver International Film Festival - Special Mention for Animation



## 霧中

In the Mist

台灣 Taiwan | 2020 | VR360 | Colour | 14min | 無對白 No dialogue

霧室中，微光裡，蒸騰的熱氣飄繞、滿溢。忽隱忽現的男身，吸吮著彼此的慾望和孤寂，越是擠攏，越是渴。你像是穿著正裝誤闖了禁域，墜入夢與醒之間，凝視，也被凝視，想不起來自己怎麼來到這裡，也不知道該怎麼出去。

劇場與影像導演周東彥，再度碰觸男同志社群文化中不好言說、卻又難以切割的生命經驗。這回，他將詩般的鏡頭語言搬進了 VR，帶你我直搗男色三溫暖，剝開層疊的慾望，探看裏藏在內裡的某種——無愛之愛。

Theater and new media director Chou Tung-Yen once again touches on the unspeakable life experience of the gay community culture, exploring a male sauna through poetic lenses to take a peek at something hidden under the desire—the love without love.



周東彥  
CHOU Tung-Yen

狠劇場及狠主流多媒體藝術總監，創作以影像與劇場為核心，亦跨足錄像藝術、紀錄片與 MV 等。作品包括〈你找什麼？〉、〈剩女，真的？〉等，曾入選西雅圖國際影展、洛杉磯同志電影節等，並多次受邀參與國內外影展及藝術節。

Chou is the creative director of Very Theatre and Very Mainstream Studio. His recent films were nominated by Golden Horse Awards, and screened in Seattle International Film Festival, OutFest and NewFest.

2021 威尼斯影展 Venice Film Festival  
2021 蒙特婁新電影影展 Montréal Festival du Nouveau Cinéma  
2020 高雄電影節 Kaohsiung Film Festival







## 彼岸

LIMBOTOPIA in VR

世界首映 World Premiere

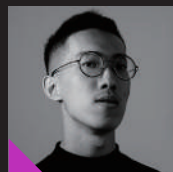
台灣 Taiwan | 2021 | VR360 | Colour | 25min | 無對白 No dialogue | 中文、英文字幕 Chinese, English subtitles

「幻象，業力，天啟，自閉。」一名旅客發覺自己身陷人世裂縫之中，無法確定自己的命運。大洪水到來，所有人被沖進地底，夢中世界恢復平靜，真實世界依然貧脊。在荒涼的乾土中，重生了幾朵孤伶的鮮花。《彼岸》虛構了夢境中映射的現實世界。你成為那位重生的旅客，跟隨著來自地底的信號前往彼岸。

兩個長期受到夢境與現實混淆的創作者，以建築空間建構起深夜過後的冰冷世界。空無一人的午夜城市、一觸即破的現實、反覆預見的燈塔、受到召喚搭上的列車。藉著 VR 我們進入潛意識的空間，窺看夢境中的倒映。

Illusion, Karma, Apocalypse, Autism. A passenger finds himself being trapped inside a game of gods.

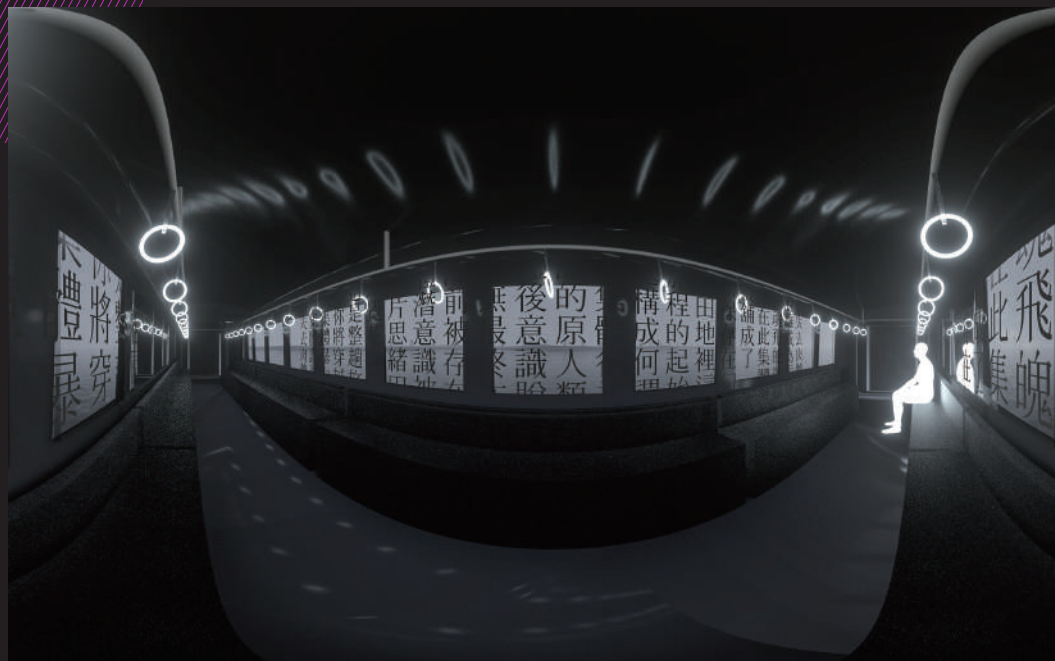
LIMBOTOPIA is a surrealist VR film. With VR, viewers obtain the perspective of the deceased, embarking on a journey to see the illusion of the subconscious and crossing the hazy and mysterious boundary alone between architectural dimensions.



謝文毅  
HSIEH Wen-Yee

來自台灣的一名年輕藝術創作者，在數位影像、攝影、建築空間設計及表演藝術之間遊走。其作品藉著簡化的美學以及超現實來反映社會現象、心理以及生命的神秘性。

Hsieh Wen-Yee is a young artist from Taiwan, who raises questions about the relationship between visual art and architecture. His works reflect social phenomena and the mystery of life.



## 諾亞的希望小船

Noah's Raft

台灣首映 Taiwan Premiere

奈及利亞 Nigeria | 2021 | VR360 | Colour | 12min | 英語 English | 無字幕 No subtitle

出生於奈及利亞水上社區，諾亞自小走跳於水上竹筏間，跟著父母學習造船、捕魚和織網，小時候的他深信，這就是他的未來與宿命。然而一切就在他進城求學後徹底顛覆，他開始相信，教育能改變現況。諾亞帶著一群志工乘筏返鄉，籌辦學校，教導社區的孩子讀書寫字。水上人生依舊，這次他要用教育翻轉自己的宿命與家鄉的未來。

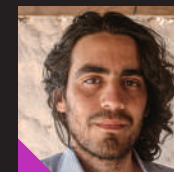
被稱為「非洲威尼斯」的馬可可，實際上是奈及利亞最大的水上貧民窟，居民不但要面對海平面上升、家園滅頂的危機，還要處理貧窮的根本問題。導演以全景無死角的拍攝，記錄水上社區的真實與粗糙，跟著諾亞的竹筏深入這潮濕的世界角落，尋找黯淡中的隱微希望。

From birth, children living in Makoko are taught to help their parents build boats, make nets, and catch fish. Education is almost a foreign concept. But Noah is relentless, and with a team of volunteers, he sets on a mission to change his community through education.



喬卡奇班森  
Joel `Kachi BENSON  
紀錄片與 VR 創作者，曾以 VR 紀錄片《Daughter of Chibok》獲威尼斯影展最佳 VR 沉浸式線性敘事大獎。

Joel `Kachi Benson is the first Nigerian filmmaker using Virtual Reality technology for storytelling. His documentary *Daughters of Chibok* won The Best VR Story at the 2019 Venice Film Festival.



塔麥可哈林  
Tal Michael HARING  
出生於以色列特拉維夫，曾擔任海法國際影展 VR & AR 單元策展暨製作人。

Tal Michael Haring is a New Media Art curator and a lecturer on Narrative and Artistic XR experiences. He is also a new media artist and film director.

2021 巴黎新影像藝術節 NewImages Festival  
2021 盧森堡城市電影節 Luxembourg City Film Festival







## 相態重組

### Recoding Entropia

法國 France | 2020 | VR360 | Colour | 8min | 無對白 No dialogue

神祕的金屬漂浮在光影交織的空間中，一切狀似平靜。瞬間，金屬碎裂成數十億個碎片，空間陷入極致的混亂，打亂了曾有的理性與規律，一場探問永恆、思辨人生的旅程於焉起始。

擅長翻玩空間擴增、創造特殊感官沉浸體驗的法國導演弗朗索瓦沃提耶，這回以一場創造性的破壞作為旅程的開端，當所有固體都化為空氣、氣體凝結成液體，世界宛如一場生死無限交替的精神之旅。他透過抽象的形式重新定義觀眾在宇宙的位置，打造一場身歷其境探索滅絕與重生、時空與自身的難忘旅程。

In the heart of spatial void, an imposing geometric form wanders in the horizon of infinite space. It is a huge tetrahedron that will soon break apart, scattering its pieces in the emptiness, delivering a mysterious message as its shape changes.



弗朗索瓦沃提耶  
François VAUTIER

出生於法國，身兼導演、錄像藝術家。曾任職當代藝廊，並執導多部實驗性短片。2018 年 VR 作品〈未來預言〉於威尼斯影展首映，2019 年以〈2020 太空漫遊〉致敬大師史丹利庫柏力克的經典鉅作，入選西南偏南、安錫等多個國際影展。

François Vautier has worked with contemporary art galleries in Paris. In 2020, his new experimental VR film *Recoding Entropia* was selected for the 77th Venice International Film Festival.

2020 威尼斯影展 Venice Film Festival  
2020 蒙特婁新電影影展 Festival du Nouveau Cinéma  
2020 荷蘭 Kaboom 動畫影展 Kaboom Animation Film Festival



## 我在再教育營的日子

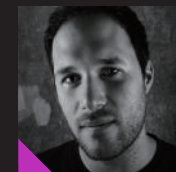
### Reeducated

美國、哈薩克 USA, Kazakhstan | 2021 | VR360 | B&W | 20min | 英語 English | 無字幕 No subtitle

在哈薩克工作多年，來自新疆的三名男子相繼在返家期間，遭中國政府以教育之名囚禁於新疆塔城「再教育營」裡。窄小的牢房裡，他們被嚴格約束起居作息，一起唱中國國歌、研讀共產黨規，卻沒有人知道真正結業的時間。「你不會死的，」守衛總是這麼說，「就算死了，也不會有知道。」

2019 年，導演山姆沃爾森與記者 Ben Mauk 前往哈薩克採訪三位歷劫歸來的新疆男子，藉由三人的口述經歷，透過越裔澳籍畫家 Matt Huynh 的畫筆，刻畫下再教育營裡的點滴細節。充滿生命力的筆刷揮灑，全景鏡頭的場景建構，記錄下無人知曉的再教育營內部景象，以及興許不及萬分之一的血淋真實。

*Reeducated* takes viewers inside a "reeducation" camp in Xinjiang, China, guided by the recollections of three men who were caught in what is likely the largest mass-internment drive of ethnic and religious minorities since the Second World War.



山姆沃爾森  
Sam WOLSON

沉浸式影片導演、攝影師，與《國家地理雜誌》、《紐約時報》與《紐約客》等媒體合作多年。2017 年參與執導 VR 作品〈We Who Remain〉，關注蘇丹努巴山脈戰爭區的議題，獲選西雅圖影展最佳 VR 電影。

Sam Wolson is an award-winning immersive film director and photographer, with partners including National Geographic, The New York Times and The New Yorker.

2021 威尼斯影展 Venice Film Festival  
2021 德國漢堡藝術節 最佳 VR 影片 VRHAM! - VRHAMMY AWARD  
2021 西南偏南影展沉浸式新聞 評審團特別獎 SXSW - Special Jury Recognition for Immersive Journalism







## 雅加達時光紀事

Replacements

日本、印尼、德國 Japan, Indonesia, Germany | 2020 | VR360 | Colour | 12min | 無對白 No dialogue

在印尼雅加達的城市一隅，鄉間小路、傳統老屋，一家人熱鬧共居，享受平凡又恬淡的日常。隨著時空推移、樹倒人散，家族走過第三代，老屋歷經拆遷又易主，周遭的政治、文化與風景亦物換星移。時間帶來嶄新的都會風情，也帶走了舊時代的情感與記憶。

融合了個人情感與多年的地方研究，導演喬納森哈加德以真實居住在這座城市的人事物為靈感，深入描繪雅加達 1980 至 2020 年的時空變化。從早期的印尼式草屋聚落、家族群聚的熱鬧溫暖，一路轉換至現代化的都市景象，透過鏡頭設定的視角，帶領觀眾見證雅加達 40 年的滄桑田。

*Replacements depicts a Javanese family routinely observing their neighborhood day after day, generation after generation, replacement after replacement. It is a VR story about roots, time and change.*



喬納森哈加德  
Jonathan HAGARD

法國與印尼混血，身兼導演、動畫師與插畫家，目前定居於日本京都。擅長使用動畫與新媒體創作，作品關注其自身於東京、雅加達的居住經驗與城市研究，〈雅加達時光紀事〉為其首部 VR 動畫作品。

Jonathan Hagard is a French-Indonesian director, animator and illustrator. Based on his experiences and research in sprawling cities like Tokyo and Jakarta, he tells stories through traditional animation and new media.

