



XR 無限公域

XR DREAMLAND

高雄電影節

2022
KAOHSIUNG
FILM FESTIVAL

電影節

10.14 ~ 10.30
節目專刊

指導單位 |



主辦單位 |



節目協力 |



場地協力 |



贊助單位 |



主場館設計 |



購票單位 |



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高雄原創 VR
KAOHSIUNG VR FILM LAB
ORIGINALS

影展的話

FOREWORD



2017 年，高雄市電影館開啟了 VR 短片製作的元年，並以前所未料的發展速度進入了元宇宙的概念世界。高雄原創 VR (VR FILM LAB) 在過去六年累計產出近 30 部作品，身為台灣 VR 內容開發先驅的同時，更早已躋身為國際頂尖的 VR 內容產出者。今年高雄電影節所展出的原創 VR 作品中，《紅尾巴》入圍今年威尼斯影展沉浸式內容單元，即將進行世界首映的《鏡子》也被選入威尼斯沉浸式市場展，幾乎每年都可以看到高雄市電影館參與製作的 VR 作品在世界各大影展展演。

高雄電影節的 XR 無限幻境單元，已經成為亞洲最大的沉浸式內容大展。今年的國際 VR 競賽邁入第五年，總計有來自 29 國、高達 229 件的作品前來報名，創下歷屆參賽件數新高，最終入選的 22 件作品包括兩部台灣作品：曾以高雄原創 VR《留給未來的殘影》創下佳績的陳苡宜導

In 2017, Kaohsiung Film Archive (KFA) launched its VR short film production enterprise with the Kaohsiung VR FILM LAB Project. Over the past six years, Kaohsiung VR FILM LAB has given rise to around 30 VR short films at an accelerated pace toward the conceptual realm of the metaverse. As a pioneering VR content developer in Taiwan, Kaohsiung VR FILM LAB is also an internationally eminent VR content producer, with numerous works supported by KFA being selected by major film festivals. Moreover, some of the Kaohsiung VR FILM LAB Originals shown in the 2022 Kaohsiung Film Festival (KFF) were also selected for Venice International Film Festival, including *Red Tail* for Venice Immersive and *Mirror* for Venice Immersive Market (the latter will have its world premiere at the 2022 KFF).

This year marks the 5th year of the VR Competition in the frame of KFF XR Dreamland, the largest immersive festival in Asia. 229 works were received from 29 countries, setting a record for the most entries. Of the 22 shortlisted works, two are by Taiwanese filmmakers: *The Man Who Couldn't Leave* (winner of the Best

演，帶來甫獲得威尼斯影展沉浸式單元最佳體驗獎的《無法離開的人》；因高雄原創 VR 動畫《落難神像》而備受矚目的高逸軍導演，則以《VR 罪系列首部曲：迷路》再次入圍。兩位曾受高雄市電影館扶植的 VR 導演，都將在今年的高雄電影節帶來精彩的新作，體現電影館在培育台灣 VR 創作的永續之路。

高雄原創 VR 作品近年屢屢在國際影展入圍並獲得大獎，顯見高雄 VR FILM LAB 品牌對整體產業面及國際間的影響力與日俱增。今年高雄市電影館一次推出七部原創 VR，將和本屆國際 VR 競賽入圍作品一同展出，集結優質內容的高雄電影節 XR 無限幻境大展，值得你沉浸在高雄整整 17 天！

Experience Award at Venice Immersive Competition) by Singing Chen (whose outstanding *Afterimage for Tomorrow* was also a Kaohsiung VR FILM LAB Original) and *Immersive Criminology Episode 1: LOST* by Kao Yi-chun (whose *Omniscient* was selected for the KFF VR Competition in 2021). These intriguing latest works by the two filmmakers supported by KFA will be shown at the 2022 KFF, incarnating KFA's sustained incubation for VR creations in Taiwan.

Kaohsiung VR FILM LAB Originals have been regularly shortlisted and honored with major awards at international film festivals in recent years, demonstrating the brand's growing impact on the entire industry at an international level. This year, KFA launched a total of seven Kaohsiung VR FILM LAB Originals to be shown along with the shortlisted works for KFF VR Competition. With its superb content and selection, the KFF XR Dreamland is worthy of a 17-day immersion in Kaohsiung!

黃皓傑 HUANG Hao-jie

高雄市電影館 館長
Director of Kaohsiung Film Archive

策展人的話

CURATOR'S FOREWORD



惡的對立面是否為善？

柏拉圖在《理想國》著作中將「善的理念」作為萬物理念的根源，歐洲中世紀哲學家托馬斯阿奎那則認為「惡是善的缺乏」，孔子與荀子各自認為「人性本善」與「人性本惡」，黑格爾則認為「惡是善的襯托」。

隨著時代巨輪推移，關於善與惡的討論也從宗教出發的一元論、二元對立，發展成為更多元的辯證。站在尼采「善惡的彼岸」望向善惡，人們必須透過識讀更多資訊、進行思辯，站在不同的角度凝視，才可能判斷其善惡之分。

經歷過疫情的洗禮，全世界的創作者將累積許久的創意能量注入作品中，也迎來 VR 競賽單元最高收件數的結果，更有許多作品於威尼斯影展首映後，便來到高雄電影節進行亞洲首映。除了高品質的 VR360 與 6DoF 作品外，更有來自美國、日本截然不同風格與形式的 VRChat 體驗。

Is good the opposite of evil?

It's stated in *Republic* by Plato that all forms of ideas and knowledge are rooted in the Form of the Good. Thomas Aquinas holds the view that evil is the absence of the good. Confucius thinks that human nature has an innate tendency towards goodness, while Xunzi contends that human nature is evil. Hegel considers evil as a foil to good.

As time moves on, the discussion about good and evil has progressed from the religion-based monism and dualism to more diversified discourses. As we muse over good and evil from the perspectives of *Beyond Good and Evil*, a book by Nietzsche, we need to read and plow through more information, conduct more analysis, and look into the matter from different angles before it's possible to tell good from evil.

The VR Competition of Kaohsiung Film Festival (KFF) has received its highest record of submissions to date, as filmmakers all over the world have poured their much pent-up creative energy into their works in the wake of the savage pandemic. Many of the submissions will have their Asian premieres in the KFF straight after the 2022 Venice Film Festival. In addition to the VR360 and

高雄原創 VR 不斷在國際影展獲得佳績，也漸漸形成台灣在地的創作者社群，開創更多沉浸式體驗的可能性。此外，國際觀摩作品更容納了包含 MR、AR、VR 沉浸式劇場以及演唱會……等形式，如此多元的集合，能讓台灣觀眾觸碰更多不同的媒材，感受未來內容的無限可能。

高雄電影節以「惡宇宙」打開觀眾對於「惡」不同面向的想像，XR 無限幻境單元則以 Goodness 的雙重意涵（好的；良善的）作為主題，將 VR 世界的傳送門實體化，邀請觀眾一起在不同的元宇宙世界裡跳躍穿梭，打破對時間與空間既定的感受，宛如迷走桃花源般，在 XR 無限幻境的樂園裡，找到自己的 Goodness。

6DoF films, there are also VRChat experiences in stark contrasting styles and forms from Japan and the US. Kaohsiung VR FILM LAB Originals creators have garnered many awards in international film festivals and gradually formed a local creator community in Taiwan to release an onslaught of immersive experiences. The international showcase presents a wide variety of MR, AR, VR immersive theater and a concert for audiences in Taiwan to experience the multiforms and infinite possibilities of futuristic content.

Kaohsiung Film Festival will open up audiences' imagination about the many faces of evilness with its theme of the year, Evil Universe. The XR Dreamland, themed on the dual meaning of Goodness (i.e. transcendence and kind), turns the VR world into concrete, physical sites inviting audiences to roam through an alternative metaworld and locate one's own Goodness in the utopia-like unlimited XR Dreamland.

洪璊 Sebox HONG

高雄電影節 XR 無限幻境 策展人
Curator of XR Dreamland - Kaohsiung Film Festival



交通資訊 TRAFFIC INFORMATION

VR 體感劇院、駁二藝術特區大義區 C8-8 倉庫 VR FILM LAB & The Pier-2 Art Center Warehouse C8-8

803 高雄市鹽埕區大義街 駁二大義區 C8、C9 倉庫
Pier-2 Dayi Area C8 & C9, Dayi St., Yancheng Dist.,
Kaohsiung City 803
TEL 07-551-1211#5001

捷運— 搭乘高雄捷運橘線至「O2 鹽埕埔站」出站，往駁二藝術特區方向，沿大勇路直行至必信街左轉到底，步程約 10 分鐘。

輕軌— 搭乘高雄輕軌至「C12 駁二大義站」出站，步程約 3 分鐘。

駁二藝術特區大勇區 P2、P3 倉庫 The Pier-2 Art Center Warehouse P2 & P3

803 高雄市鹽埕區大勇路 1 號 駁二大勇區 P3 倉庫
Pier-2 Dayong Area P2 & P3, No. 1, Dayong St.,
Yancheng Dist., Kaohsiung City 803

捷運— 搭乘高雄捷運橘線至「O2 鹽埕埔站」出站，往駁二藝術特區方向，沿大勇路直行到底後位於左側，步程約 10 分鐘。

輕軌— 搭乘高雄輕軌至「C12 駁二大義站」出站，往大勇路方向，步程約 5 分鐘。

夢境現實 MR 沉浸式劇院 Moondream Reality

802 高雄市苓雅區海邊路 15 號
(高雄流行音樂中心 鯨魚堤岸一號館)
No. 15, Haibian Rd., Lingya Dist., Kaohsiung City 802
TEL 07-269-5882

捷運— 搭乘高雄捷運紅線至「R6 凱旋站」或「O1 西子灣站」，轉搭輕軌線至「C10 光榮碼頭站」，步程約 1 分鐘。

輕軌— 搭乘高雄輕軌至「C10 光榮碼頭站」出站，步程約 5 分鐘。

城市商旅 高雄真愛館 City Suites Chenai

803 高雄市鹽埕區大義街 1 號
No. 1, Dayi St., Yancheng Dist., Kaohsiung City 803
TEL 07-521-5116

捷運— 搭乘高雄捷運橘線至「O2 鹽埕埔站」出站，往駁二藝術特區方向，沿大勇路直行至公園二路左轉，步程約 5 分鐘。

輕軌— 搭乘高雄輕軌至「C12 駁二大義站」出站，步程約 5 分鐘。

購票資訊

XR 單場票

早鳥優惠票 150 元／張 銷售期間：**09.25（日） 18:00 - 10.13（四） 23:59**
※ 10.14（五）起，於影展期間持高雄市電影館 GOLD+ 影友卡之會員仍享有早鳥優惠價。

全票 200 元／張 銷售期間：**10.14（五）起**
※ 愛心優惠票享全票之半價優惠（詳見入場須知）。

套票組合

XR 週間套票 999 元／套 銷售時間：**09.25（日） 18:00 起**，數量有限售完為止
※ 需至 VR 體感劇院、駁二 P3 倉庫兌換，憑票券一次劃位 6 個場次，不得分次劃位，限兌換週一至週五之場次，經兌換後即不可退換票。
※ 此票種不可兌換《後人類計畫：訂製你的完美寶寶》、《聲林協奏曲——石虎樂章》、《謎幻泡泡糖》、《再見，打字機先生》。

XR VIP Pass 3,000 元／套 銷售時間：**09.25（日） 18:00 起**，數量有限售完為止
※ 限本人使用，影展期間不限次數劃位觀賞 XR 節目（惟《後人類計畫：訂製你的完美寶寶》、《聲林協奏曲——石虎樂章》、《謎幻泡泡糖》、《再見，打字機先生》限兌換一次），以及 XR 國際論壇、XR 產業交流活動進場資格。
※ 兌換護照及劃位須出示票券及本人身份證明文件辦理（詳見入場須知）。
※ XR VIP 日（需現場預約場次）：10.13（四）13:00 - 19:00。

特殊票價

《後人類計畫：訂製你的完美寶寶》
800 元／張 銷售期間：**9/25（日） 18:00 起**
※ 依場次為單位販售，單張票券可 1 至 3 人同行體驗，必須同時入場。

《聲林協奏曲——石虎樂章》
250 元／張 銷售期間：**9/25（日） 18:00 起**

**「請神造夢：XR 沉浸式演唱會」
大象體操 ft. 九天民俗技藝團 × 血肉果汁機 × DJ Mykal a.k.a. 林哲儀**
預售票 600 元／張 銷售期間：**9/3（六） 12:00 - 10/20（四） 23:59**

現場票 800 元／張 銷售期間：**10/21（五）**
※ 持本票券可至 VR 體感劇院免費兌換 Program 25《眾神的派對 feat. 九天民俗技藝團》&《虎年大吉 奇幻血肉 2.0》乙次，數量有限，兌完為止。
※ 單人預售票售完，將不販售現場票。

網路購票

- ① 年代售票 www.ticket.com.tw
- ② 提供年代售票網路購票，四大便利商店取票，每筆訂單需收取系統服務費 30 元，至超商取票時櫃台繳付。每筆訂單不得超過 4 張票，如欲訂購 4 張以上之票券，請重覆進行交易。
※ 線上刷卡限 VISA、MasterCard、JCB、銀聯卡。

現場購票

- ① 影展售票點：高雄市電影館（高雄市鹽埕區河西路 10 號）、VR 體感劇院（高雄市鹽埕區大義街駁二大義區 C9 倉庫）、駁二 P3 倉庫（高雄市鹽埕區大勇路 1 號駁二大勇區 P3 倉庫）。
- ② 四大便利商店：全家 FamiPort、7-11 ibon 機台、萊爾富 Life-ET 及 OK 超商 OK・go
※ 四大便利商店機台購票免手續費。
※ XR VIP Pass 恕不適用於四大超商購票方案。
- ③ 年代售票點
※ 欲前往購票者，請先至年代售票官網查詢售票點營業時間。
- ④ 影展期間可於影展售票處購票，高雄市電影館、VR 體感劇院及駁二 P3 倉庫提供現金及刷卡交易，其餘場館僅現金交易，敬請見諒。

退換票辦法

- 請於該場次放映前一天，至高雄電影節各場館服務台辦理，每張酌收 10%手續費，逾期恕不受理。
- 「XR 週間套票」、「XR VIP Pass」經劃位或兌換護照後，恕不接受退換票；未兌換之票券如需退票，請於 10.30（日）營業結束前至高雄電影節各場館服務台辦理，每張酌收 10%手續費，逾期恕不受理。
- 「換票」視同「退票」，若須變更場次，請依上述退票方式辦理。
- 相關退票流程請至高雄電影節官網查詢。

入場須知

- 票券為唯一入場憑證，請妥善保管。如有遺失、損毀，請自行負責，概不補發。
- 為維護觀影品質，XR 無限幻境各場次放映前 10 分鐘開放入場，放映後 5 分鐘恕不再開放入場（部份影片另有規定，詳見「觀影須知」），亦不得退換票，敬請準時入場。
- XR 無限幻境各場次開演後即停止販售該場次票券，特殊節目停止售票規則另訂之。
- XR 無限幻境票券皆於購票時立即劃位，惟「XR 週間套票」、「XR VIP Pass」需至 VR 體感劇院、駁二 P3 倉庫完成劃位方可觀影。
- XR VIP Pass 可於年代售票系統官網，或 10.12（三）前至高雄市電影館售票服務台，10.13（四）起至 VR 體感劇院現場購票，並於購買後立即填寫相關表單，以利後續優先預約登記。
- XR 無限幻境節目《謎幻泡泡糖》、《再見，打字機先生》每日場次於放映前兩天停止售票，敬請提早購票（例：10.14（五）當天所有場次，將於 10.12（三）23:59 停止販售）。
- 如遇天災或不可抗力之因素，主辦單位依據高雄市政府頒佈之命令，決定是否取消放映，並盡速於官網公告相關訊息。
- 主辦單位保留更動節目之權利，所有演出時間及內容將依現場實際狀況而定，最新消息與異動資訊將於官方網站、戲院現場公告。
- 愛心優惠票：65 歲以上長者，或領有身心障礙手冊人士及其必要之陪伴人員 1 人（須同時入場）得購買之，入場時請出示相關證件，如未出示，須補足差額方能入場。
- 放映場所將符合中央流行疫情指揮中心防疫之規定：入館配合全程配戴口罩及測量體溫，若額溫超過攝氏 37.5 度（含），將婉拒入場並協助全額退票。
- 為維護影展順利運行，請配合影展工作人員所採取之各種方法，以維護大眾最佳觀影狀況。

觀影須知

- 因孩童視力尚在發展關鍵期，普遍級節目 7 歲並且身高滿 120 公分以上孩童方可入場。
- Program 9《謎幻泡泡糖》須以英文與演員對話推進劇情，現場無提供翻譯服務，請斟酌購票體驗。
- Program 10《VR 罪系列首部曲：迷路》體驗內容包含台灣民俗宗教祭儀，請觀眾斟酌購票體驗。
- Program 23《聲林協奏曲——石虎樂章》因特殊設備限制，限 10 歲以上觀眾體驗，並請準時至夢境現實 MR 沉浸式劇院報到，開演後恕不再開放入場，亦不得退換票，敬請準時報到。
- 觀影前請依工作人員或說明影片指示，進行裝置配戴，以免損壞相關設備；大部分的眼鏡都可以配戴在頭戴式裝置上觀影，建議也可以配戴隱形眼鏡觀影。
- 為確保最佳觀影呈現，部分影片無中文字幕，放映現場備有中英對白翻譯本可提供參考。
- 觀影過程可能產生暈眩、噁心症狀，觀影前，請務必衡量身體狀況、健康情形，再決定是否觀影。如屬觀眾自身危險行為且主辦單位已善盡善良管理人原則前提下，衍生之狀況概由觀眾自行負責。
- 觀影過程如有不適，請舉手知會工作人員說明無法繼續觀影，由工作人員卸下裝置停止觀影。
- 若因天災、停電、其他臨時故障未能排除或電力無法負荷而致設備無法運作時，將停止觀影、設備運作，敬請見諒。

服務專線

- XR 無限幻境觀眾服務專線：07-551-1211#5001（影展期間週一至週五 13:00 - 19:00、週六日 11:00 - 19:00）
- 年代售票系統服務電話：02-2341-9898（週一至週五 09:30 - 20:00、週六 11:00 - 19:00）

TICKETING INFORMATION

Early Bird Ticket **NT \$ 150** Available from 18:00, 25th Sep. (Sun) to 23:59, 13th Oct. (Thu)

※ Holders of the KFA Friends GOLD+ membership card during the festival period can still purchase tickets at the Early Bird Ticket price from 14th Oct. (Fri).

Regular Ticket **NT \$ 200** Available from 14th Oct. (Fri)

※ 50% off on disabled or senior citizen aged 65 and over tickets (please see TERMS AND CONDITIONS).

XR Weekday Package **NT \$ 999** Available from 12:00, 14th Oct. (Fri) until sold out

※ Please go to the VR FILM LAB, Pier-2 Art Center Warehouse P3 and use your XR Weekday Package to reserve your seats and exchange tickets to 6 weekday screenings (Mon to Fri). All 6 screenings must be selected at the same time. The package CANNOT be refunded once exchanged for tickets.

※ The XR Weekday Package CANNOT be used to exchange tickets to screenings of *IVF-X: Posthuman Parenting in Hybrid Reality*, *Formosan Harmony*, *Gumball Dreams*, or *Typeman*.

XR VIP Pass **NT \$ 3,000** Available from 18:00, 25th Sep. (Sun) until sold out

※ The XR VIP Pass is non-transferable and may be used during the festival period to reserve your seat to view any XR program any number of times (**except *IVF-X: Posthuman Parenting in Hybrid Reality*, *Formosan Harmony*, *Gumball Dreams*, or *Typeman*, each of which may only be viewed once**), as well as gain admission to the International XR Forum and XR Industry Event.

※ Please present your XR VIP Pass ticket and a valid ID to exchange your XR VIP Pass and/or reserve seats (see TERMS AND CONDITIONS for details).

※ XR VIP DAY screenings (on-site seat reservations required): 13:00-19:00, 13th Oct. (Thu)

Special Tickets

IVF-X: Posthuman Parenting in Hybrid Reality

NT \$ 800 Available from 18:00, 25th Sep. (Sun)

※ Sold on a per-screening basis. Each ticket may be used by 1 to 3 people (must be admitted at the same time).

Formosan Harmony **NT \$ 250** Available from 18:00, 25th Sep. (Sun)

XR LIVE Concert: Elephant Gym X Flesh Juicer X DJ Mykal

Presale Ticket **NT \$ 600** Available from 12:00, 3rd Sep. (Thu) to 23:59, 20th Oct (Thu)

Regular Ticket **NT \$ 800** Available from 21st Oct. (Fri)

※ Present this ticket at the VR FILM LAB for a free ticket to Program 25 *Deities' Party* feat. *Chio Tian Folk Drums and Art Troupe & The Year of the Tiger: Fantastic Flesh Juicer 2.0* (limited number of tickets available).

※ No tickets will be sold on-site if presale tickets are sold out.

PURCHASING TICKETS

Online

① ERA Ticket website: www.ticket.com.tw

② Tickets purchased online from the ERA Ticket website can be picked up from any 7-Eleven, FamilyMart, Hi-Life, or OK Mart convenience store. Each online transaction charges a system processing fee of NT\$30, to be paid at the convenience store counter when picking up the ticket(s). A maximum of 4 tickets can be purchased in each online transaction. Multiple transactions will be required if purchasing more than 4 tickets.