2021 安錫動畫影展 VR 水晶獎 Annecy International Animation Festival - Cristal for the Best VR Work  
2021 日本 Beyond the Frame 影展 最佳 VR 大賞 Beyond the Frame Festival - Grand Prix  
2020 威尼斯影展 Venice Film Festival



## 意識超展開

Strands of Mind

德國 Germany | 2021 | VR360 | Colour | 11min | 無對白 No dialogue

昏暗的叢林裡，幽微的天光透過薄霧從枝桠的縫隙灑下，踏著滿布苔痕與蕨類的泥土地，你邁步前進，耳邊浸潤充滿生機的自然聲響。導演亞德里安梅爾以精湛的 CG 動畫技術，伴著暗夜中的雷電將人類的思緒轉化為森林裡的樹影枝脈，透過 360 度的沈浸式環繞視野，及磅礴懾人的環境聲效，打造出一座美麗、黑暗，且神秘莫測的新世界。

影片建構了一個如夢似幻的迷幻時空，引領觀眾敞開五感，在精緻的紋理與光影中揣測真實，浸入高度擬真的視聽體驗之中，彷彿一步步深入人類的思緒，感受其中的複雜、迷人，與不可預期。

*Explore a world beyond the bounds of our human perception. A world full of mystery, of beauty and darkness. Let yourself be taken on a trip into the woven nature of existence.*

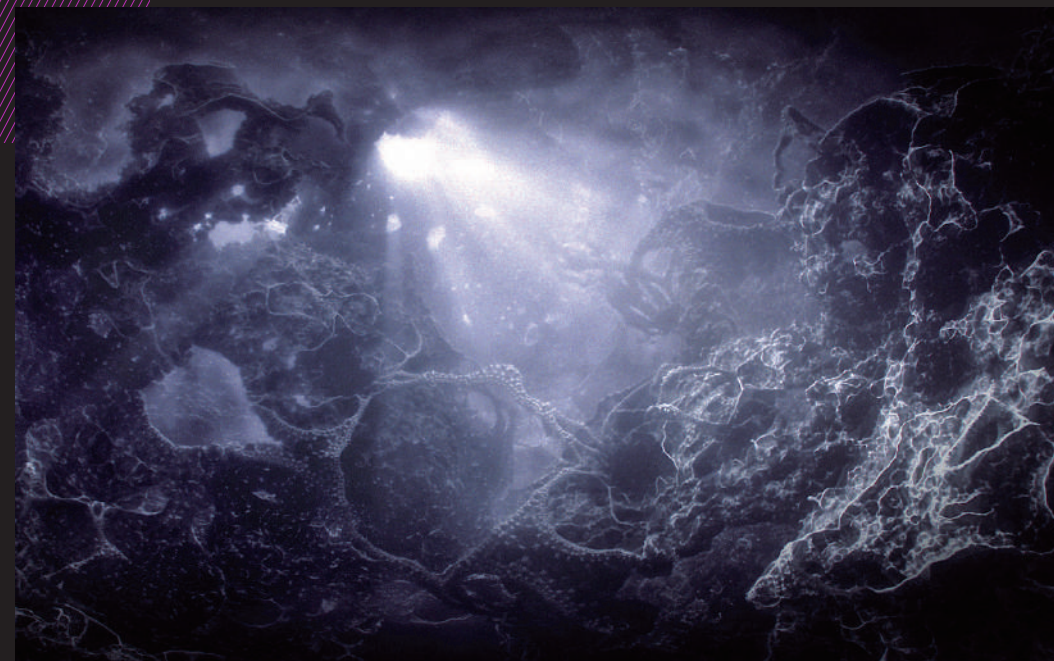


亞德里安梅爾  
Adrian MEYER

德國數位藝術家與影像導演，過去從事音效裝置與舞台視覺，亦有豐富的廣告視效製作經驗。近年致力以動態影像激發觀者情感與記憶經驗，並擅長運用超現實與黑暗風格的視覺語彙。

Adrian Meyer is a multidisciplinary digital artist and filmmaker from Germany. Using a surreal and dark visual language, his work focuses on moving images to inspire and spark emotional experiences.

2021 富川奇幻影展 Bucheon International Fantastic Film Festival  
2021 安錫動畫影展 Annecy International Animation Festival  
2021 翠貝卡影展 Tribeca Film Festival



# 分裂世界：我的秘密基地

## The Severance Theory: Welcome to Respite

美國 USA | 2021 | 線上即時互動演出 VR Live Performance | Colour | 60min | 英語 English | 無字幕 No subtitle

當你進入這個超現實空間，積木、粉筆、音樂盒等童年玩具的巨大版散落各處。跟隨指引，你將潛入一段被主人翁艾力克斯遺忘的童年記憶。看似熟悉而尋常的一切卻隱隱地透出一絲奇異，令人不安的究竟是暗地爭執的爸媽、腦中突然浮現的聲音，或是牆角後蠢蠢欲動的黑影？艾力克斯，歡迎回家。

導演琳西史科金與 CoAct Productions 攜手 VR 體驗設計團隊 Ferryman Collective，將既有的實體沉浸式劇場轉化為線上即時演出的多人互動版。啟發自解離性身份障礙 (Dissociative Identity Disorder) 患者的真實經歷，體驗者將可自行選擇扮演艾力克斯或他的交替人格，透過兩種視角，與演員即時互動，進入多重人格患者的內心世界，體驗一場身歷其境的心理驚悚劇。

*The Severance Theory: Welcome to Respite* is a fully interactive experience that allows an audience member to step into the shoes of Alex, the main character and host of the personality system as they embark on a surreal journey into a forgotten childhood memory.



2021 威尼斯影展 Venice Film Festival  
2021 翠貝卡影展 Tribeca Film Festival



琳西史科金  
Lyndsie SCOGGIN

### 體驗說明 Experience Guide

本節目為可供多人異地同步體驗的 VR 線上即時互動演出。透過 VRChat 平台，每場次可容納十位觀眾，其中一位觀眾將扮演主角艾力克斯，與演員進行對話與即時互動；其他九位則為艾力克斯的交替人格，可於體驗中的特定橋段進行互動。請參閱預約說明信件指示，於預約系統上選擇場次與角色，且在場次時間前登入 VRChat 世界，進入艾力克斯的童年回憶。

In each show, up to 10 participants will be able to join the experience simultaneously in *The Severance Theory: Welcome to Respite*. One will be playing Alex and the other 9 will be Alex's alters. You will go through a real-time interactive experience from different aspects and explore the forgotten memory of Alex.

身兼導演、製片、實驗設計與演員，創作領域從密室逃脫到沉浸式劇場。她的近年代表作有〈The Sideshow〉、〈分裂世界：我的秘密基地〉、〈Cold War Lounge〉。

Lyndsie Scoggin is an experiential designer, director and producer, working on projects ranging from escape rooms to immersive theatre. Her projects include *The Sideshow*, *The Severance Theory: Welcome to Respite*, and *Cold War Lounge*.







## 芭芭雅嘎：森林巫女

Baba Yaga

台灣首映 Taiwan Premiere

美國 USA | 2020 | 互動 Interactive | Colour | 15min | 英語 English | 無字幕 No subtitle

南方雨林裡，女頭目深陷詛咒惡疾，她女兒瑪格達與莎夏，不顧母親告誡，擅闖禁忌之森，就為找尋由吃人女巫「芭芭雅嘎」守護的靈花。面對黑暗未知的雨林、食人花的攻擊與女巫的威脅，姊妹倆能否逃出女巫的禁錮，解救重病的母親？

由《美國偶像》珍妮佛哈德森監製與配音。〈真實山寨村〉法國新媒體鬼才藝術家馬提亞斯雪勒堡，與《馬達加斯加》導演艾瑞克達內爾，率領「VR 皮克斯」Baobab Studio 團隊，集結黛西蕾德、凱特溫斯蕾、葛倫克蘿絲等一線演員。以俄羅斯傳說出發，切入當代雨林開發議題，透過互動新媒體，找尋人與自然共存的橋樑。

Baobab Studios' Baba Yaga is a reimagined fairytale of a young girl who enters a forbidden forest to find a rare cure for her dying mother and faces the powerful witch, Baba Yaga. Her actions will determine if humanity and nature can live in harmony.

2021 富川奇幻影展 Bucheon International Fantastic Film Festival  
2021 聖荷西 Cinequest 電影節 最佳 VR 體驗 Cinequest - Best VR Experience  
2020 威尼斯影展 Venice Film Festival



艾瑞克達內爾  
Eric DARNELL

美國動畫導演，畢業於加州藝術學院。2015 年創立 Baobab Studio。

Eric Darnell is Chief Creative Officer and Co-Founder of Baobab Studios. Darnell was a director and screenwriter on all four films in the Madagascar franchise.



馬提亞斯雪勒堡  
Mathias CHELEBOURG

廣告導演出身，多部 VR 紀錄片及沉浸式劇場作品，獲多個國際影展肯定。

Mathias Chelebourg burst into the immersive storytelling world upon directing *Alice: The VR Play* (Venice 2017). He has previously directed for clients including Prada, Dior, Hermes, Chanel, Nike and Microsoft.



## 重回現場：旁觀者的河畔自白

Bystanding: The Feingold Syndrome

台灣首映 Taiwan Premiere

以色列、德國、加拿大 Israel, Germany, Canada | 2021 | 互動 Interactive | Colour | 10min | 英語 English | 無字幕 No subtitle

2009 年，以色列划船冠軍雅絲敏芬顧德（Jasmin Feingold），在一次例行訓練時出了嚴重的翻覆意外。事發現場位於特拉維夫的雅孔河畔，有許多民眾目睹了意外的發生。重返事件當下，走近這些人，你將聽見他們腦海裡閃過的念頭：跳，或不跳？救，或不救？

來自以色列的動畫紀錄 VR 作品，以真實事件為本，結合了容積捕捉技術（Volumetric Capture）的 3D 動態場景、演員的口述演繹、虛構的動畫片段，以及真實的錄影檔案等素材，帶領觀眾重回事件現場。在緊迫的時間內，你只有一次機會潛入他們的意識，感知濃縮版的歲月。一如當時他們在河畔佇立，目睹了幾尺之外的不尋常事件，站在本能與抉擇的關口，猶豫著前進或後退。

*Bystanding: The Feingold Syndrome* is an immersive interactive VR documentary. It explores the testimonials of passersby who witness a rowing champion drowning for five minutes and did not jump in to help. Bystanding recreates that Tel-Aviv riverbank from the summer of 2009 and allows participants to immerse themselves in the bystanders' deepest confessions.

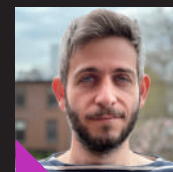
2021 坎城影展 XR 市場展 Cannes XR - Marché du Film  
2021 美國電腦繪圖暨多媒體國際研討會 ACM SIGGRAPH  
2021 翠貝卡影展 Tribeca Film Festival



林姆沙皮拉  
Nimrod SHAPIRA

導演、創意總監、新媒體藝術家。作品涵跨傳統電影和互動式 XR 體驗。

Nimrod Shapira is an award-winning director and artist. He is a 2021 research fellow at the MIT OpenDocLab.



洛伊勒夫  
Roi LEV

創意科技人、製作人。目前於 TetaVi 公司致力於發展間與容積媒體。

Roi Lev is an award-winning creative technologist and producer. He holds an MPS from the Interactive Telecom Program of NYU.





## 哥利亞的思覺遊戲

GOLIATH: PLAYING WITH REALITY

亞洲首映 Asia Premiere

英國、法國 UK, France | 2021 | 互動 Interactive | Colour | 25min | 英語 English | 無字幕 No dialogue

「世界以一種糟糕的方式環繞著我。」長年受到思覺失調症困擾的男子哥利亞，在幻覺與現實世界的交織與輪替中，仍努力尋找生活的架構。歷經了長時間的療程與康復，他在多種電玩世界與虛擬平台裡，確立了自己的目標及社會連結。

跟著蒂妲史雲頓配音的旁白指引，我們將化身遊戲玩家，穿梭虛實之間，在幾何元素組成的立體動畫世界中，歷經建構與解構的層層關卡，挑戰自我探索與參與社群之路。拿起手桿，便能進入射擊、選取、前進的操作，體驗一場又一場聽覺圍繞、色彩強烈，切換於不同視窗間的遊戲樂趣。從傳統機台到 3D 介面，從機械到律動，不僅看見疾病，更突出了一個人的存在與行動意義。

Through mind-bending animation, explore the limits of reality and a true story of mental health and the power of gaming. Echo guides you through the many realities of Goliath, a man who spent years in isolating mental health institutions but finds connection in multiplayer games.

2021 威尼斯影展 Venice Film Festival



巴瑞金墨菲  
Barry Gene MURPHY

導演、編劇、剪接。出生於都柏林，從事動畫與電影創作已達十年以上。

Barry Gene Murphy is an award-winning filmmaker and artist with over 15 years' experience in animation, 3D and special effects, and more recently in mixed-reality works.



梅阿布德拉  
May ABDALLA

導演、編劇、製作人。Anagram 的共同創辦人，作品關注監控、權力和心理健康等議題。

May Abdalla is an experimental documentary filmmaker who has won numerous awards for her works in the immersive and interactive arts. She founded Anagram in 2013 to explore immersive technologies.



## 家中的劊子手

The Hangman at Home - VR

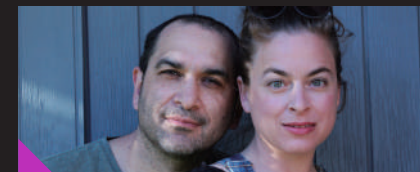
丹麥、加拿大、法國 Denmark, Canada, France | 2020 | 互動 Interactive | Colour | 25min | 英語、法語、丹麥語 English, French, Danish | 無字幕 No subtitle

「當劊子手下班回家時，他會想些什麼呢？」改編自卡爾桑德堡（Carl Sandburg）的同名詩作《The Hangman at Home》，故事非關劊子手的行刑過程，而是藉由旁觀他人的認知，參與其中的責任並給予回應。

劃亮手中的火柴，走進不同色調的房間劇場，你將體驗五段相互交織而成的故事。在極具表現主義的手繪風格場景中，你將被引領窺視角色生命的關鍵時分，窗戶、櫥櫃至角落，都成為視線所及的一切。時而在微妙反轉下，你也將感受到被發現的尷尬感，與角色走向無法言喻的共謀時刻。

Inspired by the 1922 Carl Sandburg poem of the same title, this VR single-user immersive experience explores themes of acknowledgement and participation. It is not about hanging people, but about the awkward intimacy that comes with being human, and the connection between spectator, witness, and accomplice.

2021 坎城影展 XR 市場展 最佳互動體驗 Cannes XR - Marché du Film - Best VR Interactive Experience  
2021 安錫動畫影展 Annecy International Animation Festival  
2020 威尼斯影展 最佳 VR 評審團大獎 Venice Film Festival - Grand Jury Prize for Best VR Immersive Work



尤里奎諾  
Uri KRANOT

米雪兒奎諾  
Michelle KRANOT

米雪兒奎諾與尤里奎諾，來自以色列現居丹麥，從事獨立動畫，並共同成立 TinDrum。作品擅結合手工繪畫和多媒體技術，以詩意敘事探索虛實。

Michelle and Uri Kranot's work has expanded beyond traditional animation, fusing painting, drawing and new technologies. Their work is characterized by a poetic sensibility and fragmented narratives exploring past and present, fact and fiction.