In Person

① KFF ticket counters: Kaohsiung Film Archive (No. 10, Hexi Rd., Yancheng Dist., Kaohsiung City), VR FILM LAB (Pier-2 Dayi Area C9, Dayi St., Yancheng Dist., Kaohsiung City), and Pier-2 Art Center Warehouse P3 (Pier-2 Dayong Area P3, No. 1, Dayong St., Yancheng Dist., Kaohsiung City).

② Convenience store: 7-Eleven (7-11 ibon), FamilyMart (FamiPort), Hi-Life (Life-ET), or OK Mart (OK-go)

※ No handling fee is charged for in-person convenience store purchases.

※ The XR VIP Pass cannot be purchased from convenience stores.

③ ERA Ticket counters

※ Please check the ERA Ticket website for counter locations and opening hours.

④ During the festival period, tickets can also be purchased at KFF ticket counters. Kaohsiung Film Archive, VR FILM LAB, and Pier-2 Art Center Warehouse P3 offer payment by cash and credit card. Other venues only offer payment by cash. Thank you for understanding.

REFUNDING / EXCHANGING TICKETS

● Ticket refunds must be processed at the service counter of any KFF screening venue no later than one day prior to the screening. A handling fee of 10% per ticket will be charged.

● XR Weekday Package, and XR VIP Pass tickets cannot be exchanged once seats are reserved or the pass has been exchanged. Refunds of tickets that have not yet been exchanged must be processed at the service counter of any KFF screening venue prior to close of business on 30th Oct. (Sun). A handling fee of 10% per ticket will be charged.

● Ticket exchanges are regarded as “refunds” and will be processed in accordance with the same procedures and rules above.

● Please refer to the official website of the Kaohsiung Film Festival for refund procedures.

TERMS AND CONDITIONS

● Admission with valid ticket only. Tickets will NOT be reissued if lost or damaged.

● For XR Dreamland screenings, admissions will begin 10 minutes before the screening commences and latecomers will not be admitted 5 minutes after the screening commences. Tickets of latecomers CANNOT be refunded or exchanged.

● For XR Dreamland screenings, tickets will stop selling when the screening commences. Separate rules apply for special screenings.

● Seats for XR Dreamland screenings are reserved when tickets are purchased. Only holders of the XR Weekday Package and XR VIP Pass are required to go to the VR FILM LAB, Pier-2 Art Center Warehouse P3 to complete their seat reservations.

● The XR VIP Pass can be purchased on the ERA Ticket website or at a KFF ticket counter before 12th Oct. (Wed). From 13th Oct. (Thu), purchases can be made in person at the VR FILM LAB. Please fill out the information form immediately afterwards to register for priority reservations.

● Screenings of the XR Dreamland programs *Gumball Dreams*, and *Typeman* stop selling two days prior to the date of the relevant screening. For example, all screenings on 14th Oct. (Fri) will stop selling at 23:59 on 12th Oct. (Wed).

● In the event of natural disasters or force majeure events, the Kaohsiung Film Festival may cancel screenings based on instructions given by the Kaohsiung City Government. Updates will be posted on our official website as soon as practicable.

● Kaohsiung Film Festival reserves all rights to change the program due to unforeseen circumstances. Latest updates will be announced on our official website as soon as possible.

● All concession ticket holders must present a valid ID at the venue. If no valid ID is presented, the concession ticket holder must pay the price difference between the concession ticket and the full priced ticket before entry is permitted.

● In accordance with guidelines issued by the Central Epidemic Command Center (CECC), one's temperature must be taken before entering the cinema. If one's forehead temperature is higher than 37.5 °C, they will not be permitted to enter the cinema and the ticket will be refunded.

● Please follow staff instructions for the best viewing experience. Thanks for your cooperation.

XR DREAMLAND INFORMATION

● As children's eyes are still developing, G7+ rated XR Dreamland programs can only be viewed by children over 7 years of age and 120cm in height.

● Program 9 *Gumball Dreams* contains English dialogue and no translation services will be available during the performance. Please take this into consideration before purchasing tickets.

● Program 10 *Immersive Criminology Episode 1: LOST* contains traditional Taiwanese religious rituals. Please take this into consideration before purchasing tickets.

● Program 23 *Formosan Harmony* is restricted to audiences aged 10 and over due to special equipment requirements. Please ensure you arrive at the Moondream Reality on time as you cannot be admitted once the screening has commenced. Tickets of latecomers CANNOT be refunded or exchanged.

● Please follow the staff instructions or the instruction video when putting on the device prior to viewing in order to avoid damaging the equipment. The viewing headsets are compatible with most glasses; contact lenses are also recommended.

● To ensure the best viewing experience, some films do not have Chinese subtitles. The screening venue has English-Chinese dialogue translations available for reference.

● Films may cause dizziness, nausea or other discomfort. Please assess your physical condition and health before deciding whether or not to view the film. If the Kaohsiung Film Festival has acted prudently and the viewer chooses to proceed at their own risk, the viewer shall be responsible for any resulting health consequences.

● If you feel unwell during the viewing and cannot continue, please raise your hand to notify staff, who will help you remove the viewing device.

● The viewing may be stopped or canceled if the equipment fails to operate due to natural disasters, power outages, or other temporary faults or power issues.

CUSTOMER SERVICE

● XR Dreamland Customer Service: 07-551-1211#5001 (Monday to Friday 13:00-19:00, Saturday to Sunday 11:00-19:00)

● ERA Ticket Head Office: 02-2341-9898 (Monday to Friday 09:30-20:00, Saturday 11:00-19:00)

XR 無限幻境 場次表XR Dreamland SCREENING SCHEDULE

VR 體感劇院 — 360 影廳

VR FILM LAB - 360 Cinema

放映時間 Date：10.13 THU — 10.30 SUN 平日 Weekday 13:00 — 19:00 | 假日 Weekend 11:00 — 19:00

- 10.13（四）為 XR VIP 日，僅限 XR VIP Pass 票種適用

On Oct. 13th (Thu), the XR VIP DAY, only “XR VIP Pass” is available.

● 每場座位數 30 人

30 seats for each screening
- Program 1《倫敦封城日記》Adult Children

● Program 2《極限攀登：阿爾卑斯》Alex Honnold: The Soloist VR

● Program 3《貨櫃悲歌》Container &《不哭泣的女人》Tearless

● Program 4《瀑布膠卷夢》Montegelato &《生還 911：瓦礫堆下的 27 小時》Surviving 9/11 - 27 Hours Under the Rubble

● Program 5《無法離開的人》The Man Who Couldn’t Leave

● Program 6《那些年，我們一起轉大人》Weird Times

● Program 25《眾神的派對 feat. 九天民俗技藝團》Deities’ Party feat. Chio Tian Folk Drums and Art Troupe &《虎年大吉 奇幻血肉 2.0》The Year of the Tiger: Fantastic Flesh Juicer 2.0

Date / Program		Program 1	Program 2	Program 3	Program 4	Program 5	Program 6	Program 25
節目總長		17 min	60 min	28 min	36 min	35 min	19 min	7 min
分級制度		普遍級 G7+	普遍級 G7+	輔導級 PG12+	普遍級 G7+	輔導級 PG12+	普遍級 G7+	普遍級 G7+
10.13	Thu	13:10 19:00	13:50	15:10	16:00	16:50	17:40	18:20
10.14	Fri	15:20	16:00	17:20	18:10	13:10 19:00	14:00	14:40
10.15	Sat	16:20	11:10 17:00	12:30 18:20	13:20	14:10	15:00	15:40
10.16	Sun	11:50 17:50	12:30 18:30	13:50	14:40	15:30	16:20	11:10 17:10
10.17	Mon	17:00	17:40	13:10 19:00	14:00	14:50	15:40	16:20
10.18	Tue	14:30	15:10	16:30	17:20	18:10	13:10 19:00	13:50
10.19	Wed	13:10 19:00	13:50	15:10	16:00	16:50	17:40	18:20
10.20	Thu	13:50	14:30	15:50	16:40	17:30	18:20	13:10 19:00
10.21	Fri	16:10	16:50	18:10	13:10 19:00	14:00	14:50	15:30
10.22	Sat	13:20	14:00	15:20	16:10	11:10 17:00	12:00 17:50	12:40 18:30
10.23	Sun	14:10	14:50	16:10	11:10 17:00	12:00 17:50	12:50 18:40	13:30
10.24	Mon	16:10	16:50	18:10	13:10 19:00	14:00	14:50	15:30
10.25	Tue	13:10 19:00	13:50	15:10	16:00	16:50	17:40	18:20
10.26	Wed	13:50	14:30	15:50	16:40	17:30	18:20	13:10 19:00
10.27	Thu	14:30	15:10	16:30	17:20	18:10	13:10 19:00	13:50
10.28	Fri	17:00	17:40	13:10 19:00	14:00	14:50	15:40	16:20
10.29	Sat	16:20	11:10 17:00	12:30 18:20	13:20	14:10	15:00	15:40
10.30	Sun	13:20	14:00	15:20	16:10	11:10 17:00	12:00 17:50	12:40 18:30

夢境現實 MR 沉浸式劇院

Moondream Reality

放映時間 Date：10.13 THU — 10.30 SUN

※ 以下日期無放映：10.17（一）至 10.20（四）、10.24（一）至 10.27（四）

※ Closed Days: Oct. 17th (Mon) to 20th (Thu), Oct. 24th (Mon) to 27th (Thu)

- 10.13（四）為 XR VIP 日，僅限 XR VIP Pass 票種適用

On Oct. 13th (Thu), the XR VIP DAY, only “XR VIP Pass” is available.

Program 23 聲林協奏曲——石虎樂章 Formosan Harmony 普遍級 G10+ 30min 座位數 Seat 15

17:00	18:00	19:00							
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駁二藝術特區 大勇區 P3 倉庫

The Pier-2 Art Center Warehouse P3

放映時間 Date：10.13 THU — 10.30 SUN 平日 Weekday 13:00 — 19:00 | 假日 Weekend 11:00 — 19:00

- 10.13（四）為 XR VIP 日，僅限 XR VIP Pass 票種適用

On Oct. 13th (Thu), the XR VIP DAY, only “XR VIP Pass” is available.
- 假日場次：10.15 - 10.16、10.22 - 10.23、10.29 - 10.30 適用

Weekends/Holidays Only: Only available on Oct. 15th to 16th, Oct. 22nd to 23rd, Oct. 29th to 30th

Program A 諾弟 Where is Noddy? 普遍級 G7+ 17min 座位數 Seat 1

11:00	11:30	12:00	12:30	13:00	13:30	14:00	14:30	15:00	15:30
16:00	16:30	17:00	17:30	18:00	18:30				

Program B 鏡子 Mirror 普遍級 G7+ 15min 座位數 Seat 1

11:00	11:30	12:00	12:30	13:00	13:30	14:00	14:30	15:00	15:30
16:00	16:30	17:00	17:30	18:00	18:30				

Program C 白屋 Gray Room 普遍級 G7+ 14min 座位數 Seat 1

11:00	11:30	12:00	12:30	13:00	13:30	14:00	14:30	15:00	15:30
16:00	16:30	17:00	17:30	18:00	18:30				

Program D 紅尾巴 Red Tail 普遍級 G7+ 20min 座位數 Seat 1

11:00	11:40	12:20	13:00	13:40	14:20	15:00	15:40	16:20	17:00
17:40	18:20								

Program E 眼與我（一）The Eye and I, Vol. 1 保護級 PG7+ 20min 座位數 Seat 1

11:00	11:30	12:00	12:30	13:00	13:30	14:00	14:30	15:00	15:30
16:00	16:30	17:00	17:30	18:00	18:30				

Program 7 廣場物語 From the Main Square 輔導級 PG12+ 19min 座位數 Seat 1

11:00	11:40	12:20	13:00	13:40	14:20	15:00	15:40	16:20	17:00
17:40	18:20								

Program 8 一眼瞬間 Glimpse 普遍級 G7+ 23min 座位數 Seat 1

11:00	11:40	12:20	13:00	13:40	14:20	15:00	15:40	16:20	17:00
17:40	18:20								

Program 9 謎幻泡泡糖 Gumball Dreams 普遍級 G7+ 60min 座位數 Seat 3

週五 Friday									
13:00	14:15	15:45							
週六、日 Saturday, Sunday									
11:00	12:15	13:45							
※ 本節目以下日期無放映：10.13（四）、10.17（一）至 10.20（四）、10.24（一）至 10.27（四）									
※ Closed Days: Oct. 13th (Thu), Oct. 17th (Mon) to 20th (Thu), Oct. 24th (Mon) to 27th (Thu)									

Program 10 VR 罪系列首部曲：迷路
Immersive Criminology Episode 1: LOST 普遍級 G7+ 16min 座位數 Seat 1

11:00	11:30	12:00	12:30	13:00	13:30	14:00	14:30	15:00	15:30
16:00	16:30	17:00	17:30	18:00	18:30				

Program 11 漫遊 1934：漢城 Kubo Walks the City 普遍級 G7+ 20min 座位數 Seat 3

11:30	12:30	13:30	14:30	15:30	16:30	17:30	18:30		
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Program 12 牛男的迷宮 Lavrynthos 普遍級 G7+ 20min 座位數 Seat 1

11:00	11:40	12:20	13:00	13:40	14:20	15:00	15:40	16:20	17:00
17:40	18:20								

Program 13 露娜：啟示錄 Luna: Episode 1 - Left Behind 輔導級 PG12+ 30min 座位數 Seat 1

11:00	11:50	12:40	13:30	14:20	15:10	16:00	16:50	17:40	18:30
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Program 14 冥界淨化者：序章 Lustration 輔導級 PG12+ 32min 座位數 Seat 1

11:00	11:50	12:40	13:30	14:20	15:10	16:00	16:50	17:40	18:30
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Program 15 午夜・巴士・鴿子們 Midnight Story 普遍級 G7+ 12min 座位數 Seat 1

11:00	11:30	12:00	12:30	13:00	13:30	14:00	14:30	15:00	15:30
16:00	16:30	17:00	17:30	18:00	18:30				

Program 16 保羅克利的布偶 Unframed - Hand puppets, Paul Klee 普遍級 G7+ 12min 座位數 Seat 1

11:00	11:30	12:00	12:30	13:00	13:30	14:00	14:30	15:00	15:30
16:00	16:30	17:00	17:30	18:00	18:30				

Program 17 未來的末日
On the Morning You Wake (To the End of the World) 普遍級 G7+ 42min 座位數 Seat 1

11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00		
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Program 18 追火車的男孩 Thank you for sharing your world 普遍級 G7+ 33min 座位數 Seat 1

11:00	11:50	12:40	13:30	14:20	15:10	16:00	16:50	17:40	18:30
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Program 19 希望之躍 The Leap 普遍級 G7+ 20min 座位數 Seat 1

11:00	11:40	12:20	13:00	13:40	14:20	15:00	15:40	16:20	17:00
17:40	18:20								

Program 20 再見，打字機先生 Typeman 普遍級 G7+ 25min 座位數 Seat 3

週四、五 Thursday, Friday									
13:00	13:45	14:45	15:45	16:45					
週六、日 Saturday, Sunday									
12:45	13:45	14:45	15:45	16:45					
※ 本節目以下日期無放映：10.17（一）至 10.19（三）、10.23（日）至 10.27（四）									
※ Closed Days: Oct. 17th (Mon) to 19th (Wed), Oct. 23rd (Sun) to 27th (Thu)									

Program 22 光影遊戲：追星星的人
Augmented Shadow: Chasing Stars in Shadow 普遍級 G7+ 15min 座位數 Seat 10

11:00	11:40	12:20	13:00	13:40	14:20	15:00	15:40	16:20	17:00
17:40	18:20								

Program 24 後人類計畫：訂製你的完美寶寶
IVF-X: Posthuman Parenting in Hybrid Reality 輔導級 PG12+ 25min 座位數 Seat 1-3

11:00	13:00	14:00	15:00	16:00					
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憑 XR 無限幻境票根免費體驗

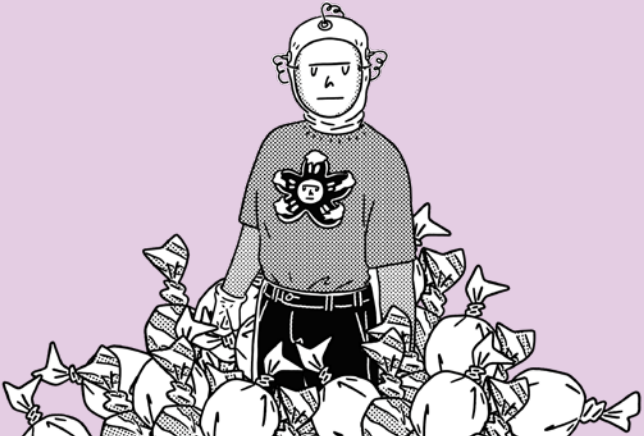
Free entry with tickets to any XR Dreamland program

Program F 《蟬與花》When the Flowers Bloom
@ 駁二 P3 倉庫 Pier-2 Art Center Warehouse P3

Program 21 《時空樹洞》ReachYou
@ 駁二 P3 倉庫 Pier-2 Art Center Warehouse P3

Program G 《漫步源雨瀑》Encounters
@ 駁二 C8-8 倉庫 Pier-2 Art Center Warehouse C8-8
※ 請提前至 VR 體感劇院預約體驗
※ Please make your reservation at VR FILM LAB in advance.

原創 VR 隨選
Kaohsiung VR FILM LAB Originals on Demand
@ VR 體感劇院 VR FILM LAB
※ 憑任一 XR 票根可兌換一部高雄原創 VR 作品
※ XR VIP Pass 每日可預約一小時體驗
※ Each XR Dreamland ticket can access one Kaohsiung VR FILM LAB Originals experience.
※ Each XR VIP Pass holder can reserve one-hour time slot per day.



16 14 7 13 19 17 12 10

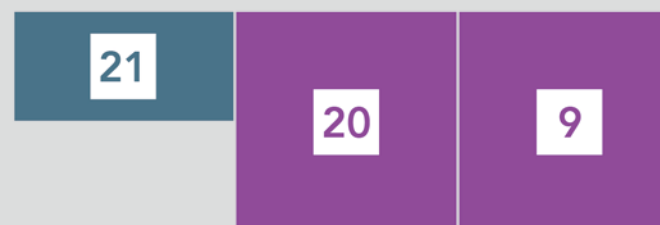
高雄原創 VR
《紅尾巴》實體模型特展
“Red Tail”
Model Exhibition



2022 高雄原創 VR 靜態展
Kaohsiung VR FILM LAB
Originals Exhibition



售票處
Tickets



入口 Entrance
駁遊路 Poyu Road

場館資訊 VENUE INFORMATION

駁二藝術特區大勇區 P3 倉庫 The Pier-2 Art Center Warehouse P3

高雄原創 VR Kaohsiung VR FILM LAB Originals

- A 諾弟 Where is Noddy?
- B 鏡子 Mirror
- C 白屋 Gray Room
- D 紅尾巴 Red Tail
- E 眼與我 (一) The Eye and I, Vol. I
- F 蟬與花 When the Flowers Bloom

VR 競賽 VR Competition

- 7 廣場物語 From the Main Square
- 8 一眼瞬間 Glimpse
- 9 謎幻泡泡糖 Gumball Dreams
- 10 VR 罪系列首部曲：迷路
Immersive Criminology Episode 1: LOST
- 11 漫遊 1934：漢城 Kubo Walks the City
- 12 牛男的迷宮 Lavrynthos
- 13 露娜：啟示錄
Luna: Episode 1 - Left Behind
- 14 冥界淨化者：序章 Lustration

- 15 午夜·巴士·鴿子們 Midnight Story
- 16 保羅克利的布偶
Unframed - Hand puppets, Paul Klee
- 17 未來的末日
On the Morning You Wake (To the End of the World)
- 18 追火車的男孩
Thank you for sharing your world
- 19 希望之躍 The Leap
- 20 再見，打字機先生 Typeman

XR 大觀 XR Panorama

- 21 時空樹洞 ReachYou
- 22 光影遊戲：追星星的人
Augmented Shadow: Chasing Stars in Shadow
- 24 後人類計畫：訂製你的完美寶寶
IVF-X: Posthuman Parenting in Hybrid Reality



迷走幻境，尋找良善

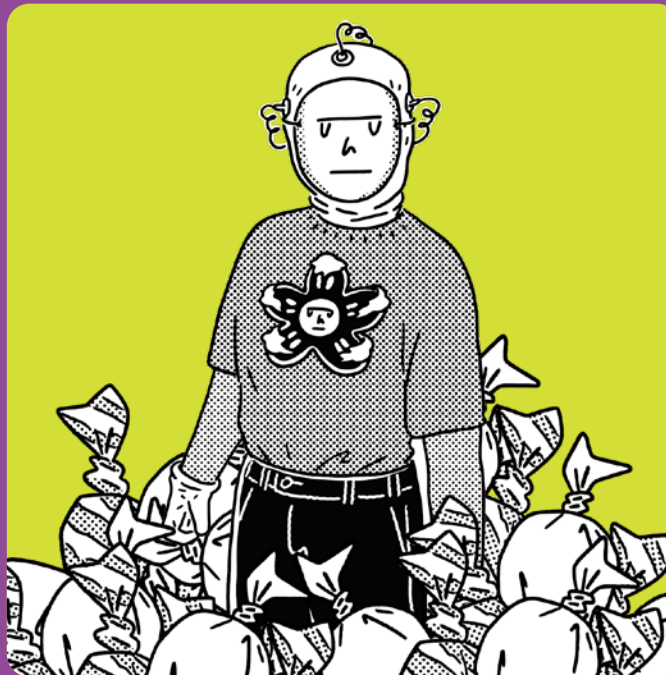
Shifting between worlds to find goodness.

KAOHSIUNG VR FILM LAB ORIGINALS

高雄原創 VR

秉持鼓勵影像創作者開拓敘事疆界之精神，高雄 VR FILM LAB 至今獎助逾 30 部作品，分別入選威尼斯、日舞、翠貝卡等國際影展，為台灣 VR 影像創作的重要扶植平台，並持續促進與國際間的交流。本年度七部作品來自不同領域背景的創作團隊，以獨特的視角與手法，持續探索與思辨生命的樣貌。

The Kaohsiung VR FILM LAB was founded to encourage content creators to explore the narrative potential of virtual reality. To date, this local VR incubating platform has funded the creation of around 30 VR projects, many of which have been selected by international film festivals such as Venice, Sundance, and Tribeca. This year, seven creative teams with varying backgrounds, unique perspectives, and techniques will showcase their fascinating insights into different facets of life.



讓內容成為焦點！ 高雄原創 VR 的品質再進化



文／洪斌

許多國際指標性影展都於 2017 年前後開始將敘事型 VR 體驗納入影展單元，不僅因為虛擬實境的獨特性給予創作者全新的創作可能性，更提供了觀眾前所未有的沉浸體驗。而在當時計劃統籌李懷瑾的帶領下，高雄 VR FILM LAB 也在該年度開始投入大量資源與心力打造台灣的 VR 產業圈，如今已產製超過 30 部原創 VR 作品，更在威尼斯、翠貝卡、日舞、SXSW 等影展獲得相當亮眼的成績，也成功讓國際影人注意到台灣創作者的創意潛能。

2022 威尼斯影展沉浸式單元共有三部台灣作品入圍主競賽單元，也透過與文策院合作建立了影展期間的台灣館設，讓更多國際產業人士與台灣創作接觸，顯示台灣的創作實力於沉浸式體驗產業已成為不可忽視的一股浪潮。今年高雄原創 VR 推出七部高品質作品，形式從過去的 VR360 再進化，取材包含 3D 動畫、4DViews、光達掃描等形式，漸漸透過複合式的工具、媒材進行創作，讓觀眾浸入更上一層感官體驗。

屢屢於國際影展傳出佳績的國內沉浸式體驗大師黃心健導演，2017 年和美國前衛音樂教母 Laurie Anderson 共同創作的 VR 作品《沙中房間》，勇奪威尼斯影展 VR 單元最佳體驗大獎，而後所創作的《失身記》、《登月》，以及高雄原創 VR 作品《輪迴》等，也在主題上圍繞著生、老、病、死，以及超脫人類軀殼的靈魂昇華，不斷引出超越物質的精神層次討論。

黃心健今年與法國傳奇先鋒派音樂創作者讓米歇爾雅爾合作，聯手打造以「監視」（surveillance）為主題的全新 VR 作品《眼與我（一）》。此次他跳脫過去的影像敘事風格，將現代潮流、迷因文化加入作品，透過不同的空間關卡，踏入不同層面、不同方式的監視手段，更讓觀眾透過觀看來進行反思，加上讓米歇爾的電子節奏，打造國際級的高品質 VR 體驗。

許智彥導演初試啼聲就以《舊家》入圍威尼斯沉浸式單元，在國際間獲得無數肯定與讚譽，而後拍攝了《我沒談的那場戀愛》長片電影。他汲取在電影、廣告、MV 累積的經驗，今年再度將創意的觸手伸向 VR 創作。此次再度與資深 VR 創作者全明遠合作，有別於《舊家》宛如台灣新電影的 360VR 實拍，大膽挑戰製作互動式 VR 動畫《諾弟》。

《諾弟》故事講述一個夏日午後的躲貓貓遊戲，諾弟在櫃子裡看著同伴們一個個被找到，以「我們是希望被找到，或是想要真的躲起來？」作為母題，完成了一部看似童趣，但實際上長大了才看得懂的動人故事。故事靈感來自許智彥導演與兩個小孩的遊樂時光，同時也像是映照舉家搬遷宜蘭定居的自己，在試著逃離過去的生活圈奔向藏匿處後，卻還是希望被找到之心之俳句。

過去在當代錄像藝術、新媒體裝置等範疇端出不少好菜的創作者許哲瑜，首次接觸 VR 創作就以「反 VR」的觀影經驗提出辯證，透過 4DViews 與光達掃描的技術打造《白屋》，以毫無顏色的家屋掃描資料，冷冽、客觀地重整對於祖母的記憶，將觀眾丟入由無數粒子組成的灰白建築，端詳如靜照般又充滿想像流動的記憶切片。

導演也連結自身的罕見疾病，似真似假地把虛擬實境作為傳聲筒，以「複視」作為引線，探討記憶的真實性，以及虛實空間與情感遺留可能重疊的痕跡。將實驗電影、當代錄像手法結合 VR 媒材，開創具有批判性的觀影經驗，帶領台灣與國際觀眾見證實驗電影與 VR 的奇幻交織。

曾榮獲金馬最佳動畫獎的導演王登鈺，在過去漫畫與動畫的創作中，不斷透過小孩與大人對立的寓言故事，論述不同類型的階級對抗。去年推出 VR 作品《紅尾巴 Ep.1》就獲得相當多影展的肯定與青睞，不僅入圍富川國際奇幻影展、坎城影展 XR 市場展，更於法國新影像藝術節拿下評審團特別獎。

由公共電視、零壹影像與 Funique VR 共同製作，《紅尾巴》今年終於完整釋出全片。這部由劉冠廷、陳竹昇與吳以涵進行配音，搭配雷光夏的原創配樂，更有 VR 大師全明遠、聲音設計高勤倫輔助的高品質作品，以攝影測量法（photogrammetry）將實際模型掃描，再透過遊戲引擎製作，耗時兩年終於完成的奇幻暗黑童話，入圍威尼斯影展主競賽單元，獲得相當高的評價。

以《海角天涯》獲得金馬最佳動畫導演殊榮的吳德淳導演，過去在 2D 動畫作品中，將細膩的手繪風格融入生活化的故事情節，總能讓觀眾在作品中找

到與自身呼應的情感連結。此次他將創意從平面延伸至 360 度環景的媒體之中，跳脫 2D 影像所創作的 VR 作品《鏡子》，改編謝文賢的同名短篇小說，以鐵皮玩具的角色設定，講述台灣傳統家庭中，祖父、父親與兒子的微妙關係，看似滑稽的劇情編排，卻像一面鏡子映照著觀者，讓觀眾在環形舞台中間，看著與自己熟悉卻又陌生的荒唐劇碼，笑著笑著就流下淚來。

於 2021 年獲得本館 VR 人才培育工作坊百萬首獎的《蟬與花》，兩位創作者魏孝穎、柯佳妣來自遊戲背景，過去已創作不少互動遊戲體驗，更以《蟬與花》的前身作品榮獲 2021 年放視大賞 VR 遊戲類金獎。運用高超的動畫與遊戲引擎製作能力，兩位創作者改造《蟬與花》前身的表現風格，以 2D 搭配 3D 手法打造重度污染的近未來世界，帶領觀眾跟著影片中的研究員一起穿越地表，找尋延續人類生命的可能性。今年度將以作品原型（prototype）的形式與影展觀眾見面。

除了上述的高雄原創 VR 作品外，今年 XR 無限幻境更邀請狼劇場導演周東彥，將 2020 年創作的作品《霧中》，以及已經完成與正在發展的延伸計畫，來到今年高雄電影節 XR 無限幻境進行開放工作室，邀請觀眾與產業夥伴一起步入霧中，一探端倪。

於 2021 獲威尼斯影展入選特別放映（special screening），《霧中》的 VR 影像本身大膽前衛地踩在情色與色情的界線，透過劇場舞台、慾望流動、霧氣、喘息反覆辯證真實與虛擬，創造出如詩般的親密體驗。在周東彥與團隊的努力下，今年於台北藝術節展出了新作《霧中：凝視》，從《霧中》的概念橫向延伸，以 VR 頭顯的透視功能，加入劇場演員的現場演出，打造晃遊三溫暖的多人體驗。於此同時，團隊也投注精力於 3.0 版本《穿越霧中》的開展，此次的開放工作室觀眾將有機會看到《霧中》發展中的不同樣態，感受 VR 作品的不同可能性，更能實際參與沉浸式體驗製作過程。

隨著馬克祖克柏貼出自己在 Meta 研發的元宇宙平台自拍照獲得極端評價，與虛擬幣崩盤、NFT 走向熊市，以及第一部全部於 VRChat 拍攝的電影《我們在虛擬實境中相遇》（We Met in Virtual Reality）於威尼斯影展放映後，可以觀察到全世界的沉浸式體驗創作

越趨穩定成長的方向。虛擬實境、擴增實境……等不同的科技媒介不再是被討論的重點，當人們開始習慣這些載體的存在，並且將焦點轉向內容的品質，對於整體沉浸式體驗的創作生態來說，可以說是相當大的躍進。在「元宇宙」仍然是各界沸沸揚揚討論的時代，高雄 VR FILM LAB 期待透過繼續支持台灣原生內容的產製，讓更多台灣創作者接觸並開始全新的創作旅程，也期待未來能夠將這些生猛有力、觸動人心的作品，帶到全世界更多角落。

洪斌

高雄電影節 XR 無限幻境 策展人

Content is the key!

Kaohsiung VR FILM LAB Originals seeks for its supreme quality



by Sebox HONG

Back in 2017, numerous film festivals started to include narrative virtual reality experiences into programs. The distinctive nature of VR not only favors creators a whole new possibility of art creation, but also provides an alternative form to immerse. With the efforts of the former project leader Grace Huai-chin Lee, Kaohsiung VR FILM LAB shared this ride and poured resources into forming the VR community in Taiwan. Up to the present, more than 30 VR experiences have been produced in the past five years, and have been nominated by Venice, Tribeca, Sundance, SXSW and countless film festivals all over the world. With tremendous success, VR narrative arts of Taiwan have become inspiring to international audiences and talents.

Three Taiwan-made VR films were slated to compete in the immersive section of the 2022 Venice International Film Festival. Meanwhile, Taiwan-based creators are able to connect with international industries with the help from Taiwan Creative Content Agency (TAICCA) as they set up the Taiwan Pavilion during the festival period. Evidently Taiwan's creative might in the immersive industry has become a force to be reckoned with. This year (2022), seven Kaohsiung VR FILM LAB projects are created with compound tools and mediums, e.g. 3D animation, 4Dviews, and Lidar scanning, to guarantee an upgraded immersive sensory experience.

Winning the Best Immersive award at the 2017 Venice Film Festival VR Expanded for the collaborated work *La Camera Insabbiata*, Huang Hsin-chien teamed up with his mentor Laurie Anderson to explore the limit of space and time. Following that, his works such as *Bodyless*, *To the Moon* and *Samsara* constantly raise discussions that are beyond the material, elaborating his speculation on birth and death, and spiritual sublimation.

This time, Huang Hsin-chien teamed up with the French avant-garde legend, Jean-Michel Jarre, to create a brand-new surveillance-themed VR film, *The Eye and I, Vol. I*. Different from his previous video narrative style, Huang fuses contemporary fads and meme culture into the film and has viewers move through various challenges, step into various dimensions, experience various forms of surveillance and undertake reflections through the act of viewing. Plus Michel's techno beats, this film offers up a world-class high-quality VR experience.

Nominated for his first VR film, *Home*, to enter the Venice VR Expanded in 2019, Hsu Chih-yen then finished his second feature film *I Missed You*. Drawing on his experience in filmmaking, advertisement, and music video to collaborate with the VR maverick, Chuan Ming-yuan, he presents his second VR experience *Where is Noddy?*, an interactive animated VR film about a little boy named Noddy who plays hide and seek with friends on a summer afternoon.

As the story unfolds, Noddy watches his friends getting caught one after another, the question, "Do we wish to be caught or do we actually want to stay hidden?" pops up as the through-line. What seems like a story for children is embedded with messages accessible only to grownups. *Where is Noddy?* was inspired by the father and kids time of playing hide and seek with his two beloved children. Nevertheless, it also seems to resonate with his own struggles of escaping from city life and moving back to his hometown.

With his expertise in contemporary video art, new media installation and so on, Hsu Che-yu's first touch on virtual reality draws out an argument of the idea of "anti-VR" experience. Adopting 4DViews and Lidar scanning technique to build the *Gray Room*, which turn colorless house scanning data into frosty objective memory rearrangement of Hsu's grandmother.

Hsu uses his personal experience with the rare disease, Diplopia, in *Gray Room*, to explore possible overlapping traces left behind by emotions and virtual-and-real spaces in a virtual reality. Throwing the audience into the environment built by countless points, Hsu combines elements of experimental films, contemporary video art and VR mediums to blaze a critical anti-VR film watching experience.

Golden Horse Award winning director Fish Wang is great at using fables of the conflict between kids and adults to depict the fight of hierarchy. Being internationally acclaimed, his first VR film *Red Tail Ep.1* has been selected by Bucheon International Fantastic Film Festival, nominated by Cannes XR, and even garnered the Jury's Special Mention Award at the 5th NewImages Festival.

Supported by Kaohsiung VR FILM LAB and Public Television Service, *Red Tail* is a co-creation between Fish Wang, Zero One Film, and Funique VR. This dark fantastical tale was two years in the making; the actual models were scanned using photogrammetry software before rendering in a game engine. Upon completion, it was nominated for the Venice Immersive Competition at the 2022 Venice Film Festival and received great acclaim.

Wu De-chuen, another director winning the Golden Horse Awards Best Animated Short Film (*The Magical Tracing*), is expert at adopting delicate painting techniques infusing stories of daily routine. His previous works always resonate with the audience's mind and create strong connections with one's rooted emotion. First time stepping into VR, he turned his creative expression from 2D to the 360-degree surround medium and created his debut VR film, *Mirror*, adapted from a short novel of the same name by Xie Wen-xian. Featuring tin characters, *Mirror* depicts the delicate relationships between the grandfather, father and son in a traditional Taiwanese family. The audience positioned in the center of a round stage will break into laughter and then tears with the strange yet familiar absurdity.

When the Flowers Bloom is co-created by Wei Shiue-ying and Ke Chia-wen, the million-dollar winners of the 2021 Kaohsiung VR FILM LAB Talent Workshop Award. It features excellent capabilities for animation and game engine production and leads the audience into the heavily polluted near future following researchers to traverse the earth surface in search of any possibilities of extending human life forms. Its previous version won the Golden Award of Vision Get Wild Award in 2021. Infusing 2D and 3D animation, two creators will be presenting their new prototype this year at the KFF.

Apart from the Kaohsiung VR FILM LAB Originals mentioned above, XR Dreamland invites director Chou Tung-yen of Very Theater to bring his first VR film *In the Mist* and its extended projects to hold an Open Studio welcoming audience and talents to step into the mist.

Selected as the special screening by the 2021 Venice Film Festival VR Expanded, *In the Mist* boldly steps on the blurred line between erotica and porn. Debating the essence of reality and virtuality by soaring into

desire and lust on the theater built steam-house of gay sauna, *In the Mist* creates an intimate experience which is just like a poem. With the efforts of Chou and his team, the immersive theater version *Gazing, in the Mist* was a perfect extension that brought the audience into a dreamlike sauna tour with the passthrough function of the Meta Quest 2. At the same time, the team also endeavors to develop the 3.0 version *Traversing the Mist* (working title). The Open Studio named *Trilogy of Mist - Work in Progress of Traversing the Mist* will lead the audience into a journey traversing through virtual bodies and real desire.

Following the extreme reaction that Mark Zuckerberg received for posting his selfie on Meta's Metaverse platform, in addition to crumbling cryptocurrency, NFT entering a bear market and the screening at the Venice Film Festival of the first ever movie filmed entirely on VRChat, *We Met in Virtual Reality*, it can be observed that experiential immersive creations around the world are on a rather steady growth. Virtual reality as a medium is no longer discussed much, as people are getting used to it. Instead the focus is shifting to content, which is a quantum leap for the entire ecosystem of immersive experiences. In the era when "Metaverse" is highly, or even overly, discussed, Kaohsiung VR FILM LAB looks forward to supporting more locally generated original contents, and see more VR works imbued with Taiwan spirits and creativity that will move and shake the world.

Sebox HONG

Curator of XR Dreamland - Kaohsiung Film Festival

Program A

世界首映 | World Premiere

諾弟

Where is Noddy?

台灣 Taiwan | 2022 | Colour | 互動 Interactive | 17min | 中文、英語 Chinese, English | 無字幕 No Subtitle

有一個小男孩他叫做諾弟，他最喜歡玩遊戲了。好多好多的遊戲裡，諾弟最喜歡玩捉迷藏。因為，大家都喜歡玩。只是諾弟總是第一個被抓到。

被抓到的時候他都臭著一張臉，因為只要被抓到，他就得站在一旁，看著繼續遊戲的大家。所以諾弟最討厭輸了，每次都張大眼睛地觀察。學著大家一起跑，學著大家一起賴皮，學著大家一起胡鬧，學著如何不要被找到。漸漸地，諾弟越來越會玩捉迷藏了。

這天，他找到了一個最安全的地方，安安靜靜地躲在裡面，很有耐心地，沒有發出任何聲音，看著其他小朋友一個一個被抓到。

諾弟終於成功了，沒有任何人可以找到他。

A boy named Noddy, who likes to play games very much. His favorite is hide and seek because everyone likes it. But Noddy is always the first one to get caught. Every time he gets caught, he puts up a long face. Because once he gets caught, he can only stand aside and look at everyone else playing. Noddy hates to lose so he tries to observe carefully every time. Learn to run like everyone else, to cheat like everyone else, to fool around like everyone else and not to get caught. Gradually, Noddy plays hide and seek better and better.

One day, he finds the safest place and hides inside quietly and patiently without making any noise. He sees other kids getting caught one by one. Noddy finally succeeds; no one can find him.



導演的話 Statement

有了小孩之後，很常跟他玩捉迷藏，每當我假裝找不到的時候，他便會探出頭來，故意讓我看見後，再次躲起來，期待被找到。那我呢？近期搬離居住 30 多年的台北到鄉下生活，但其實內心還是很希望可以被大家發現。

I enjoy playing hide and seek with my son. Every time I pretend that I cannot find him, he will show up from where he hides and hide again so I can find him. What about me?



許智彥
HSU Chih-yen

影像導演，從 MV、廣告拍攝跨足電影圈，擁有兩部電影拍攝經歷。首部 VR 作品《舊家》入選威尼斯影展，並獲得 Beyond the Frame Festival VR 大賞。

Hsu Chih-yen is a film director. He extends his work field from music videos, commercials to feature films. His first VR film, *Home*, was selected by Venice International Film Festival and won the VR Grand Prix at Beyond the Frame Festival.



Program B

鏡子

Mirror

台灣 Taiwan | 2022 | Colour | VR360 | 15min | 中文、英語 Chinese, English | 無字幕 No Subtitle

本片《鏡子》改編自謝文賢的同名短篇小說。

家中的男性成員總在時間的催促中，成為當年討厭的「大人模樣」。

不過，在他們的記憶中，總有一段與母親的溫暖回憶，而母親也總是懷想著當年還未出嫁的時光。

Mirror is based on a short novel.

In this story, the men in the family are always rushed by time and become the adults they always hated.

However, in their memory, there is always a warm memory with their mother, and the mother always thinks about the time when she was not married.

導演的話 Statement

三代家庭的父親，不論是雕刻師、裁縫師、貿易商，都有遠大抱負，卻忽略一個家或成員間的情感聯繫。因此，本片近看是三代人的故事，核心卻是反映世代不能正視的「毛病」遺傳。

Mirror is about the men's ironic problem in a three-generation family. They all have their ambitions, at the same time taking their family for granted. It may seem like each character is just living their own lives, yet as we watch closely, they are all copying their ancestors' paths.



吳德淳
WU De-chuen

畢業於東海大學及美國紐約大學視覺藝術研究所，以動畫創作見長，題材多來自個人生命經驗。以《簡單作業》與《荒城之月》分別獲 2010 年、2014 年台北電影獎最佳動畫片獎；《海角天涯》獲得第 58 屆金馬獎最佳動畫短片獎；《當鯨魚游上沙灘》再獲 2022 年台北電影獎最佳動畫片獎提名。

Wu De-chuen graduated from the NYU School of Visual Arts. Most of his animations are inspired by personal experience. His recent work, *The Magical Tracing*, won Best Animated Short Film at the 2021 Golden Horse Awards.



Program C

白屋

Gray Room

台灣 Taiwan | 2022 | VR360 | Colour | 14min | 中文、英語 Chinese, English | 無字幕 No Subtitle

小時候，有一次夢遊，驚醒時發現自己站在屋外，眼前場景變得陌生。是奶奶在夜間聽到哭聲，才下樓開門接我回家。

近兩年我的身體出現狀況，開始有不尋常的頭痛症狀，在最嚴重的時候幾乎長達兩週無法下床。檢查腦部過程中，意外檢測出我有「複視」的狀況，會將眼前的事物看作為兩個重影，醫生判斷成因來自腦部神經。在當代的醫學研究中，幾乎所有的知覺、情緒運作，都能在神經科學範疇裡得到解釋。從這樣的角度而言，精神與感知是一種身體物質，都是神經系統的構組，靈魂的存在受到了挑戰。

《白屋》以 3D 掃描奶奶生前居住的房子，探索建築空間與身體感知的關係，試圖從物質的角度重新理解記憶與死亡。

I had a childhood memory of waking up in the middle of sleep and found myself sitting outside the house. It felt like everything became displaced. My grandmother was woken by my crying and went out to take me home.

In *Gray Room*, I use the 3D scan model to visualize my late grandmother's house as a method to explore the relationship between architectural space and body, and to examine my perception of memory and death from a material perspective.