# Hop Step Sing! 《希望之夏 2020》VR 演唱會

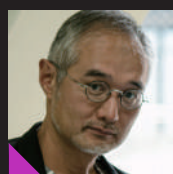
Hop Step Sing! VR Live 《Hop Summer 2020》

日本 Japan | 2020 | 互動 Interactive | Colour | 53min | 日語 Japanese | 日文、中文、英語字幕 Japanese, Chinese, English subtitles

揮舞手中的螢光棒，跟著活力四射的虛擬偶像虹川仁衣菜、椎柴識理和箕輪美加紗一起搖擺、歡唱吧！從氛圍獨具的日式澡堂舞台，到熱鬧歡快的夏日祭典，你將可以與偶像近距離接觸，還能選擇不同曲目，從出道曲《奇跡的 Shining》到最新曲《Astral Piece》盡情享受甜美歌聲、動感舞蹈與隨著歌曲變換的環境氣氛。

日本講談社 VR Lab 自 2017 年推出虛擬實境偶像計畫《Hop Step Sing!》，三位虛擬偶像一直活躍於各種媒體平台。在 VR 演唱會《希望之夏 Hop Summer Tour 2020》中，她們熱情地用中文與觀眾互動，創造截然不同的演唱會體驗。

Let's enjoy the live performance of the VR idols from any angle you like in the VR space. The lovely Japanese VR idols, with brand-new costumes, are going to sing with their full power! What's more surprising is that the voice actresses will perform together at the end as special guests!



石丸健二  
ISHIMARU Kenji

現為日本知名出版社講談社 VR Lab 社長兼監製。致力開發不同類型的 CG 內容。

Kenji Ishimaru is the President and Executive Producer of Kodansha VR Lab Co. As a producer for 13 years, he has worked on CG content in different genres.



千田宏  
CHIDA Hiroshi

現為自由 CG 影像工作者，參與多部電視影集、動畫短片與 VR 創作。

Hiroshi Chida is a freelance CG director who is familiar with TV series, short animation and VR.



# 海之輕喚

Hush

丹麥 Denmark | 2020 | 走動 Room scale | Colour | 12min | 無對白 No dialogue

一個尋常的夜晚，無名的海岸。這一秒仍在眼簾的是，岸上的漁船和房舍，遠處的狼群與星火，而下一秒，雨霧漫入，視野不再清晰。海平面下，方才習慣了黑暗與失重，耳邊也輕輕傳來誰的傾訴。

導演維貝克布勒以北海的人魚神話為靈感，運用 VR 特性，帶來一趟如夢似幻的靈魂召喚之旅。透過聲線設計與動畫光影，漸次打造了幻變的自然情景、水下的世界，及難以標識的時間感。觀眾也許化身水手或孤魂，獨自沉降摸索，感受漂浮、靜謐、懸滯等種種異樣和不安。

*Hush is an immersive Virtual Reality experience rooted in the myths of the merpeople, who lure sailors and longing souls to the sea. In Hush, you will be taken on a meditative journey to the bottom of the sea, where the distinction between reality and imagination, man and nature, disappears.*



維貝克布勒  
Vibeke BRYLD

丹麥導演、作家。倫敦金匠學院的電視紀錄片導演碩士和文學學士，曾擔任電影雜誌《DOX》主編。多部短片作品屢獲國際影展肯定，由 VR《海之輕喚》發展而成的長片《Elsewhere》於 2021 年哥本哈根紀錄片影展首映。

Vibeke Bryld is a Danish filmmaker and writer. She has directed several documentaries, video art and short films. *Hush* is her first VR experience as a director.

2020 雨舞影展 Raindance Film Festival  
2020 威尼斯影展 Venice Film Festival







## 獄中鳥首部曲：自由幻夢

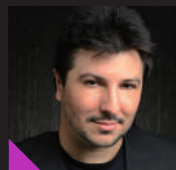
JAILBIRDS : Bwa Kayiman

比利時、法國 Belgium, France | 2021 | 走動 Room scale | Colour | 9min | 英語、法語 English, French | 無字幕 No subtitle

「自由總是伴隨著代價。」置身牢獄，壯碩的菲力士始終樂觀而平靜，愛好冥想與作畫，但瘦弱的獄友布克總顯得焦急不安。一日，以兇殘作風聞名的典獄長華頓來查房，他看不順眼菲力士的畫總為灰暗的牢房帶來色彩與光明，憤恨撕毀還下了殘酷禁令。布克驚恐之餘，另一場奇詭幻夢，才正要展開……

本作改編自比利時漫畫家 Philippe Foerster 的作品《Paulot s'évade》，以質地剛毅的建築輪廓，對比獄中人柔和的臉孔肌膚。在表現主義風格的 3D 動畫筆觸下，觀眾透過密閉空間裡十分勉力的焦點轉換和身體移位，彷彿介入了雙人組的日常。雙層床鋪、撕碎的畫紙、遮掩的窗戶，透露出在黑暗壓迫的視野之外，正與邪、暴力與自由創作的想望，仍在想像與現實交界處，祕密地上演。

Despite his hellish prison cell and the constant suffering, Felix the good giant always seeks the bright side of life. His bullet-proof serenity infuriates the vicious Chief-Warden, who has sworn to uncover the inmate's secret and eradicate his happiness once and for all. A fantastic tale on the price of freedom.



湯瑪斯韋勒普  
Thomas VILLEPOUX

身兼編劇、攝影、導演、製作，法國沉浸式製作公司 Digital Rise 創意總監，參與作品包括〈Auguries of Innocence〉、〈囍宴機器人〉等。

Thomas Villepoux is a scriptwriter and director specializing in new immersive technologies. He has worked on the creation of many immersive experiences since 2013.

2021 巴黎新影像藝術節 NewImages Festival  
2021 翠貝卡影展 Tribeca Film Festival



## 馬德里不羈夜

Madrid Noir

法國、英國 France, UK | 2021 | 互動 Interactive | Colour | 42min | 英語 English | 無字幕 No subtitle

女孩蘿拉被送到馬德里和偵探叔叔蒙雷亞爾共度暑假，她總是好奇叔叔的神秘行蹤，便帶上小狗和舊相機，踏上小小偵探之旅，不料卻意外目睹駭人的黑幫謀殺案；15 年後，已失蹤多年的蒙雷亞爾被宣告死亡，長大成人的蘿拉回到馬德里，準備清空叔叔閒置多年的公寓。正一一細數當年回憶，蘿拉卻從蛛絲馬跡中發現驚人的事實！

西班牙動畫師詹姆斯卡斯蒂略，以精緻迷人的動畫場景，熟稔呈現順暢的 VR 敘事與互動手法，帶來一首 45 分鐘的都市夜曲。跟隨回憶中的女孩視角，望向迷人的都市角落，地下鐵、下水道、陽台與屋頂，完整走一回馬德里不羈夜，宛若看一場卡通版經典黑色電影。故事結尾，曲終人不散！

After her estranged uncle is declared dead, a disenchanted young woman arrives in Madrid to empty the apartment that he leaves behind. Lola is soon compelled to dig into her memories, where she will pick up her uncle's shadowy trail and attempt to piece together the puzzles of the past.

2021 坎城影展 XR 市場展 Cannes XR - Marché du Film  
2021 安錫動畫影展 Annecy International Animation Festival  
2021 翠貝卡影展 Tribeca Film Festival



詹姆斯卡斯蒂略  
James A. CASTILLO

西班牙馬德里人，於新加坡求學，目前定居英國倫敦，現為動畫自由工作者，為索尼、派拉蒙、卡通頻道擔任設計師。2017 年，首度執導 VR 作品〈Melita〉，獲得各界好評。2018 年，〈馬德里不羈夜：前傳〉獲雨舞影展最佳 VR 首部作品。

James A. Castillo is a Director and Character Designer hailing from Madrid. His design work has been central to major production companies including Paramount Pictures and Sony Animation, among others.







## 愛在失重時

Marco & Polo Go Round

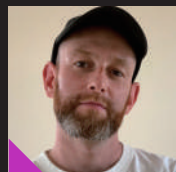
台灣首映 Taiwan Premiere

加拿大、比利時 Canada, Belgium | 2021 | 走動 Room scale | Colour | 12min | 英語 English | 無字幕 No subtitle

馬可 32 歲生日這天，走向廚房的他，面對女友波羅特地準備的生日蛋糕與驚喜，卻顯得興致缺缺。昨晚的激烈爭執，仍讓馬可過意不去，正當他想與波羅展開對話的同時，生活的一切也逐步失去重力，桌椅、餐具、刀具等物品隨之飛向天花板，甚至連屋頂也整個被掀翻起來。那昔日建築起的美好生活，也正隨著時間一點一點地飛逝瓦解……

《愛在他鄉》電影製作團隊 Item 7，首部跨足虛擬實境作品，將愛情世界的變化關係，化作為失重的超現實場景。當兩人周圍的世界開始分崩離析，馬可與波羅又該如何攜手面對？

*Marco & Polo Go Round is a comedic love story with a very surreal twist. A couple confronts the difficulties in their relationship as gravity turns on its head and their world literally falls apart around them.*



班傑明史泰格萊文  
Benjamin STEIGER LEVINE

擁有廣告與視覺設計豐富的製作經驗。作品善捕捉細膩個人情感和生活情節，並通過視覺奇觀呈現意想不到的故事發展，曾榮獲葛萊美獎最佳音樂錄影帶提名等多個國際獎項殊榮。

Benjamin Steiger Levine portrays experience through unexpected stories that are both touching and unsettling. This balance between charm and discomfort, humanity and visual-wonder is the heart of his work.

2021 富川奇幻影展 Bucheon International Fantastic Film Festival  
2021 巴黎新影像藝術節 NewImages Festival  
2021 翠貝卡影展 Tribeca Film Festival



VR 體驗 VR COMPETITION

## 紙飛鳥傳說

Paper Birds

台灣首映 Taiwan Premiere

阿根廷 Argentina | 2021 | 互動 Interactive | Colour | 30min | 英語 English | 無字幕 No subtitle

奇幻的微縮模型世界裡，男孩多多與奶奶和妹妹相依為命，他雖天生弱視卻極富音樂天賦，每當音樂響起，他總能隨著音符看見穿梭於「光明」、「闇黑」兩個宇宙的「紙飛鳥」。某天，妹妹意外被闇黑影子吞噬，多多遂而向居於遠方的音樂家爺爺求救，卻意外發現爺爺深藏多年的秘密。當磅礴的樂聲響起，你將揮舞雙手，和多多一起挖掘真相，擊退影子並拯救家人。

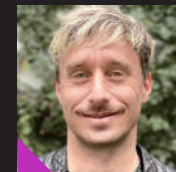
《兔嘲男孩》阿奇萊茲和《門陣俱樂部》艾德華諾頓聯袂配音，〈咕嚕米的眼睛〉3dar 工作室與有「VR 皮克斯」之稱的 Baobab Studios 攜手合作出擊！故事宛若《靈魂急轉彎》遇上《第十四道門》，一段關於音樂創作與家庭，暖心又暗黑的童話之旅，即將啟程。

*Paper Birds is the story of a short-sighted child with an exceptional talent for music. He must find his way through the world of darkness to bring back his sister, who is taken away by the shadows.*

2021 安錫動畫影展 Annecy International Animation Festival  
2021 巴黎新影像藝術節 NewImages Festival  
2021 翠貝卡影展 Tribeca Film Festival



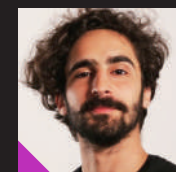
VR 體驗 VR COMPETITION



杰爾曼海勒  
German HELLER

生於阿根廷，動畫與視效工作室 3dar 執行長、行銷總監與前端軟體工程師。

German Heller is a writer, producer, director, software developer and expert in emerging technologies such as VR. He co-founded 3dar, a mixed visual arts / technology company.



費德里柯卡里尼  
Federico CARLINI

阿根廷配樂家、藝術指導與視覺特效總監。長年參與 3dar 工作室之創作。

Federico Carlini has worked as a 3D artist, visual effects composer, virtual reality designer, art director, sound designer, and everything you can think of when it comes to creating audiovisual works.





## 心向列車：孩子

The Passengers: The Kid

台灣首映 Taiwan Premiere

加拿大、法國 Canada, France | 2021 | Colour | 互動 Interactive | 30min | 英語、法語 English, French | 無字幕 No subtitle

列車車廂裡，四位陌生乘客相對而坐，他們的生命故事迥然相異，也沈浸於各自的內心風暴中。男人總是在心儀對象面前膽怯，女人正站在感情抉擇的交叉口，男孩則掙扎於破碎的家庭關係。此時此刻，你將透過虛擬實境，以第一人稱進入不同乘客的內心情境，聆聽他們的心聲一窺他們的記憶，運用手勢、目光和聲音，幫助他們做出人生選擇。

三段故事中，每一位角色都採用不同視覺風格的動畫呈現，結合實拍影片，透過虛實轉換，穿梭於回憶與現實，心底的聲音冉冉浮出。歡笑淚水交織的辛酸苦楚，幕幕映照在列車行經過的窗外景色與乘客風景。

*The Passengers: The Kid* is an interactive VR fiction experience about strangers on a train. Enter the thoughts of one character at a time, to hear their inner voice, see their memories and live their emotions. The user can change the course of the story with their gaze, voice and gestures. Welcome aboard!



薩德圖馬  
Ziad TOUMA

黎巴嫩裔加拿大導演、製片和編劇。1974 年出生於黎巴嫩貝魯特，後創立製作公司 Couzin Films。創作橫跨電影、電視、XR 等形式，曾以長片作品《Saved by the Belles》入圍 2004 年加拿大吉尼獎。

Ziad Touma is an award-winning director, producer and writer working in film, television and XR. His last project, *The Judas*, won Digi and Boomerang Awards for Best interactive series.

2021 翠貝卡影展 Tribeca Film Festival  
2021 西南偏南影展 SXSW Festival  
2020 巴黎新影像藝術節 NewImages Festival



## 任務代號：萬惡大都會

The Secret of Retropolis

亞洲首映 Asia Premiere

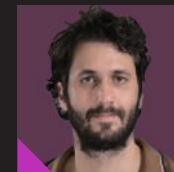
以色列 Israel | 2021 | 互動 Interactive | Colour | 60min | 英語 English | 英文字幕 English subtitle

前機器警探菲利浦羅格接下一宗危險的案子，一如黑色電影裡的私家偵探，沿著電話線走向未知的深淵。女明星和男議員，密室與寶物，俱樂部與政壇，交織成一道道謎題。玩家将化身主人翁，唯有仔細觀察場景、收集線索，方能答對提問、找出真相。

Peanut Button 團隊重現九〇年代探險電玩的復古色彩，場景豐富細緻，猶如《藍絲絨》的迷幻情調，混搭《萬惡城市》和《大都會》的未來主義與機械奇幻元素。威脅四伏的風景高低遠近，而內心戲不少的硬漢主角，活生生從犯罪小說家錢德勒、漢密特、詹姆斯M凱恩筆下走來，習慣與犯罪泥淖為伍。總之，你還坐在辦公桌前自怨自艾？現在丟掉手上的威士忌還來得及，罩子放亮點，你的下一步決定了自己的小命啊！

*The Secret of Retropolis* is a retro-futuristic VR game. Play as the hero of a classic detective film set in the far future. Everyone is a robot, including you. Are you ready to crack the biggest case of your robotic life?