導演的話 Statement

這件作品我們以過去沒有體驗過的新技術來拍攝，在嘗試如何拍攝得更好之外，我們也實驗如何拍才能拍壞。探索新的材料，是一件很愉快的事。

This project enables us to experiment with new technologies that we have never tried before. While trying to make a visually pleasant work, we also wish to explore the failures in using these image-making techniques. Encountering with the new filming method is an adventure for our team.



許哲瑜
HSU Che-yu

畢業於台南藝術大學造形藝術研究所，曾於 HISK 比利時高等藝術學院及 Le Fresnoy 法國國立當代藝術工作室駐村。自 2022 年，開始參與 Rijksakademie 阿姆斯特丹皇家視覺藝術學院的進駐計畫。

Hsu Che-yu had participated in the residency program at HISK (Ghent, 2019–2020) and Le Fresnoy (Tourcoing, 2020–2022). In 2022, he begins his two-year residency program at Rijksakademie in Amsterdam.



Program D

紅尾巴

Red Tail

台灣 Taiwan | 2022 | Colour | 走動 Roomscale | 20min | 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，天空飄來了一條紅尾巴，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、情感所交織的秘密。

金馬獎最佳動畫短片《金魚》團隊零壹影像，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》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。

2022 威尼斯影展 Venice Film Festival

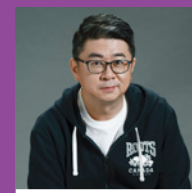
At a train station floating in the cloud, a mysterious red tail catches the boy's attention. Chasing the red tail, the boy travels through countless magical places, runs into bizarre creatures, and finally he meets the gentleman, who seems to know his secrets more than he does. When the red tail reminds the boy of his own memory and sadness, what are the secrets hidden behind, and where will they lead him next?

After winning a Golden Horse Award for the animation *Gold Fish*, Zero One Film and Fish Wang have teamed up again, in collaboration with Funique VR, to create the VR title *Red Tail*, inspired by Wang's same-named comic story. The mysterious red tail leads viewers on a magical journey, creating a poetic metaphor of people's childhood memories.

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的地殼變動。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！

Teenagers are eager to be understood, while the physical changes of their bodies can be easily noticed, the dramatic inner transformations are often ignored. We all have red tails, as pain is a part of growing up. Let's enjoy our lives with tears and laughter, and we will all become a better self.



王登鈺
Fish WANG

1971 年出生於台灣台北，現為專職漫畫創作者。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, Taiwan in 1971, Fish Wang is a graduate of Arts & Craft Department of Fu-Hsin Trade and Arts School. He has been involved in animation and comics for more than 20 years, working in an animation company as a layout composer and art designer. His recent animated short, *Gold Fish*, won Best Animated Short at the 2019 Golden Horse Awards.



Program E

世界首映 | World Premiere

眼與我（一）

The Eye and I, Vol. I

台灣 Taiwan | 2022 | Colour | 互動 Interactive | 20min | 中文、英語 Chinese, English | 無字幕 No Subtitle

故事源自法文「監視」（surveillance），英文原意為在空中的眼睛（eyes in the sky），意指在空中的一雙眼睛，正凝視土地上所發生的所有事物。

本作品《眼與我（一）》是一段美好、發人深省，且同時兼具幽默及深刻反思的體驗過程。觀者將目不轉睛地探索《眼與我（一）》的起源及發展脈絡，了解人類社會與「監視／被監視」共同交織的故事。經由一系列的黑暗旅程後，觀者將了解「監視」是如何以各種形式深植於我們的文化，甚至影響我們對真實的認知。然而，為了超脫於《眼與我（一）》下的框架思考，我們更需要了解它的歷史和成因，才能加以逃脫，並且超越它所帶來的約束。

This story comes from the French word “surveillance”, which in English originally referred to “eyes in the sky”, or a pair of eyes above us watching everything that happens below. *The Eye and I, Vol. I* is a beautiful, thought-provoking, humorous and deeply-reflective experience. Viewers will be able to explore the origin and development of *The Eye and I, Vol. I*, and learn about the intertwined story of human society and “surveillance”. After a series of dark journeys, viewers learn how “surveillance” is embedded in our culture in various forms and even affects our perception of reality.

The Eye and I, Vol. I aims to help people escape the surveillance framework and its constraints by helping viewers understand its history and how it came to be embedded in our lives.

導演的話 Statement

《眼與我（一）》是一部探討監控議題與引發觀者反思之作。

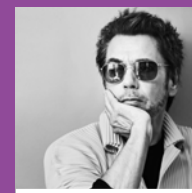
The Eye and I, Vol. I is a thought-provoking VR work that reveals a surveillance crisis while inspiring self-reflection.



黃心健
HUANG Hsin-chien

台灣知名新媒體藝術家，擅長結合 XR、互動、表演藝術、裝置藝術、動力機械等大型新媒體與沉浸式內容的製作。

Huang Hsin-chien is a new media artist adept at combining VR, interactive installations, performing arts, and machinery to explore greater possibilities for human life through technology.



CREDIT_Feng Hai
讓米歇爾雅爾
Jean-Michel JARRE

法國電子樂教父及歐洲電子音樂創作先鋒之一，風格融合電子音樂及古典音樂，近年跨界舉辦虛擬演唱會。

Jean-Michel Jarre is a legendary French musician and one of the early pioneers in Europe who began to experiment with electronic music creation. In recent years, Jarre has held virtual concerts online.



Program F

階段性成果 | Prototype

蟬與花

When the Flowers Bloom

台灣 Taiwan | 2022 | Colour | 走動 Roomscale | 20min | 中文、英語 Chinese, English | 無字幕 No Subtitle

重度汙染的近未來，居住於地底都市的人類在匱乏的物質中尋覓延續文明的方式。多年後，一位研究員在某次災難後意外找到了可以適應地表氣候的植物，她決定穿過地下都市前往地表，在荒地中重新種下這株帶來希望的幼苗。

體驗者以 VR 手把操縱黑暗中的光束指引主角前進，同時也照射出埋藏於場景中的幻象插畫，藉此探索主角的心境。既扮演著指引者，卻也是主角內心的自我投射，將伴隨她在毀壞的地底城市找尋出路，並將代表希望的花朵帶回地表。體驗時間約為 20 分鐘。作品藉由她的旅程，討論人與人之間的連結，以及對於自身崗位的使命感。也期望在這個世界共同經歷疫後的時刻，喚起體驗者的共鳴。

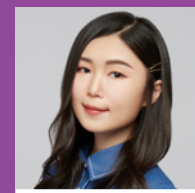
When the Flowers Bloom allows viewers and the researcher to travel through a post-disaster underground city and return to the surface to grow plants.

In the heavily polluted near future, humans living in underground cities are looking for ways to continue civilization with scarce resources. Many years later, a researcher accidentally found plants that could adapt to the climate on the surface after a certain disaster, and decided to travel from the underground city to the surface to grow plants in the wasteland.

導演的話 Statement

這件作品受到我們在疫情時代的生活所啟發，呈現出即使無法相聚也能陪伴彼此的心情。就好像過去兩年的影視作品中經常會出現線上酒會，大家各自在自己的套房裡拿著罐裝啤酒，以線上會議的形式聚會閒聊，那種孤單卻又溫暖的情境，就有點類似《蟬與花》所想傳達的意境吧，希望這樣的溫暖能化為某種力量一直存在在心裡。

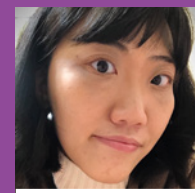
Inspired by our lives in the age of the pandemic, this piece presents the feeling of being with each other even when we can't be together. We hope that this warmth can be transformed into some kind of strength that will always exist in our hearts.



魏亭穎
WEI Shiue-ying

橡實洞工作室共同創辦人，從事科技藝術與遊戲製作，以富有敘事性的互動體驗為創作方向。

Co-founder of Acorn Den Studio. Wei is engaged in technological art and game production, creating inspirational interactive experiences.



柯佳彬
KE Chia-wen

橡實洞工作室共同創辦人，以電腦圖像藝術為創作方向的程式設計師，致力於探尋互動媒體的各種可能性。

Co-founder of Acorn Den Studio. A new media artist with computer graphics art as creative direction, dedicated to exploring the possibilities of interactive media.



Program G

漫步源雨潔

Encounters

法國、台灣 France, Taiwan | 2022 | Colour | 互動、走動 Interactive, Roomscalescale | 32min | 中文、英語 Chinese, English | 無字幕 No Subtitle

《漫步源雨潔》是結合 VR 虛擬實境、5G 整合技術、高流明雷射投影以及 AI 感測技術的多人沉浸式體驗。本作品由法國藝術編導瑪太普菴達進行創作，由法國 La prairie productions、SoWhen? 及台灣綺影映畫共同製作，且與台灣的動態自造實驗室進行技術研發整合。

藉由人類生命中不可或缺的「水」作為主要意象，「漫步者」將於 VR 體驗中感受水滴、細雨、暴雨到迷霧等狀態，突破過往沉浸式體驗觀影形式的局限，打破真實世界與虛擬實境的界線。體驗者在六維 VR 影像中可主動或被動地思考個體與群體的因果關係，及自我行為對於群體的影響，創造出一場多人共同經歷、漫步創造出的源雨潔沉浸式展演。

Encounters is a sensory journey through space and time, linking a saturated and unbearable "modern" world to its possible peaceful future where time for dialogue and self-awareness prevail.

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



體驗說明 Experience Guide

本次於高雄電影節將呈現單人及雙人的 VR 互動沉浸體驗。觀眾戴上頭顯之後將能在空間中自由地走動，感受如同徘徊時空的感官之旅，並可透過觀眾雙手及雙腳的姿態變動，與虛擬實境中的故事角色進行互動。觀眾的聲音也會被記錄下來，留存在這作品中，成為未來觀眾體驗的一部分。

This KFF version is presented for single and double users. With the headset, you can roam freely around the room, having a sensory journey through space and time, interacting with characters with the movements of your hands and legs (without controllers), and leaving voice messages that will be saved and become a part of the experience for users in the future.

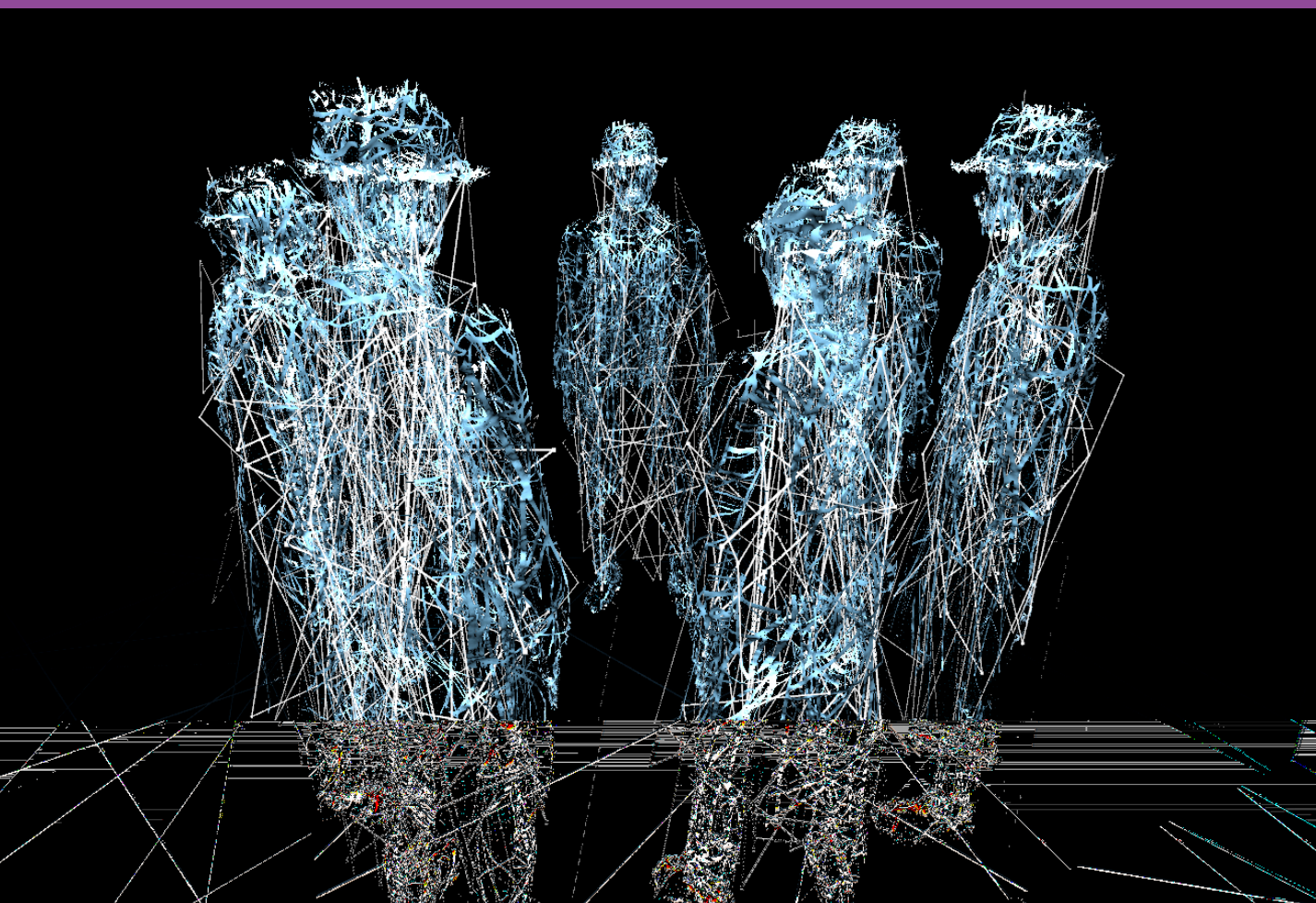
※ 本節目需事先至 VR 體感劇院預約，放映地點為駁二 C8-8 倉庫。
This program requires an advanced reservation at the VR FILM LAB. The screening will be held at the Pier-2 Art Center Warehouse C8-8.

藝術家、建築家，致力於 VR 領域的創作，是 La prairie productions 的共同創辦人與執行長。他追求虛擬與真實世界間的相互作用，藉此傳達敘事與情感。

Mathieu Pradat, artist and architect, works in the fields of virtual reality and cinema. He is the founder and director of La prairie productions. He focuses on the growing interaction between virtual and real worlds, as territories that convey narratives and emotions.



瑪太普菴達
Mathieu PRADAT

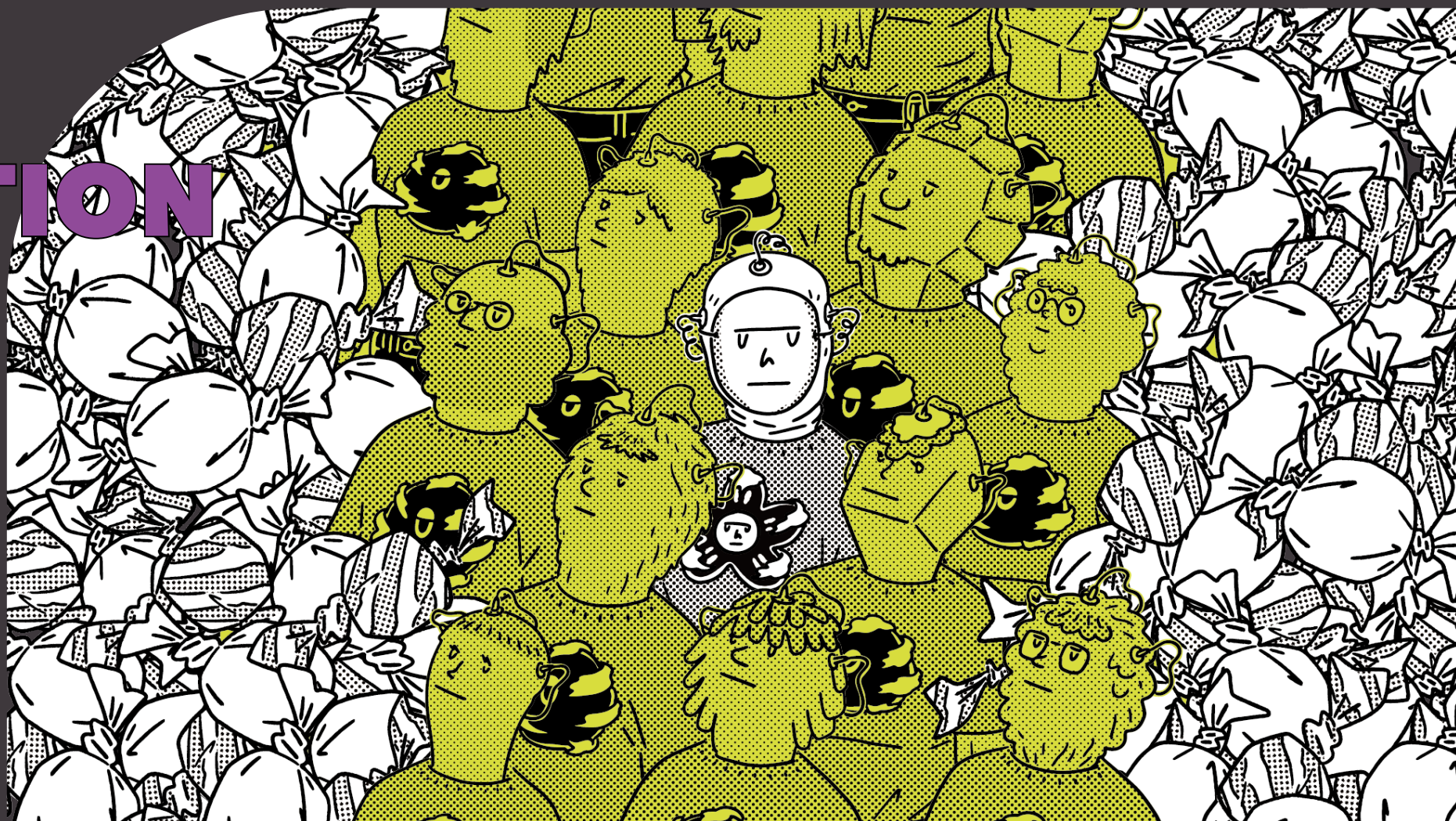


VR COMPETITION

VR 競賽

高雄電影節國際短片競賽 VR 組，為台灣唯一也是亞洲最具規模的 VR 競賽之一，本屆總計徵得 113 件有效作品。借重本屆初審委員於製作、發行及策展上的專業，考量作品之技術與敘事突破性、對創作媒材之掌握度，並延續雄影重視的多元性，評選出 22 部入圍作品。從語音辨識互動、線上沉浸式劇場，乃至多重視角敘事作品，都是令人驚喜的亮點。

Kaohsiung Film Festival hosts the sole VR competition in Taiwan and is one of the biggest festival platforms in Asia to award cinematic VR experiences. From the 113 eligible submissions, 22 brilliant titles were selected for their breakthroughs in narrative, use of technology, and proficiency in immersive media. The selected works are diverse in format and showcase amazing creative energy.



VR 競賽初審評審

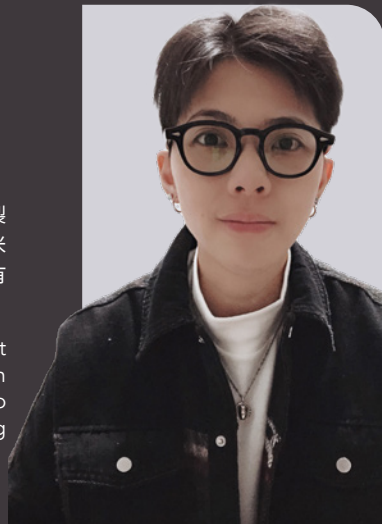
COMPETITION PRELIMINARY JURY

毛立慈 MAO Lee-tzu

臺北流行音樂中心視覺設計／行銷部經理
Creative Artist & Marketing Manager - Taipei Music Center

畢業於加拿大艾蜜莉卡藝術及設計大學，從視覺設計跨足科技內容領域，擁有視覺設計與內容製作專業。曾從事虛擬實境內容國際發行及內容製作，參與及推動之內容包括《家在蘭若寺》、《祈禱》，以及《咕嚕米的眼睛》。無論從主視覺製作到內容展演推廣，乃至內容開發，皆具有多方經驗。

Mao Lee-tzu is a Canadian independent cross-disciplinary artist based in Taiwan. A graduate of the Emily Carr University of Design in Vancouver, her work covers different fields of arts and design to virtual content. She has participated in numerous award-winning projects, such as *The Deserted*, *Inori* and *Gloomy Eyes*.



洪璵 Sebox HONG

高雄電影節 XR 無限幻境策展人
Curator of XR Dreamland - Kaohsiung Film Festival

曾擔任電影發行、電影媒體、影展宣傳、廣告及 MV 製片……等職務。於擔任高雄電影節接待時，瞥見 VR 世界的奇幻與無限可能性，便一腳踏進沉浸式體驗產業。現任高雄市電影館 VR FILM LAB 計劃統籌、高雄電影節 XR 無限幻境策展人，希望讓更多人變成 Oreo，浸入數位科技藝術的牛奶當中。

Sebox Hong is the Project Leader of Kaohsiung VR FILM LAB, in charge of local and international VR productions, routine curation of VR FILM LAB theater, annual curation of XR Dreamland, and immersive experience collaboration opportunities.