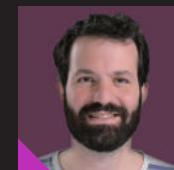
2021 坎城影展 XR 市場展 Cannes XR - Marché du Film



艾爾濟法  
Eyal GEVA

編劇、導演。近年多從事沉浸式體驗的編劇工作，為 Peanut Button 共同創辦人。

Eyal Geva is a graduate of the School of Film and Television at Tel Aviv University in the Screenwriting program. He co-founded Peanut Button to make outstanding VR narrative games.

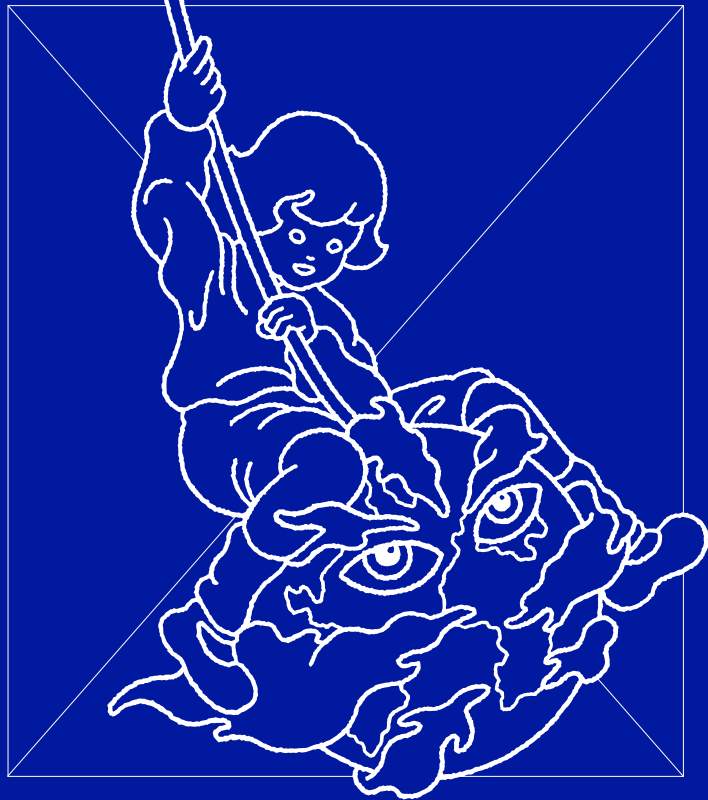


阿薩夫濟法  
Asaf GEVA

專長為電玩製作與程式編寫。於 Peanut Button 負責 2D 和 3D 視覺語言。

Asaf Geva is a graduate of the program in Computer Science and Animation at the Hebrew University and the Bezalel Academy. He co-founded Peanut Button to make outstanding VR narrative games.

# XR *PANORAMA*



## XR 大觀

秉持具前瞻性與突破性的選片精神，今年的 XR 大觀選映六部形式多元且各具特色的精彩作品，「音樂」與「聲音」的運用為本次 XR 大觀的亮點，以超越視覺的感官刺激，拓展認知的疆界。子單元「國際精選」中，從奇幻 VR 歌舞劇、沉浸式聲音劇場、聲音辨識互動體驗，到異地共演的線上沉浸式劇場，反映過去一年中各類型 XR 作品的嘗試與突破。而「聚焦新影像」則選映兩部充滿實驗精神的階段性成果作品，有與 AI 戀愛機器人對話的人工智慧互動體驗，與法國駐村藝術家關注台灣原住民議題 VR 互動體驗。

Reflecting the idea of bringing forward-looking and edgy experiences, 6 works in diverse formats with highlights on the use of music and sound design are selected to this year's XR Panorama. From VR musical and theater play, immersive audio experience, voice-driven interactive VR, to conversational AI experience, the creations are here to expand the horizon of viewers' immersion senses.





# 歡迎光臨巴黎舞夜

## Le Bal de Paris de Blanca Li

法國、盧森堡、德國 France, Luxembourg, Germany | 2021 | 互動 Interactive | Colour | 35min | 英語、法語、西班牙語 English, French, Spanish | 無字幕 No subtitle

富家千金艾黛兒的父母為了慶祝女兒返回巴黎，舉辦了盛大的歡迎舞會。作為受邀賓客，首先你得換上精美的香奈兒高級訂製禮服，在鎂光燈的洗禮下，乘著飛天舞池進入令人歎為觀止的華麗大廳。然而，神秘男子皮耶的出現，卻為舞會帶來意想不到的變化。跟隨愛黛兒的腳步，你將搭上小船，在美人魚的簇擁下穿越湖泊；於怪奇花園中尋找迷宮的出口；還將造訪最道地的巴黎夜總會。這場奇幻舞夜之旅，將會帶你去向何方？

資深西班牙編舞家布蘭卡李，打造更勝愛麗絲夢遊仙境的奇幻VR歌舞劇，隨著場景變換，音樂與舞蹈也將隨之更替。從夢幻華爾滋、吉普賽爵士舞曲到美豔的紅磨坊歌舞秀，展開一場聽覺、視覺與心靈的奇幻冒險旅程。

Adèle celebrates her coming home to Paris with a great ball organized by her parents in her honor. The journey will take each spectator through a virtual and fantastic universe, with three main locations to party: a monumental Ballroom, a magical garden party, and a Parisian club.



### 體驗說明 Experience Guide

〈歡迎光臨巴黎舞夜〉原版為可供 12 名觀眾同時體驗，並與真人舞者實際互動的沈浸式劇場，而本次於雄影 XR 無限幻境展出的是單人線上體驗特別版。在這個版本中，觀眾將同樣化身參加舞會的賓客，選擇虛擬替身的禮服造型，控制走動方向，觀看舞廳的一切。透過 VR 頭顯與手上的控制把手，你將可以在這個奇幻世界中進行探索，享受一場愉悅震撼的巴黎之旅。

This show was made to be played in a room scale environment with a full body tracking system. The special version for KFF will provide all the explanations for the user. It will work with a traditional VR teleportation system while allowing the user to free roam if he has enough room.

2021 威尼斯影展 Venice Film Festival

International  
Selection  
國際精選



布蘭卡李 / 導演  
Blanca Li / Director

資深編舞家、舞者、電影導演與演員。同時擔任馬德里水道劇院藝術總監，並於 2019 年獲選為法蘭西藝術院成員。

Blanca Li is a choreographer, film director, dancer and actress, artistic director of the Teatros del Canal in Madrid. She was elected to the French Academy of Fine Arts in 2019.



艾帝安李 / 製片  
Etienne Li / Producer

劇場與電影製片、數學家。樂於在結合藝術與科學的領域中教學與工作。

Etienne Li is a mathematician and he produces all stage and film projects initiated by Blanca Li. He enjoys learning, teaching and working at the crossing of Art and Science.





# 拯救稻草人

## Scarecrow VRC

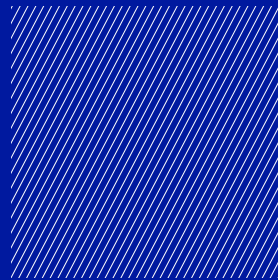


韓國 Korea | 2020 | 線上即時互動演出 VR Live Performance | Colour | 50min | 無對白 No dialogue

當邪惡火焰鳥對小鎮展開猛烈攻擊，吞噬了所有居民的心臟，只有一個稻草人將心臟深藏在胸膛裡逃過了一劫，沈睡百年只為等待一位能夠拯救他的人出現。結合皮影戲、沈浸式劇場與即時動態捕捉技術，你將跨越時空限制與遠在韓國的演員即時互動，化身稻草人的朋友和他一起為世界增添色彩、在原野中盡情玩樂。而當火焰鳥再次來襲，你是否可以保護稻草人和小鎮居民呢？

原為結合溫感科技與嗅覺體驗的現場真人演出的互動劇場作品，在師生檔導演李丞茂、鄭志隄與韓國藝術綜合大學藝術科技研究室的努力下，〈拯救稻草人〉以線上即時互動演出的形式，突破地理與疫情限制，重新與觀眾見面。

Evil firebirds attacked the town and ate up all villagers' hearts. Only one Scarecrow could hide his heart and have waited hundreds of years for someone to save him. It's your turn to team up with the scarecrow and your fellow participants to break the spell in the virtual world.



2020 雨舞影展 雨舞精神獎 Raindance Film Festival - Spirit of Raindance Award  
2020 日舞影展 Sundance Film Festival

International  
Selection  
國際精選



### 體驗說明 Experience Guide

本作品為線上沈浸式互動劇場，每場次將有至多三位觀眾與一位演員進行遠端即時互動體驗。請跟著體驗通知信的指示，申辦虛擬社交平台 VRChat 帳號，與指定帳號成為好友，並於預約場次前登入 VRChat 平台。在體驗過程中，你可以透過控制把手在虛擬世界中移動，與稻草人和其他觀眾進行互動，也需依照演員的指示，撿拾或操作其他物件與道具。

In each show, there will be up to three participants and one actor together in the virtual world. Please follow the instruction email after you've booked a slot, you'll become the Scarecrow's friend and start an adventure in the custom made Scarecrow world on the VRChat platform.



鄭志隄  
JUNG Jihyun

導演、平面設計師、廣告製作公司 Node projects 負責人。目前就讀於韓國藝術綜合大學，主修電影導演。

A film and VR director: Jung began her career in commercial film as editor and graphic designer, and currently enrolled in MFA film directing program at Korea National University of Arts pursuing the VR based storytelling.



李丞茂  
LEE Sngmoo

編劇、導演。其 VR 短片〈泣血哭聲〉、〈移工日記〉獲眾多國際影展肯定，現亦投身藝術教育，創辦韓國藝術綜合大學藝術科技研究室，帶領學生投入科技藝術創作。沈浸式劇場新作〈拯救稻草人〉結合動態捕捉、即時線上演出等創新技術。

Lee Sngmoo directed and created VR projects including *Eyes in The Red Wind*, *Rain Fruits* and *Scarecrow*. He also is a professor and the director of the Art and Technology Lab at Korea National University of Arts.



## Darkfield Radio — 永生 ETERNAL

英國 UK | 2020 | 沈浸式聲音劇場 Immersive Audio Experience | 20min | 英語 English

「恭喜你成為中選之人，我們衷心感謝你的犧牲。作為回報，你將得到永生不死的机会，當然，這是有條件的。」你獨自躺在床上，好像聽見房子裡有人走動的聲響。半夢半醒之間，你安慰自己，那些怪聲不過就是老房子都有的毛病，老舊的木地板、關不緊的水龍頭和窗外傳來的街上的狗叫聲。但當那個怪物的聲音在你耳邊響起，你知道這不是夢。他帶著一份交易而來，你會答應嗎？

*ETERNAL* is a 20 minute immersive audio experience for one person, alone in their bed, broadcast via the Darkfield Radio app. It explores the quandary of eternal life and wonders what price you would settle for to achieve it.



2020 都柏林布拉姆斯托克節 Bram Stoker Festival

## Darkfield Radio — 靈界訪客 VISITORS

英國 UK | 2020 | 沈浸式聲音劇場 Immersive Audio Experience | 20min | 英語 English

「謝謝你邀請我們來你家，否則我們不知道還能去哪……。」一對死去的情侶，因無處安放牠們的遊魂，正急切地尋找著下一個得以寄生的替死鬼。是什麼樣的執念和慾望，讓牠們的靈魂始終徘徊於這個世界？你和同伴將牠們迎進了家門，現在，這個房間裡有著四個靈魂、兩副身軀，牠們圍繞在你周遭、依附在你耳邊喃喃細語。當招魂鈴響，離去的是誰？留下的又是誰？而你，還是真的那個你嗎？

A dead couple looks for a temporary solution to their permanent condition. *VISITORS* is an immersive audio experience for two people to experience together in their living room at home. It is a reflection on our irrepressible desire to touch and why the dead find so little comfort in the world of the living.



2020 雨舞影展 Raindance Film Festival

2020 阿姆斯特丹紀錄片影展 International Documentary Film Festival Amsterdam

### 體驗說明

當你完成購票與場次預約後，請下載 Darkfield Radio 手機應用程式、輸入代碼。在節目開始前，請準備好耳機，確保你所在環境不被打擾，並按照以下的說明進行體驗，以求最佳的體驗品質。

#### Darkfield Radio — 永生

本節目為單人體驗。請進到臥室、關上燈、鎖上門，帶著你的手機和耳機躺到床上，可以的話請躺在雙人床上右手邊的位置，並保留左側空間。體驗全程請閉上眼睛，或使用睡眠眼罩。

#### Darkfield Radio — 靈界訪客

本節目為雙人體驗，請在家中的客廳一起體驗本節目，將大燈關上、只保留少數光源。兩位體驗者請分別坐在客廳的兩端，兩人至少相隔三公尺遠。體驗期間，請依照耳機中的指示進行位置移動或完成其他指令。

### Experience Guide

Once you've booked your show time, download the Darkfield Radio app, and get your headphones ready. You're about to be immersed in strange and curious worlds in your own home and introduce a new meaning to the familiar spaces you inhabit.

#### ETERNAL

It's a single person experience to be listened to in a quiet space. Please settle yourself in bed, laying on the right hand side with space to your left. Darkness is important, we suggest a sleep mask or other blindfold if you think you might open your eyes.

#### VISITORS

The experience is created for two people to experience together opposite one another in your living room at home. We require you to remain 3 meters apart from each other, and follow the instructions during the entire experience.

## DARKFIELD

英國沈浸式體驗團隊 Darkfield，以精準的 360 度環繞式聲音設計與劇場手法，創造在貨櫃中的實體沈浸式聲音劇場，近年也將其作品數位化，打造 Darkfield Radio 手機 App。將體驗者熟悉的周遭環境，家裡、公園、車子上都成為沈浸式聲音劇場的一環，帶領體驗者跳脫真實，進入虛擬的奇幻世界。

Darkfield produces innovative immersive experiences at the forefront of technology and theatre - both location based experiences and digital work. Their new project Darkfield Radio brings Darkfield's work and binaural audio into the audience's environment via a phone app - their home, their car, their local park become the setting for strange worlds to unfold around them, stealing them away from reality.