黃郁傑 HUANG Yu-jie

軟體設計師／藝術家 Programmer & Artist

臺灣大學資訊工程學系暨研究所碩士。以互動設計、視覺設計及系統開發等角色參與 VR／AR 及劇場製作，並與各類型創作者合作電子、數位等複合形式作品。專長為電腦圖學、虛擬及擴增實境、動態捕捉等技術。目前任職於渥所開發擔任軟體工程師。

Huang Yu-jie is a programmer and artist. He graduated from National Taiwan University with a master's degree in computer science, and his specialties include computer graphics, virtual/augmented reality, and motion capture. He participates in designs, and collaborates on projects across the spectrum of virtual and immersive experiences, programming, and audio-visual works.



VR 競賽決賽評審

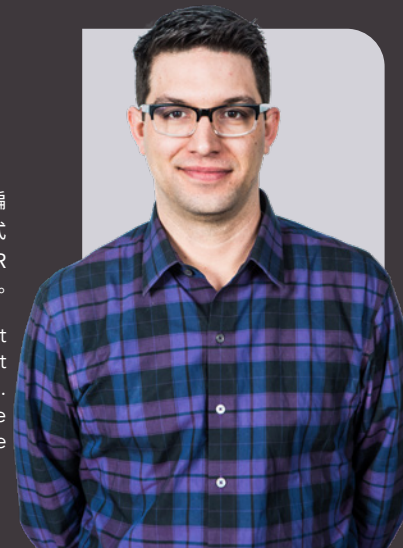
VR COMPETITION FINAL-STAGE JURY

布雷克坎默迪納 Blake KAMMERDIENER

西南偏南影展 XR 與電影單元策展人
Sr. Manager, Film Festival Programming of XR & Film - SXSW

自 2005 年起於西南偏南影展從事不同類型的工作。2015 年，西南偏南影展開始策劃論壇中的 VR／XR Track 單元，他亦開始從事沉浸式內容相關策展。爾後他成為 VR 策展人，並創立沉浸式內容展覽「XR Experience」（前身為「VR Cinema」），同時身兼 XR Track 的總策劃。

Blake Kammerdiener has been working for SXSW in different capacities since 2005. He began programming immersive content in 2015 when SXSW started the VR/AR Track in its conference. He then became the VR Programmer and started the immersive exhibition, the XR Experience (originally the Virtual Cinema), while leading the XR Track.



林經堯 LIN Jin-yao

媒體藝術家 Media Artist

臺灣大學資訊網路與多媒體博士。作品涵蓋多媒體、裝置藝術、劇場及音樂作品。2018 年以 AR 互動作品《AQUA AR》獲得臺北文創天空創意節百萬作品首獎。2020 年 VR 作品《四季百駿》獲得休士頓國際影展專業成人互動類金獎。2022 NFT 作品入選香港巴塞爾藝術展（Art Basel）。

Lin Jin-yao holds a doctorate from the Graduate Institute of Networking and Multimedia, National Taiwan University. His works traverse multimedia, art installations, theater and music. In 2018, he won the TWD 1 million top prize at the Taipei New Horizon Art Festival for his AR work AQUA AR. In 2020, his VR work *One Hundred Horses and the Four Seasons* won a Gold Remi in the New Media - Interactive - Adult/Professional category at the Worldfest-Houston International Film Festival. In 2022, his NFT work was selected to Art Basel in Hong Kong.

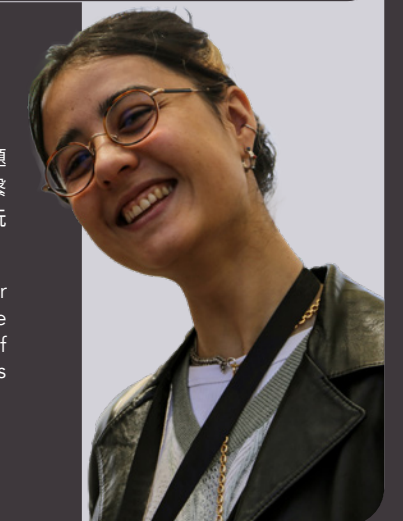


茱麗葉巴爾尚 Juliette BARCHON

法國新影像藝術節策展人 Curator - NewImages

茱麗葉巴爾尚以專案經理的身分加入歐洲第一個以遊戲玩家經驗為主題的活動「> Ready > Players」，目前則是法國新影像藝術節的國際聯繫與策展人，同時在法國影像論壇與 TUMO 創意科技中心負責 XR 與電玩業務。

Juliette Barchon joined Forum des images as Project Manager of "> Ready > Players", the first event dedicated to the gamer's experience in Europe. Now Coordinator and Curator of NewImages, she is XR and videogames' referent of Forum des images and TUMO, center for creative technologies.



Program 1

亞洲首映 | Asia Premiere

倫敦封城日記

Adult Children

英國 UK | 2021 | VR360 | Colour | 17min | 英語 English | 中文字幕 Chinese Subtitles

家屋浮現舞台中央，是住在平凡郊區住宅的一家四口，而她在窗外隔著電話與好友叨叨絮語。再也無法承受社交距離的她，密謀違反居隔條例，去見年邁母親，一邊忍不住想找人排解寂寞。公園板凳上、轎車裡、閣樓間，倫敦生活的責任與失落感，在空蕩蕩的虛擬劇場裡被保存。

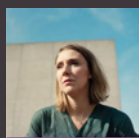
由英國知名 3D 掃描公司 ScanLAB Projects、英國劇作家艾拉希克森與 XR 導演莎夏魏爾斯合作，掃描倫敦知名劇院「丹瑪倉庫劇院」，帶來嶄新劇場體驗。

A poignant virtual reality drama about longing to be together in a time of social distance.

Set in an empty theatre during the COVID pandemic, *Adult Children* dramatises the impact of social distance on families and friends, young people and old, and on the strangers we were asked to protect.

2022 盧森堡影展 Luxembourg Film Festival

2021 倫敦影展 LFF Expanded 單元
BFI London Film Festival - LFF Expanded



艾拉希克森
Ella HICKSON

英國劇場編劇，近期作品包括 2019 年於英國國家劇院首演之《Anna》。

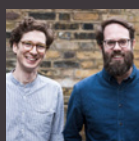
Ella Hickson is an award-winning British playwright whose works include *Anna* (National Theatre), *Swive* (Shakespeare's Globe), *The Writer and Oil* (Almeida), and *Wendy and Peter Pan* (Royal Shakespeare Company).



莎夏魏爾斯
Sacha WARES

英國知名劇場、XR 導演。作品《Museum of Austerity》在阿姆斯特丹國際紀錄片影展獲獎。

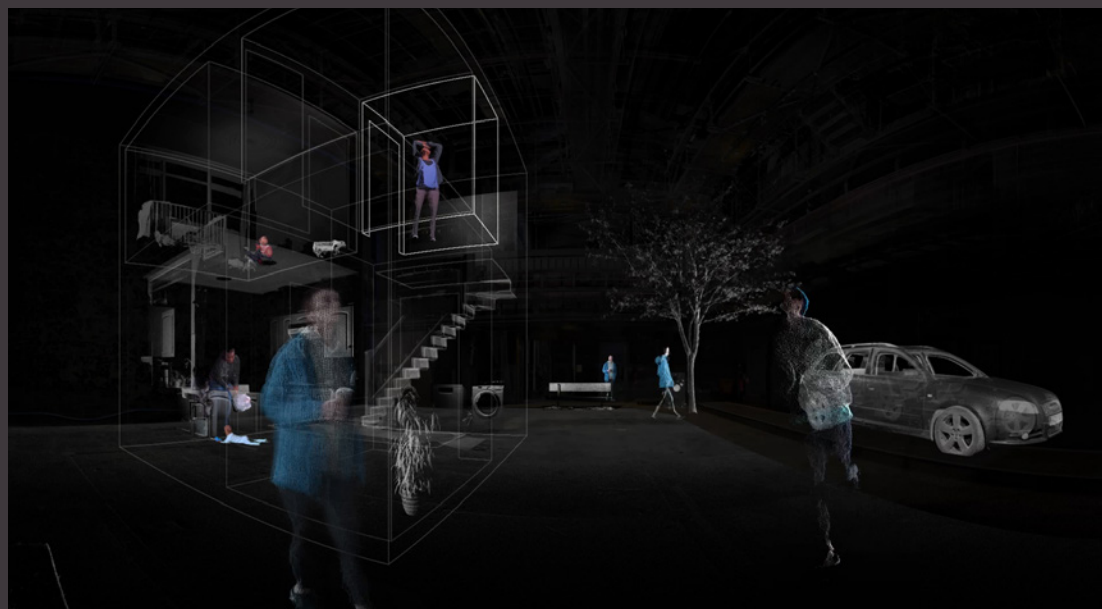
Sacha Wares is an acclaimed British theatre and XR director. Works include CHANG Jung's *Wild Swans* (Young Vic, London) and *Museum of Austerity* (IDFA Best DocLAB Immersive Non Fiction Award).



ScanLAB Projects

數位新創團體，擅長使用 3D 掃描，將現實片刻及場域轉化為永久的沉浸式體驗。

A pioneering creative practice that specialises in exploring the use of 3D scanning. They digitise the world, transforming temporary moments and spaces into compelling permanent experiences and design online environments and immersive installations.



Program 2

台灣首映 | Taiwan Premiere

極限攀登：阿爾卑斯

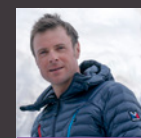
Alex Honnold: The Soloist VR

法國、義大利、美國 France, Italy, USA | 2021 | VR360 | Colour | 60min | 英語 English | 中文字幕 Chinese Subtitles

無繩獨攀運動家艾力克斯霍諾德，繼成功挑戰美國優勝美地酋長岩後，他將目標瞄準了歐洲的阿爾卑斯山群峰，包括義大利北部的多羅米提山脈，以及法國境內的德魯峰。艾力克斯再度將自己推向生命最極限的挑戰，唯有做出最完美的每一步，才能成功登頂。

《極限攀登：阿爾卑斯》出動八台超高解析度攝影機，跟隨艾力克斯登上海拔四千公尺的高空進行拍攝，近距離捕捉他登頂的完整歷程，讓觀眾看得心跳加速、手汗直流。旅途中不僅將阿爾卑斯山早晨、夜晚的壯闊美景盡收眼底，更讓人體會無繩獨攀獨一無二的魅力。

Alex Honnold: The Soloist VR features Alex Honnold, the star of the Oscar-winning film *Free Solo*, as he travels to and solo climbs some of the world's most remote and beautiful mountain peaks, captured using the latest in high-resolution 3D 360-degree cameras.



瓊恩格里菲斯
Jonathan GRIFFITH

英國知名導演，多拍攝戶外運動紀實影片，同時也是登山愛好者，曾登上聖母峰拍攝 VR 作品，熱愛深入世界上最難以抵達的角落，帶回震撼人心的冒險故事。

Jonathan Griffith specializes in award-winning outdoor and adventure productions, often in remote areas of the world that very few can access, bringing cutting edge technologies and human adventure to the world.

2022 坎城電影市場展 XR 單元 最佳 VR 敘事大獎 Cannes XR - Marché du Film - Best Story



Program 3

亞洲首映 | Asia Premiere

貨櫃悲歌

Container

南非 South Africa | 2021 | VR180 | Colour | 16min | 英語 English | 無字幕 No Subtitle

1794 年葡萄牙奴隸船沉沒，221 名奴隸溺斃，活下來的人被運到南非開普敦；今日世界，鐵皮貨倉底下，貨櫃繼續裝運「人」：為貴族服務的過勞女僕、為運動品牌服務的童工、從事色情按摩的女性性工作者、被消費主義拘禁的大眾。時至今日，「人」與貨品仍舊沒有太大差別。

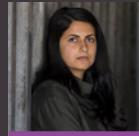
透過紀錄片視角，《貨櫃悲歌》以紀念 221 名犧牲的奴隸為名，用 VR180 窺探貨櫃內被搬運的芸芸眾生。社會暗面不斷變形，不變的是我們仍繼續被殖民著。

Container makes visible the “invisibilized” bodies enabling our consumer society. Confronting slavery through an ever-transforming shipping container, the past becomes the present, the invisible become visible. We witness the shards of society: the ghosts of the past and living spectres of the modern world.

2022 翠貝卡影展 Tribeca Film Festival

2021 威尼斯影展 Venice Film Festival

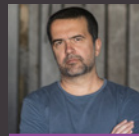
2021 倫敦影展 BFI London Film Festival



梅格娜辛格
Dr. Meghna SINGH

視覺藝術家、紀錄片製片。作品關注人性及社會議題，曾參與製作紀錄片《當龍吞了太陽》。

Dr. Meghna Singh is a visual artist working with mediums of video, installation and virtual reality. Blurring boundaries between documentary and fiction, she creates immersive environments highlighting issues of “humanism”.



西蒙伍德
Simon WOOD

紀錄片導演。作品曾入圍加拿大 Hot Docs 紀錄片影展，2020 年更以《Scenes from a Dry City》獲艾美獎提名最佳紀實短片。

Simon Wood is an Emmy-nominated filmmaker based in Cape Town. His films have screened at the world's largest film festivals and won awards in Africa, Asia, Europe and America.



Program 3

台灣首映 | Taiwan Premiere

不哭泣的女人

Tearless

美國、韓國 USA, Korea | 2021 | VR360 | Colour | 12min | 無對白 No Dialogue

南韓東豆川市，逍遙山腳的美軍駐地，有俗稱「猴房」（Monkey House）的「美軍性病診療所」。這裡直到 2004 年才關閉，無數染上性病的韓國慰安婦曾被監禁於此。浴室、走廊、飯堂、診間，抽菸的女人如鬼魅，走在光下。寢室夜晚，女人在樓頂邊緣徘徊，而走廊猛然下起傾盆大雨，如那不曾被聽見的哭聲……

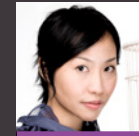
導演金鎮娥，繼 2017 年獲威尼斯最佳 VR 敘事獎的《東豆川血痕》後，再次凝視女性與人權議題，觀眾置身冷戰遺骸感受歷史的重量，場域的力量不言自明。

Tearless is part of a trilogy on camp town comfort women that the South Korean government offered to US soldiers stationed there. The film moves through the haunting spaces of Monkey House, a deadly medical prison established in South Korea in the 1970s to isolate comfort women with STDs.

2022 墨爾本國際影展 Melbourne International Film Festival

2021 日內瓦國際影展 最佳 VR 體驗金獎 Geneva International Film Festival - Reflet d'or for The Best Immersive Work

2021 威尼斯影展 Venice Film Festival



金鎮娥
Gina KIM

1973 年出生，畢業於首爾大學美術系、加州藝術學院碩士，現任教於加州大學洛杉磯分校。作品《金鎮娥的影像日記》、《美味秘方》、《第二次愛情》於全球過百影展放映，2017 年以《東豆川血痕》獲威尼斯影展最佳 VR 敘事獎。

Gina Kim is a South Korean filmmaker who produces works in both Hollywood and her home country. Her films have been theatrically released in Europe, Asia and the US.



Program 4

台灣首映 | Taiwan Premiere

瀑布膠卷夢

Montegelato

義大利 Italy | 2021 | VR360 | Colour | 15min | 義大利語 Italian | 英文字幕 English Subtitles

在羅馬近郊，有一座最常出現在義大利影史的瀑布：吉拉托山瀑布。自五〇年代起，超過180部義大利電影、電視、廣告曾在這裡取景；從軟調色情片、古裝片、戰爭片，到驚悚片、義大利式西部片、喜劇，所有類型電影共浴這座瀑布，亞瑟王神劍佇立、夏娃摘取禁忌果實……

義大利導演大衛拉普，耗時五年搜集珍稀影像，用泛黃超8、DVD、錄影帶、典藏影像，拼湊出瀑布的影史全景，紀錄義大利影視發展的繁華年代。

Hundreds of cinematic sequences define a three-dimensional collage of the Monte Gelato waterfalls (Rome) as they have been filmed in more than 180 productions including films, TV series and commercials.



大衛拉普
Davide RAPP

1980年出生於義大利，米蘭創意工作室「-orama」創辦人及創意總監。大衛拉普的蒙太奇電影和散文影像創作曾在多項國際藝術雙年展及影展放映。2021年，他以首部VR作品《瀑布膠卷夢》入圍威尼斯影展VR競賽。

Davide Rapp (Verbania, Italy, 1980). His montage films and video essays have been screened at international museums and film festivals. He is the founder and creative director of the Milan-based creative agency “-orama”.

2022 富川國際奇幻影展 Bucheon International Fantastic Film Festival

2022 坎城電影市場展 XR 單元 Cannes XR - Marché du Film

2021 威尼斯影展 Venice Film Festival



Program 4

台灣首映 | Taiwan Premiere

生還 911：瓦礫堆下的 27 小時

Surviving 9/11 - 27 Hours Under the Rubble

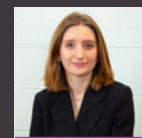
法國、美國 France, USA | 2021 | VR360 | Colour | 21min | 英語、法語 English, French | 中文字幕 Chinese Subtitles

2001年9月11日早晨，一聲巨響震撼紐約天空，當時在北塔工作的珍妮兒古茲曼麥克米倫，目光所及之處全在瞬間內灰飛煙滅。最終她成了最後一位被救出的倖存者，那時，她已經在瓦礫堆中被埋了27小時。20年過去，珍妮兒首度回到雙子星大樓遺址，在紀念碑的見證下，她娓娓道出那改變世界、也改變她人生的27小時。

本片以360度鏡頭、影像檔案，還原了2001年的紐約地景，帶領觀眾回到遭飛機撞擊前的雙子星大樓，以前所未有的方式去認識這場災難中真實存在的面孔。

20 years after September 11, discover the extraordinary story of Genelle Guzman-McMillan, the last survivor rescued from the rubble at Ground Zero.

Featuring never-seen-before 360-degree images of the World Trade Center, this experience is a unique virtual reality dive into the story of a 9/11 survivor.



克洛伊羅切萊爾
Chloé ROCHEREUIL

法國電影導演，同時也是製作公司TARGO的共同創辦人。拍攝多部VR電影，作品曾入圍美國艾美獎、法國盧米埃電影獎，最新作品《生還911：瓦礫堆下的27小時》則榮獲2021年Crystal Owl Award肯定。

Chloé Rochereuil is an Emmy-nominated director and the co-founder of TARGO, an award-winning virtual reality studio specializing in documentaries and non-fiction experiences.

2022 威比獎 最佳VR影片 The Webby Award - Best VR Video

2022 西南偏南影展 SXSW Festival

2021 世界沉浸論壇 最佳XR紀錄片 Stereopsia - Best XR Documentary



Program 5

亞洲首映 | Asia Premiere

無法離開的人

The Man Who Couldn't Leave

台灣 Taiwan | 2022 | VR360 | Colour | 35min | 台語、中文 Taiwanese, Chinese | 英文字幕 English Subtitles

綠島曾關押政治犯的蠟像展示場，政治受難者坤伯正述說著當年的情景。隨著坤伯導覽的腳步，觀眾彷彿穿越時光隧道，一同經歷了 1950 年代坤伯與難友阿青的故事，他們像是被凍結在時間裡，守護著約定而無法離開，也等待著那位能讓故事不斷被傳頌下去的人。

《無法離開的人》融合多位白色恐怖政治受難者的經歷，以一封無法送達的遺書，穿越歷史與時間，並藉由 VR 沉浸式體驗，期待喚起不同世代對這段歷史與人物的共感。

Experience the time, the place, and the hope, to keep the stories alive.

Inside the former Green Island prison, political detainee A-Kuen recounts imprisonment and persecution in the 1950s in Taiwan. Among inmates, frozen in time, he recalls his own experience and those of his friend, A-Ching, who never made it out.



陳芯宜
Singing CHEN

作品橫跨電影、紀錄片、VR 與電視劇，常聚焦在人生存的處境與信仰，以魔幻寫實的手法、細膩的敘事，建立獨特的影像語言。作品曾在柏林影展、金馬獎等 30 多個影展入圍或獲獎肯定。

Singing Chen's work encompasses fiction, documentary and VR films and has received numerous festival accolades. Her collective work is marked by a deep empathy for disenfranchised characters and a strong sense of social justice.

2022 威尼斯影展 最佳體驗獎 Venice Film Festival - Best Experience



Program 6

國際首映 | International Premiere

那些年，我們一起轉大人

Weird Times

美國 USA | 2022 | VR360 | Colour | 19min | 英語 English | 中文字幕 Chinese Subtitles

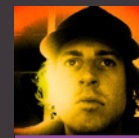
我的學業表現很差，是不是因為我很笨？我的身材很胖，會被嘲笑一輩子嗎？同學在 IG 上總有數不完的美照，我是不是一無是處？這些是我們都曾經歷過的煩惱。然而，在這資訊爆炸的時代，現在的青少年都面對著什麼樣的青春期焦慮呢？愈發進步的科技、與現代生活密不可分的社交軟體，又會帶給少男少女們什麼樣的衝擊？

少年情懷總是詩，《那些年，我們一起轉大人》以鮮豔明亮的色彩、充滿活力的線條，打造出充滿創意的狂想世界，帶領我們一同走進青少年剪不斷理還亂的煩惱，或許也能窺見你年少輕狂的足跡。

A 360-degree immersive VR series that takes a look at the life of a teenager and the unique challenges they face in today's technology and social media-heavy world. Approaching storytelling through multiple episodes, each one digs deeper into the characters and their struggles.

2022 西南偏南影展 SXSW Festival

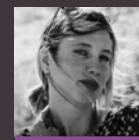
2022 美國 Games 4 Change 影展 Games 4 Change Festival



萊恩哈特塞爾
Ryan HARTSELL

電影導演、動畫師、電影製作人，曾拍攝多部 VR、動畫作品，並擔任過李察林克雷特執導電影《我們的輕狂年代》的視覺特效。

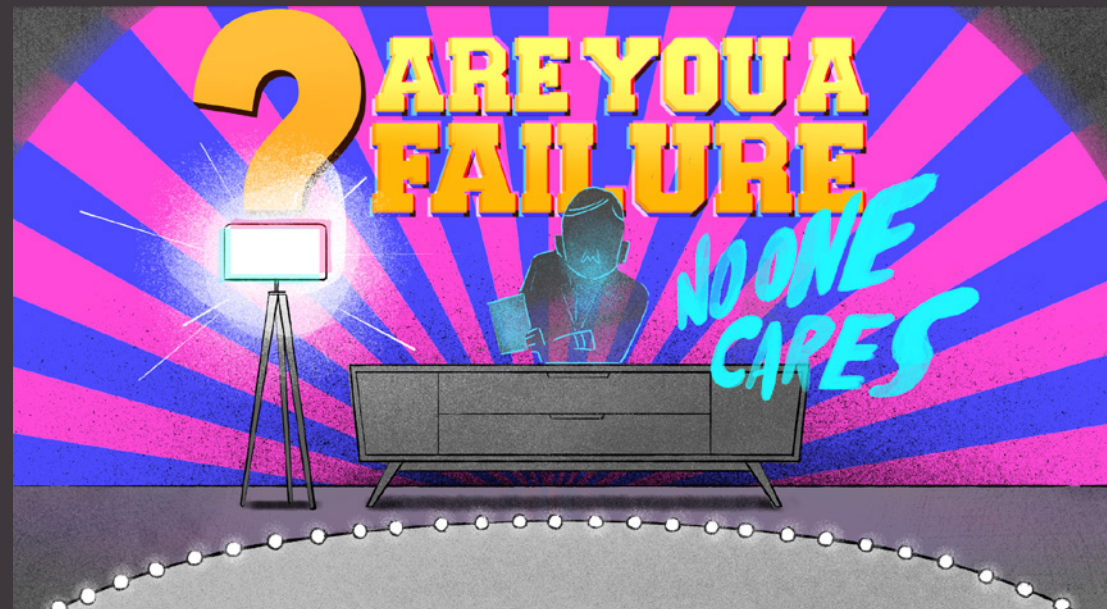
Since the advent of 360-degree VR, Ryan has been pioneering content creation on and off set for Flight School Studio contributing to countless award-winning productions all over the world.



克洛伊康比
Chloe COMBI

英國知名作家，曾訪問超過千名 Z 世代青少年，熟悉年輕世代的心理成長歷程，並獲邀於可口可樂、Netflix、Google 等多家知名企業擔任顧問。

Writer, speaker, columnist, consultant, futurist, problem solver, podcast host.



Program 7

亞洲首映 | Asia Premiere

廣場物語

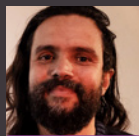
From the Main Square

德國 Germany | 2022 | 互動 Interactive | Colour | 19min | 無對白 No Dialogue

這一切全圍繞著廣場發生。人們相聚而居，隨著技術發展、資源開發，聚落變成了都市，人們享受著科技進步帶來的便利生活。然而，夢幻生活卻開始變調。當人們開始區分你我，為了不同價值而反目，為了權力而鬥爭，衝突將永無止境。

《廣場物語》將社會興衰濃縮進短短 20 分鐘，觀眾得以用雙眼觸發與尋找衝突爆發的關鍵時刻，每個小細節都可能將社會推向更激烈的衝突。震撼人心的結局殘酷地叩問社會永續的價值何在，也呼應著政治走向兩極化的真實社會。

Encircling a central square, a new town emerges in all its diversity. People nurture sympathy and care for their equals, but also animosity towards those who are different. *From the Main Square* is an interactive VR experience that invites the viewer to witness the rise and fall of a divided society; how it blossoms only to become a danger to itself.



佩德羅哈雷斯

Pedro HARRES

出生於巴西，現居德國柏林，現為動畫導演，同時也是影視編劇及多媒體創作者，首部動畫短片及首部 VR 作品皆於威尼斯影展首映。

Pedro Harres is a Berlin-based Brazilian animation director, scriptwriter, and multimedia artist. Both his first animated short and his first VR experience premiered at the Venice Film Festival.

2022 渥太華國際動畫影展 Ottawa International Animation Festival

2022 威尼斯影展 評審團大獎 Venice Film Festival - Grand Jury Prize



Program 8

台灣首映 | Taiwan Premiere

一眼瞬間

Glimpse

英國、法國、愛爾蘭 UK, France, Ireland | 2021 | 互動 Interactive | Colour | 23min | 英語 English | 無字幕 No Subtitle

插畫家熊貓荷比與女友小鹿萊斯分手後，成天躲在工作室。他的繪圖日記、答錄機、廢紙簍，像儲思盆喚起種種回憶，回到相識相戀、回到爭吵起點、回到被生活磨光的愛情、回到紀念日吹蠟燭許願的瞬間。

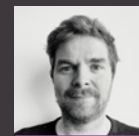
奧斯卡最佳短片導演班傑明克利里，與任天堂御用遊戲設計師麥可歐康納聯手，並由《金牌特務》泰隆艾格頓、《波西米亞狂想曲》露西波頓獻聲，搭配美國獨立搖滾樂團 Phosphorescent 催淚情歌〈Song for Zula〉，帶你重溫再也攬不回的心酸愛戀。

A panda called Herbie is holed up in his illustrator studio after a bad breakup with a talented deer called Rice. Using Herbie's art we delve back through the memories of their relationship from the heartbreaking end to the beautiful beginning; a dreamlike voyage through his mind, his heart and his illustrations.

2022 坎城電影市場展 XR 單元 最佳 VR 互動體驗
Cannes XR - Marché du Film - Best VR Interactive Experience

2022 安錫國際動畫影展 VR 水晶獎
Annecy International Animation Festival - Cristal for the Best VR Work

2021 砂之盒沉浸影像節 最佳沉浸藝術
Sandbox Immersive Festival - Best Immersive Art

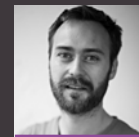


麥可歐康納

Michael O'CONNOR

XR 導演、編劇、製作人。曾為 SEGA、任天堂遊戲設計師，《一眼瞬間》為其首部導演作品。

Michael O'Connor is an XR writer, director and producer. *Glimpse* is his directorial debut. He designed and produced flagship titles for SEGA and Nintendo. Before working in games, he produced feature films in Ireland.



班傑明克利里

Benjamin CLEARY

2015 年以《口吃男戀語》獲奧斯卡最佳實景短片，2021 年劇情長片《天鵝之歌》於 Apple TV 播出，獲影評盛讚。

Benjamin Cleary is an Oscar-winning writer and director. In 2015, he wrote, directed and edited his first short film *Stutterer*, which won an Academy Award for Best Live Action Short.



Program 9

亞洲首映 | Asia Premiere

謎幻泡泡糖

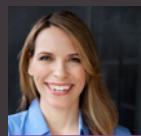
Gumball Dreams

美國 USA | 2022 | 線上即時互動演出 VR Live Performance | Colour | 60min | 英語 English | 無字幕 No Subtitle

來日無多的外星人歐尼克斯，召喚你踏上神秘星球，傳承他千年的智慧。在那之前請先接受挑戰，通過考驗，並展開迷幻之旅。在大氣中漂浮、在群星間跳躍，當你能從絢爛的幻影中看見真實的自己，表示你也即將和歐尼克斯告別……

《謎幻泡泡糖》是 VR 體驗設計團隊 Ferryman Collective 的第四部作品，以華麗視覺、合作解謎遊戲與演員真實的互動，跨越虛擬的界線，帶你探尋心中的愛與遺憾。

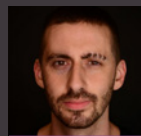
You have been called by an alien creature named Onyx to a mythical planet on which they are living out their final days. You, and two others, are asked to help their transition from this reality to the next.



迪爾德莉萊恩斯
Deirdre V. LYONS

居於洛杉磯的製片、演員，同時也是十分受歡迎的 VR 劇場演講者。《謎幻泡泡糖》為其首部執導作品。

Deirdre V. Lyons is a Los Angeles producer, actress and sought-after speaker on the topic of VR Theater. *Gumball Dreams* is Ferryman Collective's fourth production and her directorial debut.



克里斯多福戴維斯
Christopher Lane DAVIS

音樂家、作家、表演者、3D 設計師，過往 VR 作品包括《分裂世界：我的秘密基地》。本片源自其在 VRChat 平台上創作的首款電玩遊戲《泡泡糖俱樂部》。

Christopher Lane Davis is a musician, writer, performer and 3D-designer. He created his first VR video game, *Club Gumball*, for VRChat. VR productions include *Welcome to Respite* and *Gumball Dreams*.

2022 威尼斯影展 Venice Film Festival

2022 西南偏南影展 觀眾票選獎 SXSW Festival - Audience Award



Program 10

台灣首映 | Taiwan Premiere

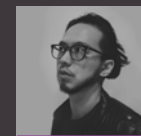
VR 罪系列首部曲：迷路

Immersive Criminology Episode 1: LOST

台灣 Taiwan | 2022 | 互動 Interactive | Colour | 16min | 中文、英語 Chinese, English | 無字幕 No Subtitle

一齣傀儡戲正上演，一位迷路的小女孩想要回家，我參與了她回家的路程並竭盡可能地幫助她解決問題，直到最後一晚她終於到了家門口，才發現我也是這齣戲的一部分。

You watch closely at an exquisite marionette play. A girl is lost, and you are helping her to find her way home. On the 7th day, you realize the story of the little girl is also very much your own...



高逸軍
KAO Yi-chun

曾以作品《抓周》獲第 33 屆金穗獎最佳學生作品首獎、青年金雄獎等，投入動畫特效產業多年，擔任過第 51 屆金鐘獎《一把青》特效製作總監，也曾以 VR 短片入圍薩格勒布國際動畫影展、美國 SIGGRAPH 等。

Kao Yi-chun is an animation director and screenwriter. *The Abandoned Deity* (2019) is his first animated VR film, which has been selected by 2021 Animafest Zagreb, 2021 Cannes XR and 2020 SIGGRAPH VR Theater.

2022 富川國際奇幻影展 Bucheon International Fantastic Film Festival



Program 11

台灣首映 | Taiwan Premiere

漫遊 1934：漢城

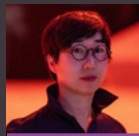
Kubo Walks the City

法國 France | 2021 | 走動 Roomscale | B&W | 20min | 英語、法語、韓語 English, French, Korean | 無字幕 No Subtitle

1934 年朝鮮漢城，正值日本殖民時期淘金熱高峰。跟著遇上創作瓶頸的作家仇甫，進城展開一場「意識流」漢城漫遊。北朝鮮 23 萬農民正經歷著三年大饑荒；漢城茶館中爆發戶們無所事事，街車上拜金女奔赴下一個懷抱，時下話題是 1936 年即將到來的柏林夏季奧運。

改編自現代主義小說家朴泰遠名作《小說家仇甫氏的一日》，當代藝術家權河允以獨特的大範圍走動 VR 形式、Quill 繪圖、Gravity Sketch 建模技術，讓觀眾透過作家憂鬱的眼睛，直擊殖民政權下的精神貧瘠與罪惡。

Like an "ethno-detective", you follow the footsteps of Kubo, a Korean writer in his urban flanerie in Seoul in 1934, when Korea was under Japanese occupation.



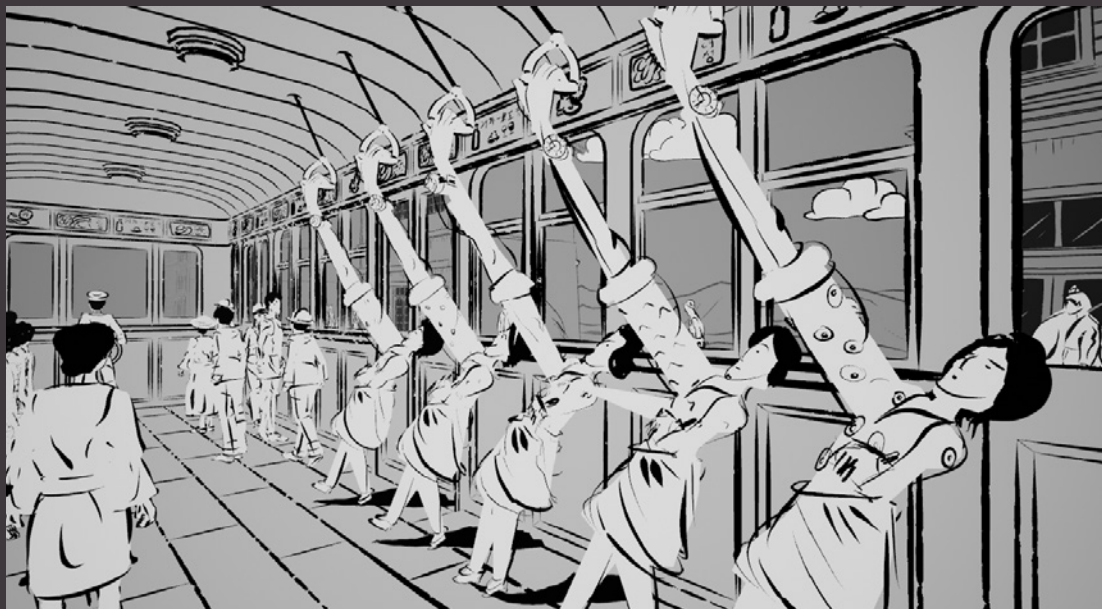
權河允
KWON Ha-youn

Innerspace VR 工作室聯合創辦人。畢業於法國當代藝術搖籃 Le Fresnoy，作品曾於龐畢度、紐約 MoMA、巴黎東京宮展出。2020 年，因巴黎新影像藝術節與高雄 VR FILM LAB 合作之駐村計畫來台創作《玉山守護者》，並於隔年雄影 XR 大觀首映。

Kwon Ha-youn is a Korean artist. She studied at Le Fresnoy Art School in France and co-founded Innerspace VR studio. Fascinated by virtual reality, a medium she uses for questioning the truth, she has been developing VR works on memory for several years.

2022 翠貝卡影展 最佳 VR 敘事大獎 Tribeca Film Festival - Storyscapes Award

2022 新影像藝術節 評審團特別提及 LBE 類 NewImages Festival - Special Jury Prize - LBE



Program 12

台灣首映 | Taiwan Premiere

牛男的迷宮

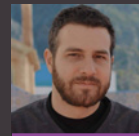
Lavrynthos

巴西 Brazil | 2021 | 互動 Interactive | Colour | 20min | 英語 English | 無字幕 No Subtitle

希臘克里特島上的克諾索斯迷宮，是史詩《奧德賽》中被監禁的牛頭人身王子米諾陶吞噬雅典進貢男女的地方，而米諾陶的下一頓晚餐是女孩柯拉。柯拉置身迷宮中央，她答應米諾陶尋找出路，卻和他一起迷失於這個「移動迷宮」的矩陣之間……

巴西新銳導演搭檔再度攜手，繼廣受雄影觀眾歡迎的《重力兄弟好不好》後又一力作。《牛男的迷宮》打造顛覆現實的非歐幾里得幾何迷宮，挑戰虛擬實境的極限，顛覆你對空間的想像，邀請你一起走出心的迷宮。

Lavrynthos places you at the heart of the labyrinth of Crete to tell you the story of the unlikely relationship between the Minotaur and his next meal: a girl named Cora.



法比托希區特
Fabito RYCHTER

曾擔任多部知名巴西節目編劇，節目每週觸及超過一千萬名觀眾。2016 年創辦 Delirium XR。

Fabito Rychter has been working as a TV scriptwriter for 17 years, having contributed to some of Brazil's most famous shows, reaching more than 10 million viewers each week. In 2016, he started Delirium XR.



阿米爾阿居莫尼
Amir ADMONI

執導六部動畫短片於多項國際影展放映，獲超過 120 個獎項肯定，也曾和 MTV、迪士尼、Netflix 等品牌合作。

Amir Admoni has worked for MTV, Disney, Nickelodeon, Comedy Central, Netflix among others and has had his personal work featured worldwide. He has directed six animated short films that were screened around the world, achieving more than 120 awards.

2022 新影像藝術節 NewImages Festival

2022 坎城電影市場展 XR 單元 Cannes XR - Marché du Film

2021 威尼斯影展 Venice Film Festival



Program 13

亞洲首映 | Asia Premiere

露娜：啟示錄

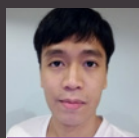
Luna: Episode 1 - Left Behind

加拿大、泰國 Canada, Thailand | 2021 | 互動 Interactive | Colour | 30min | 英語 English | 無字幕 No Subtitle

世界在經歷一場浩劫後，所有機器人都失控了，他們一心只想消滅他們的造物者——人類。而你是一個小型機器人，在這場浩劫中甦醒，遇見身上藏有秘密的小女孩露娜，並且發現她可能就是人類與機器人和平共處的關鍵。一場末世的救援行動，就在充滿賽博龐克風格的衰敗城市裡展開。

本作結合情境敘事及電玩體驗，讓觀眾一步步陪伴露娜認識世界。除了透過把手與露娜進行互動，也必須保護露娜免於傷害。此外，更能透過語音輸入指令，你的發言都將影響露娜的觀點，打造出更加沉浸的互動體驗。

You, a small droid, wake up and meet a little girl named Luna trying to survive an AI apocalypse. The machines seem to be after only one goal: to exterminate its creators. Can you, a droid with no combat capabilities, protect Luna? Can humanity be saved?



薩魯維特萬尼森
Charuvit WANNISSORN

VR 創作者，過去曾擔任技術美術師、遊戲工程師。擅長結合敘事、藝術形式與科技媒材，打造出獨一無二的視覺體驗。

Charuvit Wannissorn is a developer who likes to combine his passions in storytelling, art and technology. He used to work as a technical artist and gameplay programmer.

2022 坎城電影市場展 XR 單元 Cannes XR - Marché du Film



Program 14

冥界淨化者：序章

Lustration

澳洲、美國 Australia, USA | 2022 | 互動 Interactive | Colour | 32min | 英語 English | 無字幕 No Subtitle

活著很累，但沒有人跟你說，死後會比活著還累。

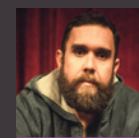
歡迎來到死後的世界，既非天堂，也非地獄。在這裡你可以享受生活、開心玩樂，不會老，不會生病，但就是得想辦法打發時間。如果你是少數的聰明人，那麼小心，別和「信眾」作對，他們監控一切——除了一些漏網之魚……

《冥界淨化者：序章》改編自導演所著的同名圖像小說，由四部短片所組成，描述一則黑色電影般的懸疑故事。觀眾透過多位角色的經歷，一同揭開死後世界的陰謀。在觀看的過程中能夠自行切換視角、穿梭生死兩界，而不管在哪一邊，都有人願意為愛鋌而走險。

Lustration is a four-part multi-strand animated series following a group of characters whose stories are mysteriously intertwined both in the real world and the afterlife. As their stories unfold and intersect, we uncover a conspiracy so vast it has affected every facet of our existence...and the next.

2022 西南偏南影展 SXSW Festival

2022 美國 SeriesFest 影展 SeriesFest



萊恩格里芬
Ryan GRIFFEN

澳洲藝術家、策展人，作品形式多為電視影集及漫畫，並曾入圍德國柏林影展、澳洲雪梨影展。萊恩深受 1950 年代電影及類型片所影響，擅長透過科幻、奇幻的故事，探索當代文化議題。

Ryan is a First Nations Australian creator who has worked primarily in TV and comics. A fan of genre and 1950s cinema, Ryan brings a fantasy/sci-fi sensibility to his work to explore contemporary cultural themes.



Program 15

亞洲首映 | Asia Premiere

午夜・巴士・鴿子們

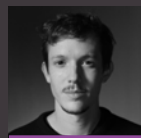
Midnight Story

英國 UK | 2022 | 互動 Interactive | Colour | 12min | 英語 English | 無字幕 No Subtitle

凌晨兩點，尋常無奇的巴士站，疲憊的旅人們在候車室等待發車。老奶奶喃喃自語，抱怨連連，她討厭車站的嬰兒哭鬧，討厭鴿子；鴿子停駐在不停消毒椅子的男人旁、一位帶貓的壯漢腳邊、一個生死不明的睡袋附近、一對不講話的印度夫妻眼前。夜晚使人煩躁，但也許，你只是需要跟著鴿子向上看。

新銳動畫導演安東尼尼克拉斯，改編自己榮獲英國電影學院獎最佳動畫短片的畢業製作《Do Not Feed the Pigeons》，運用 VR 視覺追蹤技術，讓觀眾跟隨車站的「釘子戶」們，在寂寥中找到生活的吉光片羽。

Even in a lonely, revolting and boring place such as a coach station, a little bit of harmony can always be found...



安東尼尼克拉斯
Antonin NICLASS

2021 年於英國國立電影電視學院取得碩士學位，畢業製作《Do Not Feed the Pigeons》榮獲英國電影學院獎最佳動畫短片，其後尼克拉斯將該短片改編為 VR 作品《午夜・巴士・鴿子們》。

Antonin Niclass, director of the BAFTA-winning short film *Do Not Feed the Pigeons*, decided to adapt the atmosphere of his graduation film into virtual reality.