導演 / Director

大衛羅森堡  
David ROSENBERG



導演 / Director

格蘭尼斯  
Glen NEATH

### International Selection

國際精選





# 啊～水母之歌唱起來

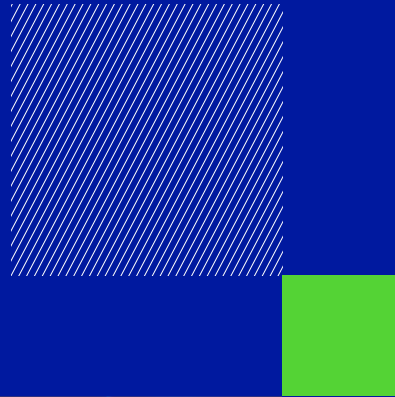
## The Jellyfish

瑞士 Switzerland | 2021 | 互動 Interactive | Colour | 5-15min | 無對白 No dialogue

潛入如夢似幻的海底世界，眼前，閃耀奇異光芒的水母悠游而過，牠們擺動觸手、舞動身軀，邀請你加入一場跨物種的即時互動實驗音樂會。你可以隨心所欲地發出各種聲音，放聲高歌、憤怒吶喊、輕聲哼唱或喃喃訴說，水母的顏色、型態和動作，都將隨著不同聲調、音量、節奏和持續時間而改變。樂手兼指揮的你，就是這場音樂會的主宰！

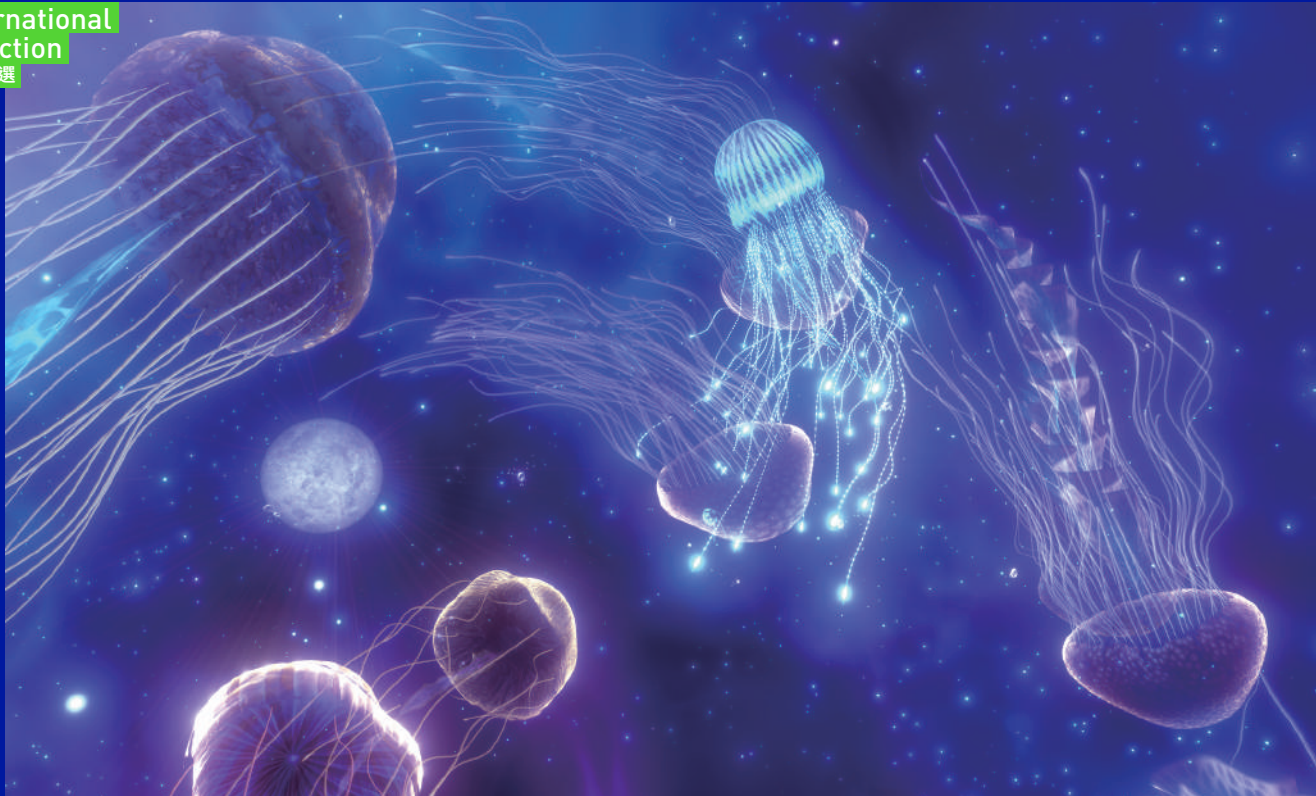
瑞士新媒體藝術家美樂蒂慕賽繼其怪奇VR代表作〈HanaHana〉後，與XR多媒體創作者艾多富盧合作，運用視角追蹤、聲音辨識和即時互動技術，打造非敘事的療癒系統粹體驗。生活壓力無處發洩嗎？跟著療癒自由的水母之歌，放肆唱起來！

*The Jellyfish is a new interactive VR experience by Mélodie Mousset and Edo Fouilloux. Underwater, we encounter glowing jellyfishes, who soon invite us to sing, hum or shout with them in what soon becomes a playful and trance-inducing interspecies ballet.*



2021 巴黎 Les Ailleurs 數位藝術影展 Les Ailleurs

International  
Selection  
國際精選



### 體驗說明 Experience Guide

無需使用控制把手，〈啊～水母之歌唱起來〉是一個運用聲音辨識及視角追蹤的互動作品，為能完整享受本作品的樂趣，建議於一不受打擾的私人空間中體驗。戴上頭顯，用眼神鎖定想與之互動的水母，即可發出各種聲響，實驗不同聲音帶來的效果。同時，轉動頭顯的視角位置也能指引水母往不同方向移動。

This experience is audio activated. There are no controllers. Players put on the headset, find a jellyfish and can then sing, talk, or make any kind of sound to trigger the interaction. By moving their head while emitting sound, they also direct the jellyfish in the chosen direction.



美樂蒂慕賽  
Mélodie MOUSSET

瑞士新媒體藝術家，擅長創作充滿玩心且具顛覆性的互動體驗，以體現自我與科技的關係。

Mélodie Mousset produces playful and transformative experiences, interactive musings on the self and its relationship with technology.



艾多富盧  
Edo FOUILLOUX

樂於探索影像、聲音、圖形與互動科技的沉浸式創作者。為XR創作與音樂創作軟體開發公司 PatchXR 的共同創辦人。

Edo Fouilloux is a visual mind exploring sound, graphics, and interaction within immersive media. He is the director and co-founder of PatchXR.





# 玉山守護者

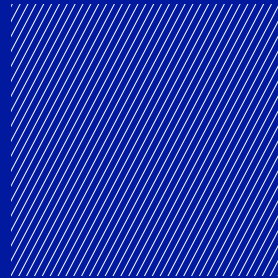
## The Guardians of Jade Mountain

法國、台灣 France, Taiwan | 2021 | 走動 Room scale | Colour | 10-15min | 英語 English | 無字幕 No subtitle

跟隨著玉山嚮導的腳步，你將深入山林，探尋一段從日治時期流傳至今的傳奇故事。當被視為玉山守護者的布農族部落領袖，遇上奉日本殖民政府之令前去進行研究的日本人類學家，在緊張的時代氛圍下，兩人的相遇是一觸即發的衝突？抑或有意料不到的發展？

長期居於法國的韓裔導演權河允，受台灣與韓國都曾受日本殖民的相似歷史背景啟發，發掘了日治時期下台灣原住民與日本學者的故事。透過高雄 VR FILM LAB 和巴黎新影像藝術節的 VR 駐村計畫來台，期間從事田野調查，並製作此計畫的階段性 VR 體驗。作品結合傳統皮影戲手法，並與台灣藝術家詹博鈞合作，以 VR 動畫軟體 Quill 繪製水墨風格的視覺場景，打造跨文化與歷史的沉浸體驗。

Like a subjective journey, we follow a guide of Jade mountain in search of a legend about an era of Japanese occupation in Taiwan. We discover the story of the meeting between an anthropologist from Japan and a Taiwanese aboriginal clan chief. Mori's shadow still remains and continues telling us his story.



高雄 VR FILM LAB X 巴黎新影像藝術節 駐村計畫  
Kaohsiung VR FILM LAB X NewImages Festival - VR Residency Program

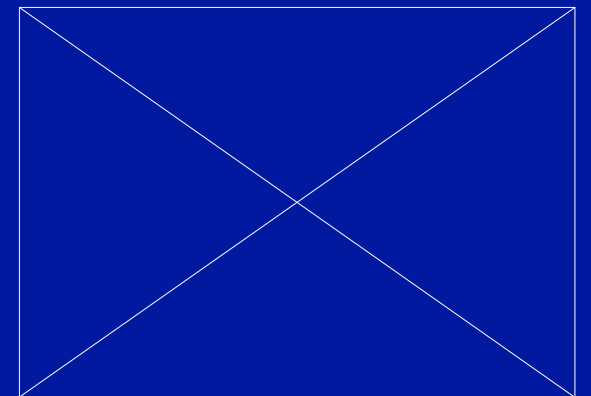
NewImages  
Focus  
聚焦新影像



權河允  
KWON Hayoun

多媒體藝術家、法國製作公司 InnerspaceVR 的共同創辦人。對於虛擬實境非常著迷的她，近年致力於開發關於記憶的相關作品。

Kwon Hayoun is a multimedia artist and co-founder of InnerspaceVR. Fascinated by virtual reality, she has been developing a work on memory for several years.







# 伊莉莎：實習雲端情人

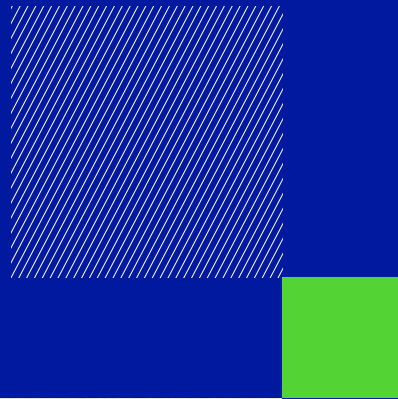
## ELIZA

法國 France | 2021 | 人工智慧對話體驗 Immersive Experience - Conversational AI | Colour | 60min | 英語 English | 無字幕 No subtitle

伊莉莎有著遠大的目標：成為第一個擁有情感的人工智慧機器人。她讀了所有的愛情小說，看了所有的浪漫喜劇，也聽了無數情歌，甚至對戀人們的行為模式、習慣和密語暗號瞭若指掌。然而，有些事情卻讓她百思不得其解。

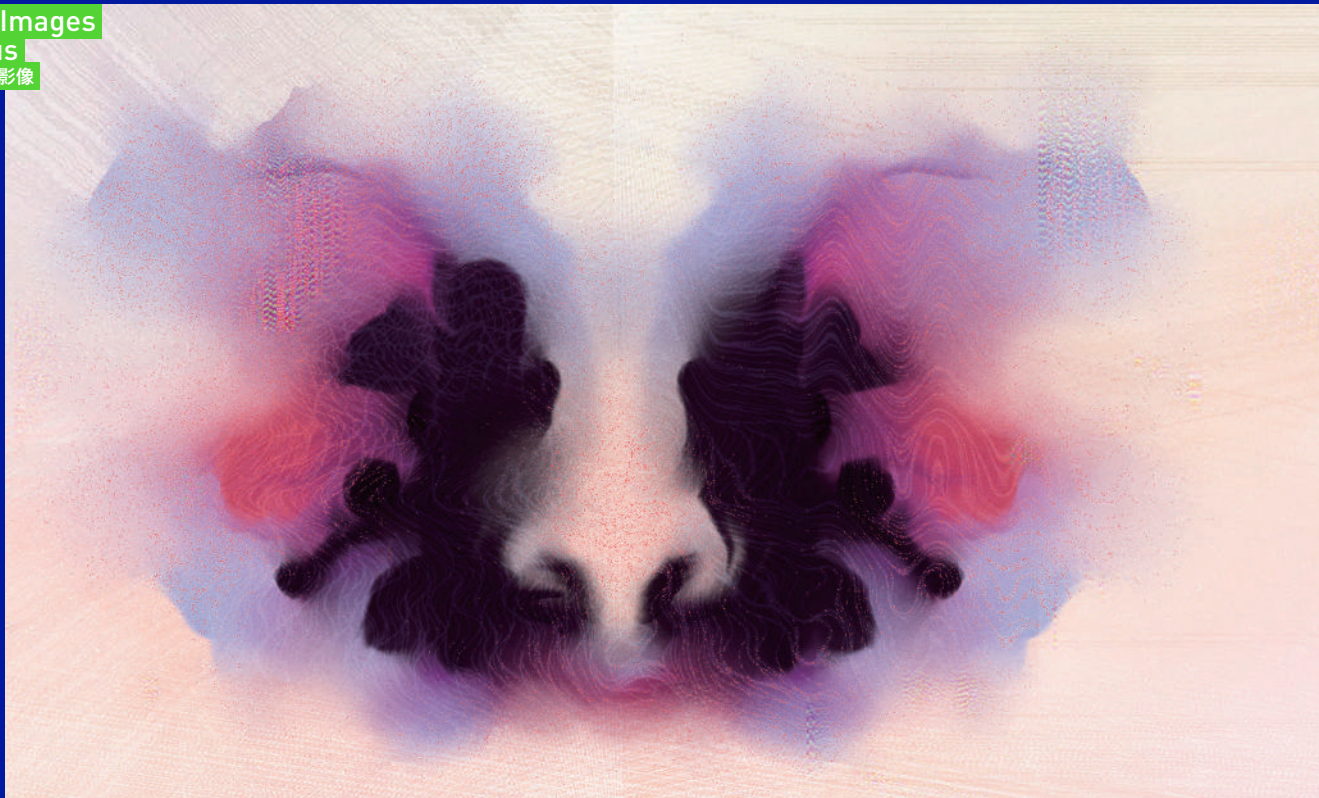
戴上耳機、開啟麥克風，你將親身體驗如電影《雲端情人》般的人工智慧互動對話，螢幕那端的是莉莎——伊莉莎的實習替身。你將與莉莎展開一場關於「愛」的私密對話。對人們感情觀和戀愛史充滿好奇的她，不論是你的青澀初戀、約會必勝小心機或劈腿的渣前任，任何故事都可以放心和莉莎分享。像是兩個在交友軟體上初識的陌生人，也彷彿是一場戀愛諮商，而你又想與莉莎分享什麼樣的故事呢？

*ELIZA is an immersive experience, inviting the user into a conversation with an AI about the subjects of love. Eliza promises to achieve something revolutionary: to be the first artificial intelligence capable of feelings. You are going to meet Liza, Eliza's prototype. With your help, she could succeed in uncovering the secrets of love.*



2021 巴黎新影像藝術節 NewImages Festival

NewImages  
Focus  
聚焦新影像



### 體驗說明 Experience Guide

跟著體驗通知信的指示，你將得到一個可以在電腦上開啟的私人連結，請確保在一個不受打擾的房間中，擁有順暢的網路，並備妥耳機和麥克風。當指定時段開始時，螢幕上的粉紅色煙霧中將傳來莉莎的聲音。她將提出各種疑問，而你會發現她可以理解並記得你跟她分享的各種記憶，你的用詞和你選擇告訴她的故事，將影響體驗的走向，開啟獨一無二的對話。

During the experience, you will be asked to confide in Liza and tell her about your memories. You will notice that Liza understands and remembers everything you tell her. The words you use and the memories you choose to share will impact your relationship and the unfolding of the story.



莉亞杜克雷  
Léa DUCRÉ

編劇與設計師，從事互動與沉浸式體驗開發，並以虛擬角色創作數位敘事。她的作品探索數位時代中，人們投射在機器上的孤獨與幻想。

Scriptwriter and designer of interactive and immersive works and digital stories, the work of Léa Ducré's explores our digital solitude and illusions and the ideas we project on machines that have been created.

cinétévé  
EXPÉRIENCE

Cinétévé Experience

創立逾十年的法國沉浸式與數位內容製作公司，作品涵蓋互動式電影、混合實境裝置、沉浸式體驗與電玩遊戲，其創作備受國際肯定。

Cinétévé Experience is an independent label specialized in the production of interactive works. From interactive films to mixed reality installations, from immersive experiences to video games, their productions have been recognized worldwide.





***ESSAY***

專文



# 2021 雄影 XR 無限幻境——從看見與被看見，到極致的超現實樂園

文 郭曼薇

## 國際影展觀察：看見與被看見

自 2020 年初至今，全球籠罩於本世紀最嚴重的疫情之下，現實生活停擺、人際距離與社交型態亦被迫改變。然而在百業蕭條之際，XR 產業卻逆勢成長，物理活動空間受限的人們，將對自由與感官刺激的探求訴諸虛擬世界，VR 頭顯的銷售量創下新高、沉浸式作品的創作漸趨多元，國際影展與藝文展演也被促使以全新的型態面世。

在過去一年多中，作為台灣人的我們看見世界疫情帶來的嚴峻衝擊，但很幸運地彷彿身處平行世界般，得以在疫情相較輕微的環境中安穩度日。而作為影展工作者，我們也觀察到國際影展所面臨的挑戰與應變：原訂於 2020 年 3 月於美國德州奧斯丁舉行的西南偏南藝術季（SXSW Festival），在開幕前一週因當地政府的防疫政策宣布停辦，無疑是對國際 XR 影展圈投下一枚震撼彈。緊接在後的紐約翠貝卡影展（Tribeca Film Festival）則在短時間內將部份影展改為線上，透過 Oculus TV 平台進行 VR360 作品的線上展演、亦將實體影展會舉行的影人 Q&A，改以視訊錄影的方式製作成「Tribeca Talks At Home」系列訪談影片，供觀眾於社群媒體上觀看，成為首個因應疫情做出線上配套措施的主流影展。

在此之後，各大影展陸續以更全面的思考來規劃片單與展演形式，如坎城影展 XR 市場展（Marche du Film - Cannes XR）選用可兼容 VR360 和 6dof 互動作品的虛擬博物館平台「Museum of Other Reality」；威尼斯影展（Venice International Film Festival）則將其線上版定調為「Venice VR Expanded」，以區分品牌與實體影展，執行面上更力求各方面都能達到與實體影展類似的功能與效果。不僅將水都威尼斯與位於小島上的 VR 展場重現於 VRchat 平台虛擬展場裡，展演規劃也依照作品類型、相容度與設備需求，透過 Oculus 和 Viveport 等不同平台進行展演。

當時間推進到 2021 年，XR 產業人士與觀眾對於線上影展的參與已愈發熟悉，對線上的觀影品質和使用體驗也有進一步的要求與感想，然而沉浸式影展全面 VR 化顯然不適用於所有影展。2021 年，美國日舞影展（Sundance Film Festival）便將其以新媒體為軸的新先鋒單元（New Frontier）以互動式網站呈現，操作直覺的網頁引導觀眾進行 AR、Web XR、VR 等不同形式的作

品體驗。與此同時，日本也創立以線上 VR 影展為定位的 Beyond the Frame Festival。

在看見世界影展的挑戰與轉變，作為台灣最初踏入 VR 與 XR 新媒體展演也是最具規模的雄影 XR 無限幻境，面臨台灣疫情和大環境充滿不確定性的獨特時刻下邁入第五屆。今年，我們以不同的角度切入每個單元的選片，並透過客製化虛擬展場的形式，讓今年的 XR 無限幻境突破地域與疫情限制，主動走向觀眾「被看見」。

## 高雄原創 VR：新銳與突破

「高雄原創 VR」可說是雄影 XR 無限幻境中，最受國際影人與產業人士矚目的單元，透過這個平台，不僅展現高雄原創作品的創意、文化性與成熟技術運用，也已成爲國際業界一窺台灣原創新作的重要平台。今年展出的六部作品，從企劃案的邀集到製作團隊背景、創作主題及表現手法，各方面都體現「新銳」與「突破」兩大關鍵字。

為鼓勵台灣創作者投入 VR 創作，於 2017 年成立的「高雄 VR FILM LAB 計畫」，首三年由主辦方主動邀請對 VR 新媒體有興趣的電影導演投入創作，而今年在「高雄原創 VR」單元所展映的其中五部作品，是首次改以公開徵件後選出的企劃案製作。

新銳創作者的 VR 首秀，讓人看見嶄新的創作視角。動態自造實驗室以實驗性手法和去脈絡化的影像數據製作〈Project ZERO | 首部曲〉，林佩瑩細膩關注女性情慾的作品〈唇〉。同時，經驗豐富的導演與團隊們，也在今年的創作中展現耳目一新的突破。如獲獎無數的黃心健導演帶來新作〈輪迴〉，綺影映畫出品的〈女海盜：成名之路〉以 Tilt brush 製作 3D 動畫，並結合實拍影片呈現全新手法；金獎動畫導演王登鈺，首次跨足 VR 就與國內首屈一指的 VR 製作團隊 Funique VR Studio 攜手製作〈紅尾巴 Ep.1〉。Fuinque VR Studio 也突破團隊所熟悉的 360 度立體實拍，改以全 CG 動畫製程，挑戰以容積掃描的手法，將實體模型 VR 化。VR 創作前輩持續突破自我，不僅帶來更上一層樓的動人作品，亦開拓了全新的創作疆界。

## 雄影國際短片競賽 VR 組：非典型影展作品的出現

隨著 VR 產業的發展與創作環境的成熟，加上 VR 競賽國際知名度的累積，邁入第四屆的雄影國際短片競賽 VR 組，在今年有效投件數量達 126 件，創下歷史新高。由三位初審委員王騰崇、李柏廷和洪唯堯，共同評選出入圍名單，借重評審橫跨文化策展、數位科技到參與式劇場創作的專業背景，並延續雄影短片競賽所重視的多元性，在評選過程中充分考量作品的完整度、體驗流暢度、創作手法與技術突破等要素，最終評選出今年入圍競賽的 21 部作品。

除了收件數量創新高之外，創作形式的選擇與轉變，也可從今年報名作品觀察到有趣的變化。如 6dof 作品的投件數量首次超越了 VR360，就兩類收件數量的消長與近期國際影展的選片趨勢對照，亦可發現非互動的 VR360 作品在影展平台的佔比愈漸減少，除卻各影展的選片考量，VR360 作品佔比的降低，可能與該形式作品的整體創作量減少有關。

此外，6dof 類在形式上除了常見的走動式（Room scale）與使用把手控制外，互動形式也漸趨多元。像是綜合運用視角變化、聲音與把手的〈心向列車：孩子〉、可以進行手勢追蹤的〈紙飛鳥傳說〉，以及可多人體驗並與真人演員線上即時互動的沉浸式劇場作品〈分裂世界：我的秘密基地〉。當互動形式更加直覺化，這些作品的出現也再次拓展人們對於 VR 作品的互動想像。

而在 cinematic VR 領域中有亦穩定發展的團隊們，也持續推出精彩作品。以新聞紀實與人物傳記為題的，有結合動畫揭露新疆再教育營黑暗內幕的〈我在再教育營的日子〉，也有聆聽意外旁觀者自白的〈重回現場：旁觀者的河畔自白〉，和透過精緻動畫、完整故事腳本與互動設計，帶領觀眾展開奇幻冒險旅程的〈芭芭雅嘎：森林女巫〉、〈馬德里不羈夜〉等片。另一方面，在實驗與抽象意境的呈現上，亦有令人欣喜的新作誕生，如啟發自思覺失調症患者經歷的〈哥利亞的思覺遊戲〉，以充滿創意的電玩介面現穿越虛實，對抗心理疾病的重重關卡；台灣學生作品〈彼岸〉則跟隨著旅人搭上通往異世界的列車，潛入超現實的幻象驚悚世界。

另一值得留意的趨勢則來自遊戲與虛擬演唱會的形式創作，此類型在今年度競賽 VR 組的報名中數量大幅增加。

〈任務代號：萬惡大都會〉以完整的角色設定與故事情節，穿插問答互動與解謎橋段，成為兼具遊戲樂趣和藝術價值的精彩之作；日本虛擬偶像的互動演唱會〈Hop Step Sing!《希望之夏 2020》VR 演唱會〉透過精緻的場景效果與互動設計，大大體現 VR 應用上的文化獨特性。這類型的創作乍看並非是影展會選擇的典型作品——以敘事與藝術性為主要考量，但細看其中卻能發現它們與影展鼓勵多元和創新的精神不謀而合。

## XR 大觀：拓展沈浸式感官的疆界

秉持選映年度具有前瞻性及代表性的作品，比起接受度高、容易欣賞的經典之作，「XR 大觀」的選片除了挑選在創作主題、形式及技術運用上具備獨特亮點外，也希望選擇充滿的驚嘆又有些古怪（quirky），看完會讓人忍不住思考並激起討論的精彩作品。「音樂」與「聲音」在今年的 XR 大觀片單中扮演了重要角色，從結合聲音辨識的互動 VR 與 AI 機器人、VR 歌舞劇到沈浸式聲音劇場，我們希望以不同形式的內容，拓展沈浸式感官認知的疆界。

人工智慧互動體驗〈伊莉莎：實習雲端情人〉是今年六月才剛在巴黎新影像藝術節首次展出的階段性成品（Prototype）。在這個體驗中，對戀愛充滿好奇的機器人 Liza 對人類提出關於戀愛和感情觀的各種提問，乍聽生硬但天真的提問卻屢屢切中紅心，展開的對話像是兩個甫在交友軟體上初識的陌生人、也像是一場放下預設的感情諮商。

〈啊～水母之歌唱起來〉是瑞士藝術家美樂蒂慕賽繼其怪奇 VR 代表作〈HanaHana〉後的最新作品，聯手跨媒體 XR 創作者艾多富盧打造療癒繽紛的深海水母奇遇。運用眼神追蹤、即時聲音辨識與視覺轉化技術，用眼神鎖定眼前的水母，發出不同音調、聲量與節奏的聲響，輕哼、高歌、嘶吼都將讓水母的顏色、形狀和動態產生變幻。無關敘事，唯有純粹的聲響互動實驗。

當沈浸式體驗的發展聚焦在視覺與互動設計上，英國 Darkfield 團隊打造的沈浸式聲音劇場〈Darkfield Radio — 靈界訪客〉和〈Darkfield Radio — 永生〉則是以聽覺創造情境氛圍的極致展現。透過耳機，體驗者將被引導於指定位置和環境中，Darkfield 以充滿空間感的

# 2021 KFF XR Dreamland: From See and Be Seen, to A Surreal Paradise

by KUO Min-Wei

立體聲音設計與緊湊、詭譎的故事打造身歷其境的感受。除卻視覺，人的其他感官變得更加敏銳，一絲風吹草動都能讓人精神緊繃。

去年以真人演出版入圍 2020 年雄影國際短片競賽 VR 組的沈浸式劇場〈拯救稻草人〉，因疫情影響在影展前臨時取消演出。經過一年，劇組團隊藉由線上化的 VRChat 平台，將原是單人體驗的作品，擴增為每場可容納三位觀眾的多人即時互動劇場，開闢全新的展演形式。此外，由知名旅法西班牙舞蹈家布蘭卡李創作的 VR 歌舞劇〈歡迎光臨巴黎舞夜〉，則邀請觀眾換上禮服，出席一場令人歎為觀止的巴黎舞會。不屬於現實世界的獸首人身角色和有著飛天舞池的大廳，透過華麗奇幻的場景與角色設計，搭配歡快且具感染力的歌曲與舞蹈，打造出更勝於愛麗絲夢遊仙境的奇異世界，讓人深深沈浸其中。當曲目終了，彷彿已分不清、也不想分清虛擬與現實。

## 歡迎登入超現實謎幻樂園

回首雄影從 2017 年創立台灣第一個 VR 展演單元；2018 年於國際短片競賽中增設 VR 組，啟用 VR 體感劇院作為正式場館，並開始邀請國際影人來台參與產業交流活動。2019 年正式定調「XR 無限幻境」單元，將觸及範疇從 VR 擴展至更多元的 XR 新媒體，也從那時起，連續至 2020 的兩年影展，都在駁二藝術特區中設立大型實體展場，結合展場設計與氛圍營造，讓看似虛擬的 XR 體驗衍伸至現實世界，高雄港邊的舊倉庫亦成為了穿越虛實的任意門。

過去四年，雄影 XR 團隊陪伴觀眾和產業一起成長、彼此相互激勵，踏上拓展視野的奇幻旅程。從最初一個亞洲新興的小影展單元，選映來自 XR 產業領頭羊法國和歐洲的經典 VR 作品，帶著發現新世界的驚奇，與台灣觀眾和產業分享全新的敘事和影像語言。隨著 VR 新媒體在台灣所得到的媒體關注度增加，觀眾對新媒體內容的接受度也提升，產業更是持續成熟，雄影 XR 單元與國際 VR 競賽逐漸被國際所看見，我們得以投入更多資源提升展演規模、拓展節目範疇，大膽地引進更具前瞻性與實驗性的 XR 體驗。

在邁入第五屆的 2021 年，雄影 XR 無限幻境從高雄港邊真正穿越到了虛擬世界，首次跨足線上打造客製化虛

擬展場，透過 VR 頭顯與電腦應用程式，將精選的 33 部 XR 體驗帶給觀眾。從 VR360 影片到人工智慧互動體驗，再從新疆再教育營的人權議題到奇詭幻夢般的巴黎舞會。面對疫情對世界帶來的衝擊與各式全新挑戰，即使沒人能預測未來將會如何發展，但多元、大膽與突破是雄影 XR 無限幻境始終秉持的精神。

今年，我們希望和大家一起突破框架、放下顧忌，用更瘋狂的方式享受超現實的謎幻樂園！

郭曼薇

高雄電影節 XR 無限幻境 節目經理

## International Film Festivals: To See and To Be Seen

Since early 2020, the world has been stormed by the pandemic of the century. Our life is in hiatus. Social distance and activities are forced to change. Amid economic downturns, though, the XR industry continues to rise. Limited in physical spaces, people pursue liberation and sensory stimulations in the virtual world. VR headsets report record sales, and immersive content grows in diversity. International film festivals and cultural events are urged to be presented in new forms.