2022 薩格勒布國際動畫影展 Zagreb Animafest



Program 16

台灣首映 | Taiwan Premiere

保羅克利的布偶

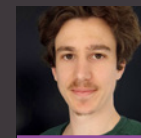
Unframed - Hand puppets, Paul Klee

瑞士 Switzerland | 2021 | 走動 Roomscale | Colour | 12min | 英語、法語 English, French | 無字幕 No Subtitle

德國畫家保羅克利原本有著幸福美滿的家庭，不料有天納粹軍隊闖入小鎮，奪走他的作品，並脅迫他服從於慘無人道的政權。克利帶著妻子逃往瑞士，並重拾畫筆，創作出他生命中最憤怒、最具生命力的藝術傑作。

DNA Studios 推出以國際知名畫家為題的 VR 系列作品，其中《保羅克利的布偶》重現保羅克利拒絕服從納粹、逃往瑞士定居的真實經歷，道出極權時代下藝術創作者的反抗與轉變，並以立體透視技法打造出驚人的視覺場景，更讓保羅克利親手創作的布偶有了生命，重新演繹出改變這位藝術家生涯最重大的歷史事件。

Let the puppets created by Paul Klee tell you the story of their maker in this unique VR puppet theater designed only with Klee's textures.



馬丁夏利耶
Martin CHARRIÈRE

1991 年出生於瑞士，為 DNA Studios 的共同創辦人，負責製作遊戲與動畫。他推出一系列作品來向瑞士畫家致敬，《保羅克利的布偶》為該系列第四部。

Martin Charrière, born in Switzerland, is the co-founder of DNA Studios, a company about games and animation. He created the series *Unframed* dedicated to Swiss painters. *Unframed - Hand puppets, Paul Klee* is the fourth episode.

2022 新影像藝術節 金面具獎 NewImages Festival - Golden Mask

2022 多倫多獨立電影工作者影展 最佳 VR Toronto Indie Filmmakers Film Festival - Best VR

2022 加爾各答國際邪典影展 最佳 VR Calcutta International Cult Film Festival - Best VR



Program 17

台灣首映 | Taiwan Premiere

未來的末日

On the Morning You Wake (To the End of the World)

法國、英國、美國 France, UK, USA | 2022 | 互動 Interactive | Colour | 42min | 英語、法語 English, French | 英文、德文、挪威文字幕 English, German, Norwegian Subtitles

2018 年 1 月 13 日清晨，夏威夷居民收到一則國家警報簡訊：「彈道飛彈即將襲擊夏威夷，立即尋求掩蔽，這不是演習。」接下來的 38 分鐘，夏威夷島民深刻領悟到：「我們活在一個有核武的世界」。

由歐洲最大沉浸式內容製作公司 Atlas V 旗艦製作，聯手遊戲倡議團體 Game for Change、Meta、英國電影協會、法國國家電影與動畫中心、德法公共電視台與美國普林斯頓大學，還原夏威夷人刻骨銘心的清晨，模擬「第三次世界大戰」末日，回溯核武的歷史脈絡，思辨人類的野心與脆弱。

On January 13th 2018, all of Hawai'i received an SMS which read:

BALLISTIC MISSILE THREAT INBOUND TO HAWAII. SEEK IMMEDIATE SHELTER. THIS IS NOT A DRILL.

For 38 minutes, every citizen of Hawai'i experienced the fundamental injustice of a world where nuclear weapons exist.

2022 安錫國際動畫影展
Annecy International Animation Film Festival

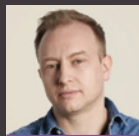
2022 新影像藝術節 評審團大獎 NewImages Festival - Jury Prize

2022 西南偏南影展 評審團大獎 SXSW Festival - Jury Prize



麥克布雷特 史提夫賈米森
Mike BRETT Steve JAMISON
2014 年首部紀錄片《Next Goal Wins》獲英國獨立電影獎最佳紀錄片。

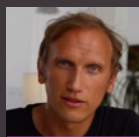
Mike Brett and Steve Jamison are co-founders of production studio Archer's Mark. Their directorial debut *Next Goal Wins* premiered at the Tribeca Film Festival and won the British Independent Film Award (BIFA) for Best Documentary.



阿諾柯林納
Arnaud COLINART

Atlas V 共同創辦人。製作《星球》三部曲 (Spheres)，並曾在威尼斯、日舞等影展放映。

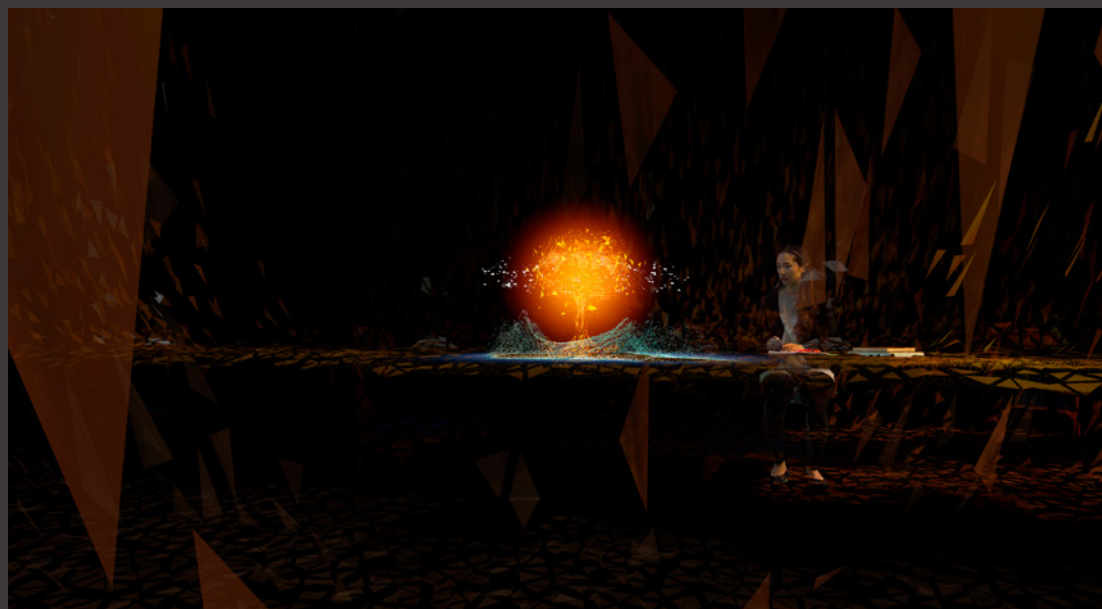
Arnaud Colinart began his career in digital content in the French award-winning production company Agat Films - Ex Nihilo. He has 15 years of experience across multiple media industries, and his work merges new technologies with storytelling.



皮耶崇多維克
Pierre ZANDROWICZ

Atlas V 共同創辦人，VR 科幻電影《我，菲利浦》導演，為歐洲劇情類 VR 創作先鋒。

Pierre Zandrowicz is a director and filmmaker whose passion for visual storytelling has pushed him to create memorable and awarded works. He was one of the first filmmakers in Europe to try and create narrative VR fiction.



Program 18

亞洲首映 | Asia Premiere

追火車的男孩

Thank you for sharing your world

日本 Japan | 2022 | 互動 Interactive | Colour | 33min | 英語、日語 English, Japanese | 無字幕 No Subtitle

熱愛研究火車的小學生 Takashi 天生視力不佳，有一天終於全盲，他也必須學習面對隨之而來的改變，唯一不變的是，同為火車迷的自閉症同學 Shinji，始終待他親切。有天，Shinji 邀請 Takashi 一起去迎接蒸汽火車進站。面對家門外的未知世界，Takashi 該如何克服心魔，重拾他對生命的熱情呢？

《追火車的男孩》由日本知名公司講談社製作，以盲人視角出發，將感官化作視覺圖像，VR 控制器則成為白手杖，讓觀眾深刻地體驗視障人士的日常。導演透過兩位男孩直白且真誠的互動，打破生理障礙所築成的牆，更在音樂家中村遼的琴聲搭配下，引領觀眾感受這段友情的溫度。

This is a story about Takashi, a grade school student who lost his eyesight, learning how to enjoy the world with his imagination with the help of his friend.

2022 威尼斯影展 Venice Film Festival



作道雄
SAKUDO Yu

1990 年出生於大阪，於京都大學法學部畢業。2014 年成立影像製作公司 Creative Studio Getsukuro，並擔任代表。現為電影導演、編劇，最新編劇作品為 NHK 影集《ペットにドはまりして、会社辞めました》。

Japanese film director and screenwriter born in Osaka in 1990. Established a video production company Creative Studio Getsukuro in 2014 and acts as the representative.



Program 19

亞洲首映 | Asia Premiere

希望之躍

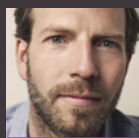
The Leap

德國 Germany | 2021 | 走動 Roomscale | Colour | 20min | 英語、德語 English, German | 英文字幕 English Subtitles

1961 年，美、俄勢力在處於分裂狀態的德國交鋒，柏林凝縮了冷戰時期的所有政治恐懼。當年，柏林圍牆才剛開始興建，東、西德之間僅以鐵絲網作為路障，而 19 歲的東德士兵舒曼被派駐守柏林圍牆。在一個平凡的午後，他在東、西德警察眾目睽睽下，突然輕盈地縱身一躍，一腳跳進自由的西德領土，而記者也正好在此刻按下了快門，記錄下第一位跨越柏林圍牆的人。

《希望之躍》以士兵舒曼、西德警察、媒體攝影師三方的第一人稱視角，重新演繹這動人的時刻，並藉由科技媒材將瞬間鑄為永恆。

The Leap carries visitors from reunified Berlin back to the year 1961. They will experience how policeman Conrad Schumann took the leap at an intersection from East into the West part of Berlin and how at exactly this moment the photo that has gone down in world history was taken.



波里斯哈斯查卡丁
Boris HARS-TSCHACHOTIN

電影工作者、藝術家、作家，同時也是策展人，熱愛在創作裡打破藝術及科學的界線。波里斯成立 Liquid Blues Production，專門製作劇情片、紀錄片與互動藝術。

A filmmaker, artist, author, and curator who loves crossing the border between art and science. He founded Liquid Blues Production, which focuses on realizing feature films, documentaries, and interactive art.

2022 FIPADOC 國際紀錄片影展 FIPADOC International Documentary Festival

2022 聖荷西 Cinequest 影展 Cinequest Film & Creativity Festival

2021 雨舞影展 Raindance Film Festival



Program 20

亞洲首映 | Asia Premiere

再見，打字機先生

Typeman

日本 Japan | 2022 | 線上即時互動演出 VR Live Performance | Colour | 25min | 無對白 No Dialogue

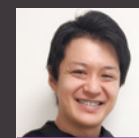
歡迎來到打字機先生的世界，清脆的敲打聲、輕快的節奏、華麗的音符，在老舊卻熟悉而溫暖的公寓裡，邀請你跳最後一支舞……

打字機先生這輩子總是被人需要，也忠實地為人類服務，但時至今日卻漸漸被遺忘。初次見面的你，是否會共感他的沮喪，或和他一起編織全新的快樂舞蹈呢？

《再見，打字機先生》是一部精緻的線上即時互動作品，帶有遺憾，有懷念，卻也充滿溫暖，邀請你一起緬懷往日的美好，來一場華麗的字母冒險。

Typeman has been needed by many human beings. However, he has been forgotten by people.

You will meet Typeman in a room of an old apartment building. When you encounter Typeman for the first time, what feelings will you have for him and how will you act toward him?



伊東圭介
ITOH Keisuke

VR 動畫導演，畢業於多摩美術大學平面設計系，近期投入以 VR 形式創作互動敘事作品。

Itoh Keisuke is a VR animation director. He graduated from Tama Art University's Department of Graphic Design. Currently, he is in pursuit of interactive storytelling by using VR.

2022 威尼斯影展 Venice Film Festival



XR PANORAMA

XR 大觀

疫情重新建構了社會秩序與人際連結，也激發豐盛且強韌的創作力。「XR 大觀」單元選映六部形式多元且風格迥異的作品，以「集體記憶」與「生命連結」出發，集結疫情下各國 XR 創作力的實驗與突破，展現台灣作品多元豐富的生命力，從 VR 與傳統劇場的跨域，到沉浸式投影與 MR 的結合，邀請影迷一同跨入瞬息萬變的無限幻境。

The COVID-19 pandemic has restructured society and connections between human beings, but it has also sparked resilience and creativity in abundance. Revolving around the themes of “collective memories” and “interdependence of life”, XR Panorama presents six titles diverse in both format and style that showcase the vitality and developments made in the XR industry over the past year. From immersive projection combined with MR, to the fusion of traditional theater and VR, this year's XR Panorama will bring audiences into an immersive new world of ever-changing and fantastical experiences.



Program 21

時空樹洞

ReachYou

美國 USA | 2022 | 擴增實境 AR | Colour | 英語 English | 中文字幕 Chinese Subtitles

在未來，當末日來臨，地球不再適合生存，美麗而憂傷的訊息跨越時空，對現在的人們發出邀請，用聲音留下感激與懊悔，一同保存作為人類的痛苦與溫柔，與來自世界各地的聲音一同編織、雕塑我們最後的集體記憶，也作為人類曾經在浩瀚繁星一隅興盛與衰落的證據。

《時空樹洞》是一部以手機體驗的擴增實境作品，也是一種新型態的慢媒體創作，希望觀眾透過一次次造訪樹洞、傾聽與反思，能在這綿長的共創過程中有所收穫。

ReachYou is an augmented reality transmission from the future for the tenderness of now. It defines a new genre of contemplative, interactive slow-media, presenting a future where Earth no longer supports human life, and asks participants to record their griefs and gratitudes of this time, co-creating a 3D, sculptural, global HumanRecord of our shared human experience.

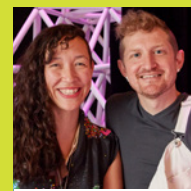


體驗說明 Experience Guide

觀眾可使用手機或平板體驗《時空樹洞》，進入擴增實境應用程式後，會收到來自未來的邀請，觀眾可以和世界各地的人一起留下語音訊息，共同創造一個人類集體記憶的資料庫。體驗結束後可將應用程式保留在手機裡，時時重溫自己的話語，或傾聽來自世界各地新的聲音，也可以持續在這裡用聲音寫下日記。就像專屬的樹洞一般，任由你傾訴。

Participants use their phone or tablet to invoke and interact with their own transmission from the future and to explore and add to the global HumanRecord. This shared library of human experience will grow as we do, respectfully reengaging us to contemplate together.

2022 翠貝卡影展 主競賽入圍 Tribeca Film Festival - Main Competition



卡崔娜金齊藤

Katrina GOLDSAITO

來自多種族文化背景，著有得獎繪本《寂靜的聲音》，教導人們如何與悲傷共處，也曾擔任日本 NHK 及國家地理頻道的記者。

Katrina Goldsaito is a multi-racial, award-winning author of *The Sound of Silence*, a teacher on grief, and has previously been a journalist for organizations like NHK, and National Geographic.

喬納金齊藤

Jonah GOLDSAITO

創意技術開發、設計師、工程師，曾在 Google 工作，喜歡設計有趣的程式，至今這些程式已經觸及數百萬用戶。

Jonah Goldsaito is a creative technologist, designer, coder, and former Googler who crafts playful software that has scaled to millions of screens.



Program 22

光影遊戲：追星星的人

Augmented Shadow: Chasing Stars in Shadow

● 韓國 Korea | 2021 | 沉浸式投影 Immersive Projection | Colour | 15min | 無對白 No Dialogue

《光影遊戲：追星星的人》是一部沉浸式投影作品。來自韓國的新媒體藝術家文峻鏞自 2010 年起創作的《光影遊戲》系列，使用光影創造透視錯覺，並注入奇幻元素，形成獨特的敘事語言，帶領觀眾走入璀璨寧靜的故事裡。

在《光影遊戲：追星星的人》中，讓我們手提燈籠，引領成群的金魚，追隨黑影小孩們在 2D 和 3D 的世界間遊走，在群星熠熠中打造夢一般的光影世界。

Augmented Shadow: Chasing Stars in Shadow is a story about shadow kids who come and go between 2D and 3D. In conjunction with the story, *Augmented Shadow* technique creates an optical illusion, making the flat shadows appear three-dimensional. This original illusion is used in a unique way of storytelling.



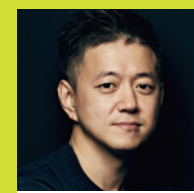
體驗說明 Experience Guide

當觀眾手提燈籠走入沉浸式投影照亮的空間，形成的光影透過燈籠上的移動定位器，和空間角落的感測器，會讓穿梭的黑影小孩與金魚們根據觀眾的位置形成錯視（optical illusion），讓他們看起來就好像是立體的一樣，也加深了作品的沉浸感。

Audience enters an XR room illuminated by a lamp. The audience can move the light to illuminate the shadows in the room, and interact with their story, and experience 3D optical illusions created by the shadows.

2022 富川國際奇幻影展 Beyond Reality 單元 Bucheon International Fantastic Film Festival - Beyond Reality

2022 砂之盒沉浸展 官方展映 Sandbox Immersive Festival - Official Selection



文峻鏞

MOON Joon-yong

文峻鏞是一位新媒體藝術家，從事實驗性媒體及數位藝術創作，其中包括擴增實境、有形介面、生成藝術、以及音樂視覺化等，曾在紐約現代藝術博物館、韓國國立現代美術館展出，並曾獲歐盟 STARTS 大獎肯定。

Moon Joon-yong is a new media artist working in Seoul. He mostly works on experimental media and computational art such as augmented reality, tangible interface, generative art, and sound visualization.



Program 23

聲林協奏曲——石虎樂章

Formosan Harmony

台灣 Taiwan | 2022 | 沉浸式投影 + MR Immersive Projection + MR | Colour | 30min | 無對白 No Dialogue

《聲林協奏曲——石虎樂章》是一場充滿奇幻魔法的旅程，以沉浸式的表演形式帶出人類與大自然共存的議題。表演中包含了 360 度擬真投影、Lidar 動態偵測與 MR 眼鏡（HoloLens 2），並搭配杜比環繞音響，讓觀賞者化身主角融入故事，透過互動來推展故事情節與節奏，展開一場探索的旅程。

每個人都擁有專屬的小精靈，在它的引領之下，主角可以施展魔法、與石虎互動，並且在車水馬龍的都市叢林裡作戰。體驗過程中將獲得超能力來幫助石虎一家團圓，你／妳願意幫助大地恢復生機嗎？

Formosan Harmony is a fantasy-driven immersive show about magic, wonder, and the balance between humans and nature. Combining 360-degree projection, Lidar sensors, HoloLens 2 headsets, and Dolby surround sound, our production transforms multiplayer guests into the heroes of the show, unlocking scenes through their interactions.



體驗說明 Experience Guide

觀眾佩戴 HoloLens 2 頭盔進入到沉浸式的體驗空間，透過手勢操作和物件與場景互動，並且在精靈的引導下，學會施展魔法、解鎖謎題並與石虎互動，完成整趟旅程的體驗。

Guests enter the immersive space (including 4 walls and floor projection) with HoloLens 2 headsets. During the experience, you will learn to interact with objects and scenes through gestures with the help of forest sprites, who guide you to cast spells, solve puzzles, and even befriend leopard cats along the journey.



王舒音

Dolce WANG

王舒音導演具備音樂、電影、機械工程等跨域背景，她運用在新媒體娛樂產業 20 年以上的經驗，無論作為迪士尼幻想工程師或獨立藝術家，都不斷將對人事物的情感轉化為創造力。她也獲得無數國際獎項，如全球主題娛樂產業最高榮譽 THEA 西姬大獎等。

Dolce Wang's interdisciplinary background in music, film, and mechanical engineering has coalesced into nearly 20 years of professional experience in the immersive entertainment industry, consistently weaving emotion through her tech-driven creations.



夢想動畫

MoonShine Animation

夢想動畫互動部門與王舒音導演藉由合製的機會，創作出結合科技與體驗式的故事內容，目標是將台灣的人才推上國際舞台。

The vision for MoonShine Animation's Interactive Department and director Dolce Wang's co-productions is to bring talents from Taiwan to an international platform through works that blend experiential storytelling and technology.

Program 24

亞洲首映 Asia Premiere

後人類計畫：訂製你的完美寶寶

IVF-X: Posthuman Parenting in Hybrid Reality

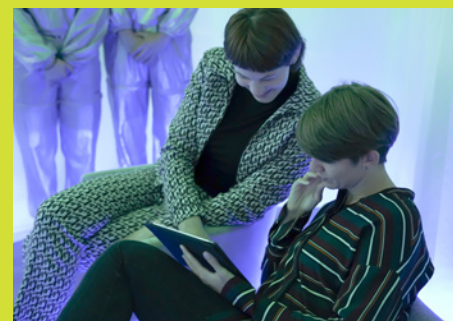
荷蘭 Netherlands | 2021 | VR 沉浸式劇場 VR Immersive Theater | Colour | 25min | 中文、英語 Chinese, English | 無字幕 No Subtitle

你想要孩子嗎？你和你的伴侶期待什麼樣的寶寶？歡迎來到 IVF-X，這是一間數位生育診所，提供多元化的客製化數位生育服務；除了完整的說明與舒適無痛的生育經驗，這裡也歡迎任何家庭或個人前來諮詢，產下自己的數位寶寶。

來自荷蘭的話題之作，結合沉浸式劇場與虛擬實境，哲學家與藝術家維多琳凡艾爾分試圖探討人類生育的未來，當生育不再限於物種基因繁衍，而是人類的選擇與科技的產物，人們將會如何面對？

What will it mean for humans to reproduce themselves if it is no longer a biological matter but an offspring of choice and technology?

Find out in IVF-X. In this futuristic hybrid reality clinic you can breed and meet your own personalized cyborg baby: a creature living on the verge of humanity and technology, digitally grown for you based on your choices.