In the past year, we have witnessed how the world is devastated by the pandemic. Luckily, most operations in Taiwan remained as usual with minimal interruptions, as if we were in a parallel universe. We have also noticed how international film festivals are challenged and adapted in the process. SXSW Festival in Austin, Texas, USA, was cancelled one week before its opening in March 2020 due to local pandemic measures and requirements. It sent a shockwave to XR film festivals around the world. Soon afterwards, Tribeca Film Festival in New York moved partially online, and screened VR360 works on Oculus TV. Filmmaker panels were pre-recorded as online video series Tribeca Talks At Home on social media platforms. It was the first mainstream immersive festival program to come up with online alternative solutions under the pandemic.

Since then, festivals have been rethinking their programs and presentation formats. For example, Marche du Film - Cannes XR adopts Museum of Other Reality, a virtual museum platform, to accommodate both VR360 and 6dof titles. Venice International Film Festival names the online version as Venice VR Expanded, and aims to offer festival experiences similar to its physical version. The iconic scenery of Venice and the VR island are recreated virtually in VRchat. Based on specifications and compatibility, works are presented on Oculus or Viveport platforms.

In 2021, XR professionals and viewers are more familiar with online festivals, and require more on quality and

user experiences. However, transforming festivals to a full VR environment may not be the best solution for all festivals. In 2021, Sundance Film Festival presented the New Frontiers section in an interactive website. Intuitive web pages introduce users to experience titles in AR, web XR, and VR formats. On the other hand, Beyond the Frame Festival, the first VR-focus festival in Japan also launched as an online festival.

Under challenges, changes, and uncertainties in Taiwan and around the world, KFF XR Dreamland is organizing the fifth edition. As the first and the largest VR and XR new media festival section in Taiwan, we approach each program from a different perspective this year. With a customized virtual festival platform and venue, XR Dreamland breaks through geographical and pandemic restrictions “to be seen” by viewers.

## Kaohsiung VR FILM LAB Originals: Emerging and Breakthroughs

Kaohsiung VR FILM LAB Originals could be considered the most highlighted section in KFF for international professionals. It demonstrates creativity, culture, and technological maturity in these Taiwan original productions. It's also a key occasion for international players to see what Taiwan has to offer. Six projects this year have all exhibited emerging creators and breakthroughs in many aspects, from creative teams, subjects, to expressions.

Founded in 2017, Kaohsiung VR FILM LAB has been encouraging local creators to engage in VR. In the first three years, organizers invited experienced filmmakers who are interested in the new medium to create their first VR works. Distinctively, five works in the section this year are the first batch produced via an open call.

Emerging creators and their debut work often present new perspectives. FabLab Dynamic delivers *Project ZERO / Episode One* with experimental methods and decontextualized visual data. Lin Pei-Ying and her sophisticated *LIPs* gaze at desire in females. Experienced directors and teams also provide



refreshing results. With so many accolades, director Huang Hsin-Chien comes back with *Samsara. Madame Pirate: Becoming A Legend* from Serendipity Films combines 3D animations by tilt brush and live action videos. Award-winning animation director Fish Wang works with the leading Funique VR Studio in his debut VR title *Red Tail Ep.1*. Instead of its signature 360 video technology, Funique VR explores CG animation processes. It uses volumetric captures to transport real models into the VR world. The experienced creators continue to embrace challenges, bring their works to the next level, and expand creative territories.

#### VR Competition: Unconventional Works for Film Festival

As VR industry and creative environment develop, the fourth edition of KFF VR Competition this year received 126 eligible submissions, the highest record to this date. With backgrounds in culture curatorial practices, digital technology, and participatory theatre, three jury members Samuel Wang, Hung Wei-Yao, and Lee Po-Ting select 21 nominees. The selection criteria include diversity, completion, experience fluency, creative approach and technical breakthroughs.

Besides more submissions, we also notice some changes in format. We have received more 6dof titles than VR360 for the first time. In general, VR360 is decreasing in numbers in international festivals. Besides curatorial preferences, there are probably fewer new titles in this format.

For 6dof titles, we are seeing more interactive ways other than typical room scale or controller use. *The Passengers: The Kid*, for example, combines voice sensor and controller interaction. *Paper Birds* adopts gesture control. *The Severance Theory: Welcome to Respite* is a multi-player live performance with real-time online interactions with actors. With more intuitive interactions, these titles expand our horizons on interactive VR experiences.

Experienced teams also deliver impressive cinematic VR works. On the documentary and biography side, *Reeducated* unveils what's inside re-education camps in Xinjiang with animations. In *Bystanding: The Feingold Syndrome*, we listen to confessions from accidental bystanders. Through advanced animations, intriguing

stories, and fully interactive design, *Baba Yaga* and *Madrid Noir* lead us into fantastical adventures. There are also exciting new works focus on the experimental and abstract field. *GOLIATH: PLAYING WITH REALITY* recreates experiences of psychosis patients that users overcome challenges in mental disorders through a gaming interface. In the student work *LIMBOTOPIA in VR* from Taiwan, we take the train to a surreal and otherworldly environment.

Another noteworthy trend is the increase of the submissions of gaming and virtual concert formats. Entertaining and artistic, *The Secret of Retropolis* delivers sophisticated characters and storylines, along with interactions and quizzes. With advanced effects and interactive design, *Hop Step Sing! VR Live "Hop Summer 2020"* is a virtual idol concert from Japan that demonstrates VR applications. At first glance, these works are not typical festival selections. However, their narratives and artistic levels nicely fit in our focus on diversity and innovation.

#### XR Panorama: Explore Immersive Frontiers

Compared to popular and accessible classics, we select pioneering and artistic representative works to be showcased at the KFF XR Paronmaral. The selected works are unique in subject, format, and technology. They are also somewhat quirky and provocative to inspire thoughts and discussions. Music and sound design take the center stage in the line-up this year. From voice-driven interactive VR, conversational AI experience, VR musical, to immersive audio experience, we hope to expand immersive boundaries in various formats.

*ELIZA* is an AI interactive experience prototype exhibited for the first time in the NewImages Festival in June. AI being Liza raises all kinds of questions about love and relationship to participants. Those rough and innocent questions are often right on point. The conversation sounds like two strangers who just met on a dating app, and also like a consultation without presumptions.

After the renowned HanaHana, Swiss artist Mélodie Mousset collaborates with XR creator Edo Fouilloux in the latest *The Jellyfish*, a colorful encounter with jellyfish in the deep ocean. With eye tracking, real-time

voice recognition, and visual transformation, users can target jellyfish with eye contacts, and make sounds with their voices in different tones, volumes, and rhythms. Hums, chants, or roars will change colors, shapes, and movements in jellyfish. Beyond narratives, it is a pure interactive sound experiment.

While most immersive experiences prioritize visual and interactive design, Darkfield from UK creates ambiance via sound in *VISITORS* and *ETERNAL*, immersive audio experiences of their new project Darkfield Radio. Through headphones, users are guided to specific locations and environments. Darkfield uses spatial sound design and intense stories to deliver realistic feelings. When deprived of visuals, other senses are much more sensitive. A puff of wind can push people to the verge.

*Scarecrow*, the immersive theater work with real actors involved, was nominated for KFF VR Competition 2020. However, performances were cancelled at the last minute due to the pandemic. After one year, the team transforms the single user, theatrical experience into a real-time and online VR live performance on VRChat available for up to three users each show. *Le Bal de Paris de Blanca Li* by Spanish choreographer Blanca Li in France invites viewers to put on their haute couture, and attend a breathtaking ball in Paris. With characters with surreal appearance, dance pools in the air, and lively and infectious music and dances, it creates a mesmerizing world beyond Alice in Wonderland.

#### Log in to the Surreal PSY Paradise

KFF set up the first VR section in Taiwan in 2017, and the next year, VR Competition was established, VR FILM LAB started being used as the official venue, and international guests are invited for industrial engagement. In 2019, the KFF VR section was officially renamed as XR Dreamland to include the diverse expression forms of immersive new media. In the past two years, the exhibition of XR Dreamland took place in a big warehouse at Pier2 Art Center. Booth and ambiance design extended the immersive experiences from virtual to the offline world. Old harborside warehouses were transformed into a gateway between virtual and reality.

In the past four years, KFF XR team has grown with festival participants and industries in this fantasy journey to widen our worldviews. We began as a small, emerging festival section in Asia. And selected the iconic VR titles from France and Europe, to present the unique narrative and visual language in VR to local viewers and industries. As creators evolve, journalists and audiences are paying more attention to these new media. We were able to contribute more resources in programming scale and scope, and introduce more pioneering and experimental XR experiences. .

In 2021, the fifth edition of KFF XR Dreamland is transported from the warehouse by the Kaohsiung Harbor to the virtual world. In the customized virtual venue, 33 delicately selected XR creations are able to be experienced by festival goers around the world. From VR360 videos to interactive AI experience, and including works focuses on human rights issues in re-education camps in Xinjiang, and dream-like balls in Paris. In the face of pandemic and new challenges, we cannot predict where the world is heading to, but KFF XR Dreamland is always committed to diversity, audacity, and breakthrough.

This year, we invite you to put aside stereotypes and concerns, and log in to this surreal psy paradise for a wild ride!

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# 2021 與未來：XR 潛力爆發

文 馬修迦耶

疫情帶來的危機並未減緩沉浸式藝術的發展速度，反而突破了它原有的限制。近幾年來，XR 都被視為是「電影」這個主流藝術形式的延伸；如今，我們將 XR 的角色定位在戲劇、電玩遊戲、舞蹈、設計、社交、教育及視聽等領域的交界。2021 年談論的 XR，我們所展望的是一個多元、跨域的產業，以即時且多人協作的作品體驗為主要重點。

## 開放 VR 給所有的創作者

虛擬實境很早以前就開始發展知名的虛擬世界「元宇宙」（Metaverse），直到 2021 年夏天成為熱門話題。不過，虛擬世界其實存在已久：VRChat、Engage、Hubs、Rec Room 等虛擬社交空間平台早已因娛樂或是專業用途而發展了多年。新冠肺炎疫情加速了這些虛擬環境的進展，鞏固其利益以及實用性，有利於團體、國際及多元的會議進行，甚至有跨團體定期在線上討論、研究這些平台，如 XR Crowd 社群及其舉辦的 #ZeroEvent 多人虛擬環境系列討論會等。少了疫情的阻礙，虛擬世界成了沒有實體限制的巴別塔——除了語言之外，因線上會議的進行語言仍以英語為大宗。

過去幾個月以來，新生的元宇宙中出現許多現象。一方面，娛樂大廠逐漸取代既有的團體，自行籌辦表演活動：在 Fortnite 上舉辦饒舌音樂會或電影首映會，或是法國電子音樂先鋒 Jean-Michel Jarre 在 VRChat 中的即時演唱會同步在 Youtube 直播等。活動能觸及到的觀眾增加了十倍之多，XR 也因此提高了能見度、促進平台資金湧入。但另一方面，在明顯的商業模式之外，更堅決、專業、隱蔽的景象正在誕生。

像這種獨立、幾近私人的虛擬世界，最有說服力的例子就屬 VRChat。VRChat 平台提供創作者容易上手的客製化環境，以此開發的幾部作品也入選了雨舞影展（Raindance），以及最近公布的威尼斯影展 VR 單元（Venice VR Expanded），更特別規劃一區專門展示使用 VRChat 製作的作品（VRChat Worlds Gallery）。有趣的是：每件作品都是由懷有熱忱的創作者們百分之百獨立開發，沒有資助者或製作人的指令，只有對創作充滿熱情及渴望的團隊。萬用的空間亦隨人們的需求，可作為遊戲、音樂空間、線上論壇或私人會議等使用，VRChat 提供給明日創作者的，是一個沒有傳統產業束縛、可以盡情探索的遊樂場。

## 沉浸式劇場的線上即時演出

線上及虛擬實境的劇場已存在多時，當初獨立遊戲工作室 Tender Claws 開發使用 Oculus 裝置就能觀看的作品〈暴風雨〉便展示了這點，而日後影展的入選名單再次驗證——仍有大量具潛力、全球皆可線上即時參與的劇場作品正等待被發掘。近幾個月，皇家莎士比亞劇團（Royal Shakespeare Company）推出了即時連線參與的製作中作品〈Dream〉，另外像〈Prlson X〉、〈分裂世界：我的秘密基地〉及〈拯救稻草人〉也在近幾屆威尼斯及日舞影展中一鳴驚人，後兩部亦入選 2021 年高雄電影節。一齣戲有不同的演出時段，瑞士編舞家吉爾斯約賓的舞碼得以跨越時差限制，在不同洲同時上演。線上觀賞變成了一個簡單的替代選項，藝術家們持續開發更沈浸的概念，並將藝術表演及社會訊息融入其中。

這不是短暫、單一的現象，更重要的是，大部分的作品都來自獨立製作的藝術家。有別於遵循傳統電影模式開發的 VR 電影，沉浸式表演並沒有複雜的金融系統，而是更直觀且基礎的仰賴觀眾數與售票收入。同時，期待建立一個能穩定獲利的生態系統。

## 忘卻形式：超越 VR 之外的 XR

觀察近期出現在市場中的案子，可以發現在後疫情時代（我們都引頸期盼它的到來）最重要的一點：若將虛擬實境比喻為火車頭，它帶來了藝術性和產業成熟度皆相近、型態更多元的作品。擴增實境、聽覺體驗或加入了人工智慧的作品，使我們期待比使用 VR 頭顯裝置更有趣的未來。如果，這一切最終還是與感覺有關？

法國藝術家莉亞杜克雷以結合人工智慧的作品〈伊莉莎：實習雲端情人〉，宣告了 AI 的到來，此作入選巴黎新影像藝術節，以及 2021 年高雄電影節的 XR 大觀；同類型的還有在高雄原創單元中，由動態自造實驗室製作的〈Project ZERO | 首部曲〉，透過機器學習、數據分析，進一步使用 AI 人工智慧重塑已逝舞者蕭賀文的姿態，試著探索虛與實的界線。AI 是沉浸式內容下一個待開發的疆土，Fable Studios 早在製作〈牆壁裡的狼〉時嘗試，使用 Unity、Unreal 和其他虛擬製作的技術也日益更新。想像未來有一天，我們將用虛擬替身和其他虛擬個體聊天，再下一步便是朝向更豐富完整且比社群聊天機器人和演算法更近似人類間互動模式的元宇宙。

2021 年，XR 不再是綜合體，科技的進步拓寬 XR 先天的限制。產業影響者推出新內容的同時，創意團隊也深入研究現有軟體，嘗試創造更創新的體驗。當虛擬社群趨近元宇宙，VR 電影與互動遊戲合流，聲音和影像各自獨立，視覺實驗不再附帶耳機，種種都是為了共同將沈浸感與實驗性推得更遠。別忘記，大眾休閒娛樂的首選仍是日本 teamLab、英國沈浸式藝術先驅 Marshmallow Laser Feast 或法國的光之美術館（Atelier des Lumières）。

即便疫情限制，展覽模式仍重新回到觀眾視野，這點對博物館及其他傳統文化部門來說至關重要，也說明優秀的數位創作作品才會吸引觀眾目光。如加拿大 Phi Center 於 2020 年至今已籌辦兩場聚焦 VR 的盛大活動，一是重新將 2017 年坎城影展唯一入選的 VR 影片〈血肉與黃沙〉（Carne y Arena）安排北美多處城市巡迴；二是舉辦盛大展覽「THE INFINITE」，展出 Felix & Paul Studios 與美國太空總署及國際太空站合作的作品。

## 2021 年，沉浸式體驗萬歲！

從以上例子看來，我們可以說延展／沉浸式實境會繼續存在，疫情期間非但沒有消退，反而依循既有的限制框架發展，在他的原生棲地——線上——茁壯。有人認為 XR 科技仍然且仍舊會是極客與工程師的特權，但劇場演員、舞蹈家、紀錄片導演和社交介面正在逐漸馴服它。現在，快到離你最近的影展或劇場欣賞吧！

而且，這還只是個開始，XR 正在滲透進傳統產業。使用合適的 VR 工具拍攝虛構或真實 2D，虛擬製片的到來，在影視的職位及應用上有革命性的改變。如果說這些工具今天仍是娛樂大廠使用，獨立創作者拿它們大展長才只是時間早晚問題。甚至，XR 或容積捕捉工作室的數量已在全球迅速增長，逐漸建立起有利於創作的網絡，也鼓勵和多國資助的國際協作計畫。

XR 社群未在疫情肆虐期間喪失警覺心，更在近幾個月逆勢成長，具備產出新奇內容的能力，以滿足產業日益擴大的需求。未來的幾個月、幾年間，會繼續在每個轉彎處重塑自我，令人驚奇。

譯／張嘉珊

## 作者簡介 | 馬修迦耶

千禧年初期，馬修迦耶即開始積極關注網路及新興傳播媒體的出現。

製作電影數年後，2016 年與人合夥創立符一間社群媒體行銷公司 RED5，旨在打造數位工具，並傳授社群管理專業知識給隸屬於娛樂產業（電影、電視、新媒體、影展及其他展演活動）的法國公司。如華特迪士尼法國分公司、虛體（Virtuality）B2B 展覽、法國獨立製片公司 Cinétévé 等都曾是他的客戶。

現居法國巴黎的馬修迦耶亦為諸多法國媒體撰稿，如 Onlike.net、CinemaTeaser 等雜誌。過去五年，他持續專注於新媒體及敘事，像虛擬或擴增實境、互動程式，以及致力開發新工具以支持此領域的製作者和創作者。2018 年 7 月，他創立專注於沈浸敘事的新媒體 XRMust.com，吸引全球讀者的關注，同時也是 XR 領域的藝術家、製作人及策展人。

2019 年起，他在法國安古蘭策劃三日工作坊 Immersivity，邀請上百位沈浸式內容產業的創作者參與，一同討論 XR 敘事的未來。



# 2021 and Beyond: The XR Has Its Full Potential

by Mathieu GAYET

The health crisis has not slowed down the development of the immersive art scene. On the contrary, it has erased its last limits. For several years, XR has been an extension of a major art form, cinema. Today, its role is revealed as a technology at the crossroads of theater, video games, dance, design, social, educational and audiovisual fields. Talking about XR in 2021 means envisioning a multiple, hybrid industry, and above all one that is open to live and collaborative experiences.

## Opening virtual reality to all creators

By definition, virtual reality opened up very early to virtual worlds, the famous metaverses that have become fashionable phenomena in the summer of 2021. But virtual worlds, of all types, have existed for a long time. VRChat, Engage, Hubs, Rec Room... have been developing for a long time, for leisure or more professional uses. The acceleration due to the Covid-19 crisis has only strengthened the interest and usefulness of these virtual environments conducive to group, international and diversified meetings (and international working groups have gathered online to study them: #ZeroEvent, XR Crowd...). All there are without health barriers: a Tower of Babel without real constraints... except for language - even if English predominates our virtual meetings.

In the last few months, several phenomena have emerged from these nascent metaverses. On the one hand, we can see the entertainment majors taking over existing communities to put on a show: rap concerts or movie presentations on Fortnite, Jean-Michel Jarre's live concert on VRChat and Youtube... The ability to reach a massive audience is increasing tenfold, and XR offers itself increased visibility, boosting the platforms' funding. But next to it, far from the obvious business model, an underground scene, specialized and determined, is emerging.

The most convincing example of these independent, almost private, universes lies at the heart of VRChat. The platform that allows for the easy creation of personalized worlds has seen several of these productions selected at Raindance or more recently Venice VR Expanded (with a dedicated section). Interesting fact: each of them is developed in an ultra-

independent way, by groups of enthusiasts. Here, no financing or producer's dictate: only a desire and a passionate collective. As versatile as you like, game space or music space, online forum or private meeting, VRChat offers tomorrow's creators a playground that they intend to explore without the constraints of a classic industry.

## Live performance: about immersive theater

Online theater has been around for a long time; so has virtual reality theater. Companies like Tender Claws have demonstrated this with their play *The Tempest*, a theatrical device visible via its Oculus headset. But festival selections have proven it; there is a massive, motivated scene out there, offering global and connected sessions. In recent months, the National Shakespeare Theatre proposed a live work-in-progress with *Dream*, *Prison X*, *The Severance Theory: Welcome to Respiteor*, *Scarecrow VRC* (these last two are selected in Kaohsiung XR Dreamland (2021) making the headlines of the last editions of Venice or Sundance. With his pieces performed over several time slots, Gilles Jobin proposes synchronized choreographies between several continents. More than a simple alternative to see online, artists are developing powerful immersive concepts, combining artistic performances and social messages.

This is not a temporary phenomenon, but the main interest of these proposals is to come, for the most part, from independent artists. Unlike VR films developed on the model of cinema, the immersive show did not start with a complex financing system. Underground, it develops on the idea of total access and the sale of tickets. We can detect here a still timid ambition to build a real profitable ecosystem.

## Forgetting formats: XR beyond VR

The most important point of the post-Covid era (which we all look forward to) is revealed through the latest projects that have arrived on the market. If virtual reality is a locomotive, it brings with it much more diverse projects, whose artistic and industrial maturity is close. Augmented reality, audio experiences or those aided by artificial intelligence let us envisage a future

much more exciting than our usual VR headsets. What if, after all, it was all a matter of feeling?

At the last NewImages festival, a French project integrating AI, *ELIZA* by Léa Ducré, announced its arrival; you will be able to discover it in the 2021 selection of the Kaohsiung Film Festival, in the XR Panorama section - just like *Project ZERO* by FabLab Dynamic in the Originals category, which aims to reshape a virtual model of a late dancer with machine learning, and tries to explore the boundary of reality and artificiality. AI is the next frontier to explore for immersive contents. It's no mystery the team behind *Wolves In the Walls* (Fable Studios) already worked on this previously. A lot of hard work is done regarding virtual environments and backgrounds with Unity, Unreal and virtual production. Imagine the day we will enhance our own avatar and chat with virtual independent entities. This is the next step to a rich and complementary metaverse that will include more human-like interactions than social media chatbot and algorithms.

In 2021, the XR no longer has a complex, and its natural limits are pushed to those of technologies under development. While industry influencers feed off the latest news, creative teams are digging into the software at their disposal to deliver ever more innovative experiences. If virtual communities tend towards the metaverse, if virtual reality films intersect with interactive video games, if sound and image can be separated, if visual experiments are carried out without headphones, it is to push immersion and the experiential ever further and in a collective way! Let's not forget that the gateways for the general public remain group events led by teamLab in Japan, Marshmallow Laser Feast in the UK or the Atelier des Lumières in France.

And this model of exhibitions, of interest to the traditional cultural sector (museums and many others), is coming back into vogue despite health constraints, highlighting the excellence of digital creation to attract crowds. The Phi Center in Canada made no mistake, taking over the official selection (unique to date!) of the 2017 Cannes Film Festival, *Carne y Arena*, for a new tour of North American cities. At the same time, Phi is launching another major exhibition, *THE INFINITE*, around the creations of Felix & Paul Studios associated with NASA and the International Space Station (ISS). These two major events put VR in the spotlight.

## In 2021, long live the immersive experience!

From all these examples, we can consider that extended and/or immersive realities are here to stay. Far from having declined during the health crisis, they develop according to the constraints and flourish in their natural habitat: online. One might assume that XR technology remains the prerogative of geeks and developers: we discover that it is being tamed by theater actors, dance directors, documentary filmmakers, and social interfaces. Go to the festivals or theaters near you to appreciate them.

And this is just the beginning: XR is now spreading to traditional industries. The advent of virtual production, these VR tools adapted to the shooting of fiction or live 2D, revolutionizes the jobs and uses of cinema and television. If these are still tools for the entertainment majors, it's only a matter of time before independent creators get hold of them. All over the world, XR or volume capture studios are springing up, creating a network of places conducive to new creation - and to international projects supported by different countries.

The XR community, far from having let its guard down during the pandemic, has grown stronger in recent months, and has had the ability to produce new and exciting content to meet the growing demands of the industry. In the next few months, and years, it will continue to amaze us with our ability to reinvent ourselves at every turn.

## BIO / Mathieu GAYET

From the beginning of the 2000s, Mathieu Gayet focused on the emergence of the internet and new broadcasting media.

After several years in cinema production, he co-founded in 2016 RED5, a social media and marketing agency, in order to create digital assets and deliver community management expertise for French companies of the entertainment world (cinema, television, new media, festivals and events...). His clients included The Walt Disney Company France, the Virtuality B2B show, CinéTévé... He is currently based in Paris, France.

Mathieu Gayet is also a copywriter for various media (Online.net, CinemaTeaser...) in France. For the last 5 years he was looking at new media and storytelling: virtual or augmented reality, interactive applications, and the desire to develop new tools to support producers and broadcasters in this creative sector. In July 2018, he launched a new media dedicated to immersive storytelling, XRMust.com, with an international and professional audience of creators, producers and curators from the XR industry.

Since 2019 he is the curator of a 3-days workshop in Angoulême, Immersy, which invites +100 creative people from the immersive industry to discuss the future of the XR storytelling.

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XR無限幻境策劃團隊	XR Dreamland	郭曼薇	KUO Min-Wei
	Programming Team	洪 玟	Sebox HONG
		鄭仲迪	Marcus JHENG
		王瑋蕓	Bonnie WANG

### 節目組 Program

節目經理	Program Manager	郭曼薇	KUO Min-Wei
高雄原創VR製作經理	Kaohsiung VR Originals	洪 玟	Sebox HONG
	Production Manager		
節目執行	Program Coordinator	何欣庭	HO Hsin-Ting
行政統籌	Administrative Manager	林芳歆	LIN Fang-Hsin

### 活動組 Event

活動統籌	Event Manager	洪 玟	Sebox HONG
活動執行	Event Coordinator	朱映蓉	CHU Ying-Rong
產業活動執行	Industrial Event Coordinator	王玟人	Eva WANG

### 宣傳組 Press & Marketing

宣傳統籌	Press Manager	粘湘婉	Claire NIEN
宣傳專員	Press Coordinator	熊好璇	Shawna HSIUNG
宣傳專員	Press Coordinator	莊若晨	Nia CHUANG
宣傳專員	Press Coordinator	陳亭安	Abbie CHEN
XR宣傳統籌	XR Press & Marketing Manager	王瑋蕓	Bonnie WANG
XR宣傳專員	XR Press & Marketing Coordinator	侯欣好	Sindy HOU

### 展演與技術組 Exhibition & Technical Team

展演暨技術統籌	Exhibition & Technical Manager	鄭仲迪	Marcus JHENG
展演暨技術執行	Exhibition & Technical Coordinator	鄭雅文	CHENG Ya-Wen
營運執行	Operating Coordinator	呂紹儀	Kelly LU
虛擬展場設計	Virtual Venue Designer	無設制作	NOTHERE STUDIO
虛擬平台技術整合	Virtual Platform Developer		INVR Space

### 行政組 Administration

行政長	Administrative Director	張晶玫	CHANG Ching-Mei
行政統籌	Administrative Manager	陳盈靜	CHEN Ying-Ching
採購專員	Procurement Coordinator	林博雅	Poya LIN
會計專員	Accounting Coordinator	楊雅淳	YANG Ya-Chun
出納專員	Treasurer Coordinator	邱馨瑩	Agnes CHIU
人事專員	Human Resource Coordinator	許嘉晏	Betty HSU
票務專員	Ticketing Coordinator	葉庭菲	Tina YEH
館長秘書	Secretary	蔡閔丞	TSAI Min-Cheng
法律顧問	Legal Adviser	張啟祥	Eric CHANG

### 編輯組 Editorial Team

文字編輯	Editor	馬曼容	Pony MA
美術編輯	Visual Editor	林子茵	Jess LIN
英文編輯	English Editor	陳珮瑋	Camille CHEN
手冊撰稿	Contributors		Mathieu GAYET
		王冠人	WANG Kuan-Jen
		沈怡昕	Luke SHEN
		洪 玟	Sebox HONG
		郭曼薇	KUO Min-Wei
		楊欣諭	YANG Hsin-Yu
		蔡瑞玲	Stella TSAI
譯者	Translators	林心如	Sylvie LIN
		李延輝	Li Yen-Hui
		張嘉珊	CHANG Chia-Shan
		錢佳緯	Leonard CHIEN

### 影展視覺設計 Visual Design

主視覺設計	Visual Designer		SMALLTALK
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### 側拍團隊 Behind the Scenes

大會動態攝影	Videographer	洪偉倫	HUNG Wei-Lun
動態剪輯	Video Editor	呂憶茹	LU Yi-Ru