體驗說明 Experience Guide

《後人類計畫：訂製你的完美寶寶》模擬到人工生育診所諮詢以及生下試管嬰兒的經驗，不一樣的是，你將會得到一個客製化的數位寶寶。在「候診室」，你將會收看教育影片，同時評估自己對自然生育的理解以及態度；在「捐贈室」，你必須和伴侶（們）或自行選擇寶寶的特質；最後在「孵育間」，你將透過 VR 見到自己訂製的孩子。

You will first enter the motivation-room in which two videos will ask you to assess your own relationship towards biological reproduction. Then you proceed to the donor-room for the "intake-procedure": combining immersive theatre and a retrofuturistic interface designed to understand your preferences and dilemma's concerning your new digital baby. Finally you move to the incubator-room where you meet your cyborg in VR.

2022 紐沙特奇幻影展 Neuchâtel International Fantastic Film Festival

2021 荷蘭影展 Golden Calf 大獎 Nederlands Film Festival - Golden Calf

2021 不來梅影展 創新獎入圍 Filmfest Bremen - Innovation Award Nomination



維多琳凡艾爾分

Victorine van ALPHEN

來自荷蘭的導演、藝術家、策展人和哲學家。維多琳探索理性與感性之間的拉扯，並透過實驗討論感受與人體系統的相互作用與荒謬性，也在她的創作中以獨特的方式，糅合來自不同專業領域的觀點。

Victorine van Alphen is a director, artist, curator and philosopher from Amsterdam who is fascinated by the tension between sensuality and rationality, and experimentally explores the integration and absurdity of senses and systems.



Program 25

世界首映 | World Premiere

眾神的派對 feat. 九天民俗技藝團

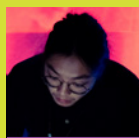
Deities' Party feat. Chio Tian Folk Drums and Art Troupe

台灣 Taiwan | 2022 | VR360 | Colour | 3min | 無對白 No Dialogue

以召喚神明為概念，從儀式性的大盒子出發，當九天民俗技藝團的台灣傳統器樂，碰撞上大象體操的現代樂音，我們進入了破敗的海港景緻，遠方巨大的神像如海市蜃樓般遙望著祈願的我們。當神像甦醒回應我們奏出的音樂聲響，我們向著神明的世界移動，實景開始逐漸虛化，我們也因此疑惑著曾經以為的現實是否真實。

到底是我們召喚了神明，還是神明招喚著我們？

Calling upon the gods, we obey the rhythm of clashes between songs of Chio Tian Folk Drums and Art Troupe and of Elephant Gym. We plow into ruins of the harbor, and the statues of gods towering over our prayers like mirage from afar. When landscapes dissipate, we can't help but wonder: did we call upon the gods, or were we summoned?



葉澈
YEH Che

影像藝術家，創作領域包括電影、錄像、MV、劇場、攝影、音像表演，多從影像的產製方式著手，以不同的媒材本質，尋找個人情感或者人類共同經驗，創作出企及集體意識的作品。目前專注於使用影像進入空間敘事的不同可能。

A Taiwanese artist who uses video as his creative medium. His works draw inspiration from personal experiences and emotions which are all based on the production point of view.



Program 25

虎年大吉 奇幻血肉 2.0

The Year of the Tiger: Fantastic Flesh Juicer 2.0

台灣 Taiwan | 2022 | VR360 | Colour | 4min | 中文、英語 Chinese, English | 中文、英文字幕 Chinese, English Subtitles

未來末世裡的台北小巨蛋，早已因人類被嚴禁群聚而成為廢墟，音樂現場是屬於上世紀的某種傳說，小巨蛋成為了某一種文明的驗證。但從來未曾記得，裡面矗立著一座「虎爺牌樓」。厝頂有著一道血肉神明的光符，鎮守廟的神，黑虎將軍與這座牌樓象徵的含義。

趕走病痛，鎮邪除煞。

驅邪納福，富貴四方。

《虎爺》是由XR舞台虛幻引擎製作的音樂作品，希望藉由這件作品，能引起大家對於世界現狀的反省，疫情、傳染病、戰爭等等。如果世界一直照這樣發展下去，終究帶給人類的只有滅亡。最後僅能依靠的，只剩下音樂與神的力量，因為唯有宗教是安定人心最偉大的力量。

The Year of the Tiger: Fantastic Flesh Juicer 2.0 is a music video made by XR stage Unreal Engine. This film takes a look at a post apocalyptic world and the rebirth of time itself set to the song Tiger Lord by the artist FLESH JUICER.

2022 美國洛杉磯獨立短片影展 最佳視覺效果 Indie Short Fest

2022 德國慕尼黑音樂錄影帶獎 入圍決賽 Munich Music Video Awards - MV

2022 羅馬音樂錄影帶獎 入圍決賽 Rome Music Video Awards - MV



馮建彰
FENG Chien-chang

從事流行音樂展演工作 20 餘年，業務範圍涵蓋大型頒獎典禮、知名音樂祭、藝術展、時尚品牌秀等舞台設計，馮建彰與 FREES 團隊數度引入世界級展演製作的前沿技術，近年更跨足 VR、AR 等科技互動領域的視覺創意整合。

Feng Chien-chang and the FREES team have introduced cutting-edge technologies in world-class exhibition and productions, and in recent years, with the deep foundation of stage design, they have stepped into the visual and creative integration of VR, AR and other scientific and technological interactive fields.



INDUSTRIAL EVENTS

産業活動



產業活動

INDUSTRIAL EVENT OVERVIEW

	10/13 (Thu)	10/21 (Fri)
10:00		
11:00		
12:00		
13:00		
14:00	<div>XR VIP 日</div> <div>XR VIP DAY</div> <div>@ 駁二藝術特區</div> <div>大勇區 P3 倉庫、VR 體感劇院、</div> <div>夢境現實 MR 沉浸式劇院</div> <div>The Pier-2 Art Center</div> <div>Warehouse P3, VR FILM LAB,</div> <div>Moondream Reality</div>	
15:00		
16:00		
17:00		
18:00		
19:00		
20:00		<div>請神造夢 : XR 沉浸式演唱會</div> <div>XR LIVE Concert</div> <div>@ 高雄 LIVE WAREHOUSE</div> <div>駁二藝術特區大義區 C10 倉庫</div> <div>The Pier-2 Art Center Warehouse C10</div>
21:00		
22:00		

<div>憑證入場</div> <div>Pass Holders Only</div>	僅限持「高雄電影節貴賓證」貴賓與持「XR VIP Pass」觀眾入場。	
<div>購票入場</div> <div>By Ticket</div>	<div>邀請制</div> <div>By Invitation</div>	<div>公開</div> <div>Public</div>
	10/22 (Sat)	10/23 (Sun)
10:00		<div>高雄 VR FILM LAB</div> <div>精選企劃案發表會</div> <div>Kaohsiung VR FILM LAB</div> <div>Focus Project Presentation</div> <div>@ 城市商旅真愛館</div> <div>City Suites - Kaohsiung Chenai</div>
11:00		
12:00		
13:00		
14:00	<div>《霧中三部曲—— 穿越霧中》</div> <div>創作中分享</div> <div>Trilogy of Mist - Work in Progress of</div> <div>Traversing the Mist</div> <div>@ 駁二藝術特區大勇區 P2 倉庫</div> <div>The Pier-2 Art Center Warehouse P2</div>	<div>XR 國際論壇</div> <div>International XR Forum</div> <div>@ 城市商旅真愛館</div> <div>City Suites - Kaohsiung Chenai</div>
15:00		
16:00	<div>XR 無限幻境酒會</div> <div>XR Dreamland Reception</div> <div>@ 海邊的卡夫卡</div> <div>Kafka by the Sea</div>	
17:00		
18:00		
19:00	<div>高雄電影節</div> <div>國際短片競賽入圍酒會</div> <div>Kaohsiung Film Festival</div> <div>International Short Film Competition</div> <div>Nominee Party</div> <div>@ 福容大飯店 - 高雄</div> <div>Fullon Hotel Kaohsiung</div>	<div>國際短片競賽頒獎典禮</div> <div>International Short Film</div> <div>Competition Award Ceremony</div> <div>@ 喜樂時代</div> <div>Century Asia Cinemas</div>
20:00		
21:00		
22:00		

憑證入場

Pass Holders Only

購票入場

By Ticket

邀請制

By Invitation

公開

Public

僅限持「高雄電影節貴賓證」貴賓與持「XR VIP Pass」觀眾入場。

Accessible for KFF VIP and XR VIP Pass holders only.

10/23 (日)

Kaohsiung VR FILM LAB 精選企劃案發表會

10:00-11:30

VR 創作培育工作坊企劃發表

11:30-12:00

高雄原創 VR 作品企劃發表

XR 國際論壇

13:00-13:40

XR 沉浸式：未來內容的光譜延展

與談人：喬納金齊藤 《時空樹洞》創作者 文峻鏞 《光影遊戲：追星星的人》創作者
王舒音 《聲林協奏曲——石虎樂章》創作者

13:40-14:10

劇場演出與虛擬實境的變異交織

與談人：布雷克坎默迪納 西南偏南影展 XR 與電影單元策展人
克里斯多福戴維斯 《謎幻泡泡糖》創作者
維多琳凡艾爾分 《後人類計畫：訂製你的完美寶寶》創作者
周東彥 《霧中三部曲——穿越霧中》創作者

14:15-14:55

VR 動畫新勢力

與談人：《那些年，我們一起轉大人》創作團隊 《漫遊 1934：漢城》創作團隊
《露娜：啟示錄》創作團隊 《午夜·巴士·鴿子們》創作團隊
《追火車的男孩》創作團隊 《再見，打字機先生》創作團隊

14:55-15:35

高雄原創 VR 創作分享

與談人：黃心健 《眼與我（一）》創作者 許哲瑜 《白屋》創作者
許智彥 《諾弟》創作者 吳德淳 《鏡子》創作者

15:40-16:10

獨立團隊的創作秘技

與談人：佩德羅哈雷斯 《廣場物語》創作者 法比托希區特 《牛男的迷宮》創作者
謝文毅 《彼岸》創作者

16:10-16:40

潛入 XR 發行：商業模式的塑造與養成

與談人：鄭心 Sandman Studio 國際合作總監
丹妮爾吉魯 Astrea XR 發行總監

16:40-17:25

打造 XR 社群：以歐洲、拉丁美洲及韓國為例

與談人：麗茲羅森塔爾 威尼斯影展沉浸式單元策展人
托比科菲 英國國家戲院數位發展部負責人
達米安科茲納 Mediamorfosis 總監
金鍾敏 富川奇幻影展 Beyond Reality 單元策展人

10/23 (Sun)

Kaohsiung VR FILM LAB Focus Project Presentation

10:00-11:30

VR Talent Workshop Projects

11:30-12:00

Kaohsiung VR FILM LAB Originals

International XR Forum

13:00-13:40

Extended Immersion: The Spectrum of Future Content

Panelist: Jonah GOLDSAITO Creator of *ReachYou*
Joon MOON Creator of *Augmented Shadow: Chasing Stars in Shadow*
Dolce WANG Creator of *Formosan Harmony*

13:40-14:10

Fusion of VR and Theater Performance

Panelist: Blake KAMMERDIENER Senior Programmer of XR & Film - SXSW
Christopher Lane DAVIS Creator of *Gumball Dreams*
Victorine van ALPHEN Creator of *IVF-X: Posthuman Parenting in Hybrid Reality*
CHOU Tung-yen Creator of *Trilogy of Mist*

14:15-14:55

VR AniVerse

Panelist: Creator of *Weird Times* Creator of *Kubo Walks the City*
Creator of *Luna: Episode 1 - Left Behind* Creator of *Midnight Story*
Creator of *Thank you for sharing your world* Creator of *Typeman*

14:55-15:35

Creators' Talk - Kaohsiung VR FILM LAB Originals

Panelist: HUANG Hsin-chien Creator of *The Eye and I, Vol. I*
HSU Che-yu Creator of *Gray Room*
HSU Chih-yen Creator of *Where is Noddy?*
WU De-chuen Creator of *Mirror*

15:40-16:10

Small Teams, Big Minds

Panelist: Pedro HARRES Creator of *From the Main Square*
Fabito RYCHTER Creator of *Lavrynthos*
HSIEH Wen-yee Creator of *Limbotopia*

16:10-16:40

A Deep Dive of XR Distribution

Panelist: Jimmy CHENG Director of International Partnership - Sandman Studio
Danielle GIROUX Head of XR Distribution - Astrea

16:40-17:25

Building XR Communities: Case Study of Europe, Latin America, and Korea

Panelist: Liz ROSENTHAL Curator - Venice Immersive
Toby COFFEY Head of Digital Development - National Theatre
Damian KIRZNER Director - Mediamorfosis
Jay KIM Curator of Beyond Reality - BIFAN

KAOHSIUNG VR FILM LAB FOCUS PROJECTS

高雄 VR FILM LAB 精選企劃案



高雄原創 VR 企劃案
Kaohsiung VR FILM LAB Originals

跨國 XR 合作企劃案
Internatioanl Collaborated XR Porjects

開放工作室
Open Studio



朵拉 Dora

透過佛洛伊德的催眠儀式進入朵拉潛意識裡的瘋狂世界。

An immersive experience of hypnosis in Freud's famous case of hysteria: Dora.



觀眾作為朵拉的第一人稱，毫無隱私，配合身旁的治療師——佛洛伊德，上演怪誕畸形秀。透過佛洛伊德的催眠暗示，觀眾將進入朵拉層層的回憶中，凝視她的私生活、情慾與潛意識……

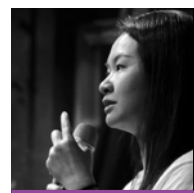
From the first-person perspective of Dora, we sit in the middle of the stage of the operation theater. We and the psychotherapist standing by, Freud, are performing a grotesque show. By following Freud's hypnosis hint, we enter Dora's private life, her lusts and subconsciousness by staring into her dreams.



畢業生有限公司
The Graduate Co., Ltd.

畢業生創立於台北，開發與製作電影、動畫與 VR。電影《無聲》獲得兩項金馬獎，VR 動畫作品《海影城事》入圍法國 NewImages 影展競賽片。

The Graduate is based in Taipei, producing films, animations and VR works. Its feature film *The Silent Forest* was a box office hit, grossing 1.7 million euros and won 2 Golden Horse Awards. The VR animation *The Reflected City* was selected in XR Competition at the 2022 NewImages Festival.



導演 Director

陳怡蓉
CHEN Yi-jung

對生活常保細膩的觀察角度及獨立視野，長期浸染在歐洲古典及當代美學陶養之中，為電影及視覺藝術跨界影像創作者。

As a creator of films and visual arts, I formed an original style from my experience as a documentary filmmaker. I'm strongly influenced by both classic and modern European aesthetics and Taiwanese culture.



製片 Producer

王威人
Uilin ONG

十年製作電影、動畫與 VR 經驗，曾獲選 Berlinale Talent，並獲金馬獎等，出品與製作電影《無聲》在台灣票房破 5000 萬，成功銷售至海外多國。

Ong has 10 years of experience in making films, animations, and VR. His works were selected for Berlinale Talents, International Film Festival Rotterdam and won Golden Horse Awards, etc. The film *The Silent Forest*, produced by him, exceeded NTD 50 million at the box office in Taiwan and was successfully sold overseas.

導演的話 Statement

對我來說，戴上頭顯、想像我是故事中的第一人稱視角，就像是進入催眠和夢境的過程。突然間「催眠」、「夢的解析」和「佛洛伊德」這幾個關鍵詞出現在我的腦海裡。換句話說，《朵拉》是一個關於催眠、夢境和瘋狂的體驗。

When watching VR movies, the keywords "hypnosis", "The Interpretation of Dreams" and "Sigmund Freud" suddenly come to my mind. *Dora* is an experience about hypnosis, dreams and madness.

作品類型 Project Genre

動畫、劇情
Animation, Drama

語言 Language

中文、英文
Chinese, English

作品形式 Format

6DoF

企劃案現況 Current Status of Project

劇本、製作規劃與雛形完成、主創確認，持續募集資金，預計於 2023 年 9 月製作完成。
The script, production plan and prototype have been completed, the main team has been confirmed, and is looking for funds.

預算金額 Budget

新台幣 7,920,000 元 (美金 250,000 元)
NTD 7,920,000 (USD 250,000)

目前到位預算

新台幣 3,500,000 元 (美金 110,000 元)
NTD 3,500,000 (USD 110,000)

徵求目標 Project Goals

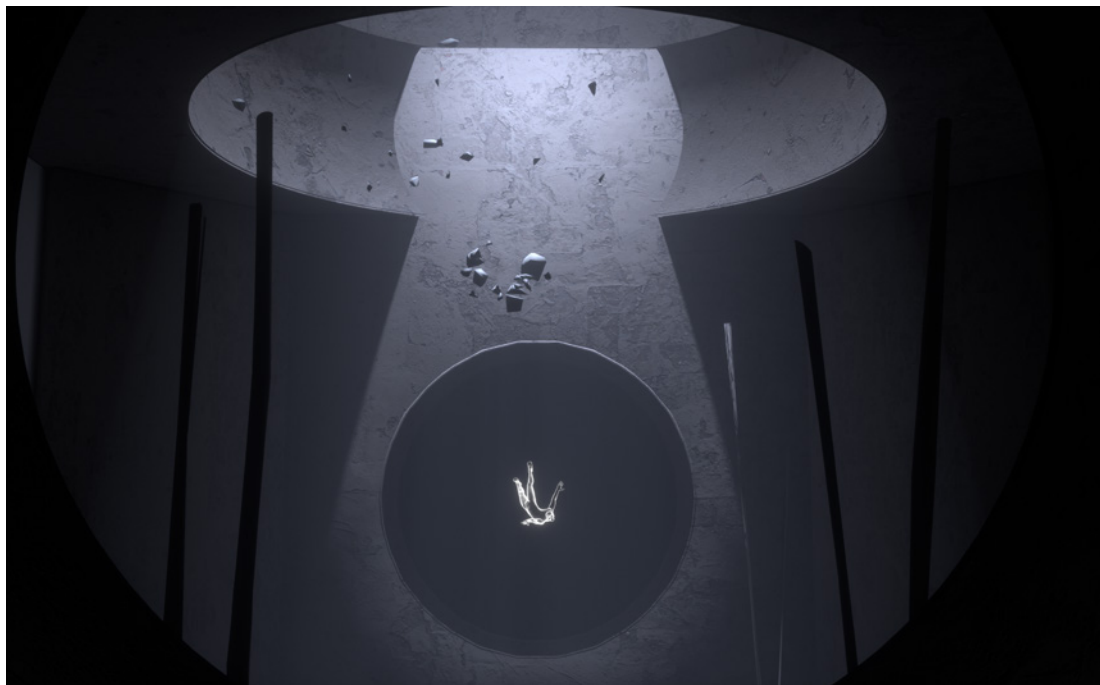
資金、發行商、國際影展曝光、合製方、放映場館
Funding, Distributor, International Festival Exposure, Coproduction Partner, Venues

聯絡人 / 聯絡方式 Contacts

王威人 Uilin ONG
uilin@graduatefilm.com

暗面 LIMBOPHOBIA

人類自滅時，神在微笑。因為祂得到一幅美麗的景緻。
Nobody will fall at the end of life.



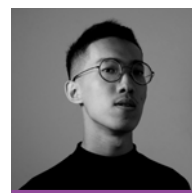
人類自滅時，神在微笑。因為祂得到一幅美麗的景緻。
「世界殺瘋了時，無名氏選擇完美的安靜與自由。」
「看哪！不過是廣闊的宇宙中的另一朵美麗卻渺小的星塵。」
Nobody will fall at the end of life.
"Behold! Just another beautiful but small stardust in a vast universe!"



謝文毅工作室有限公司
Wen-E Studio

由謝文毅於 2022 年創立之個人藝術工作室，專注於自主開發 XR、視覺藝術外，亦為其他藝術團隊開發 XR 內容。

A studio founded by Hsieh Wen-yee in 2022. Focusing on independent development of XR and visual art, the studio also collaborates with other art teams to develop XR content.



導演 Director

謝文毅
HSIEH Wen-yee

作品善於探索生命的神秘性，圍繞意識、精神以及超越等超自然題材。初試啼聲之作《彼岸》即入選翠貝卡影展。

A young artist from Taiwan who poses questions about the relationship between visual art, architecture, and life itself. Fascinated by supernatural beings, his works reflect social phenomena and the mystery of life.

導演的話 Statement

人類精神領域中的陰影。宇宙無法被觀測的暗區。
人們渴望離開痛苦的當下時，現實世界隨即坍塌。

Macrocosm. Microcosm.
As above, so below.

作品類型 Project Genre

動畫、劇情、心理驚悚
Animation, Drama,
Psychological thriller

語言 Language

中文、英文
Chinese, English

作品形式 Format

VR360

企劃案現況 Current Status of Project

原型開發、內容設計製作中。
Fieldwork, prototype development and content design in progress.

預算金額 Budget

新台幣 2,528,000 元 (美金 80,000 元)
NTD 2,528,000 (USD 80,000)

目前到位預算

完全到位
Fully in Place

徵求目標 Project Goals

發行商、國際影展曝光、設備廠商、動畫團隊
Distributors, International Film Festival Exposure,
Equipment Support, Animation Production

聯絡人 / 聯絡方式 Contacts

謝文毅 HSIEH Wen-yee
wayne870610@gmail.com

雙宿：混沌時空 Celestial Twins "The Bard"

朱利安失去父親後沉迷於電玩「The Bardo」的世界，並透過虛擬化身試圖恢復末日森林脆弱的平衡。
Julian loses his father and immerses himself in the video game "The Bardo". Through his avatar, Fenix9, he tries to save the fragile balance of the forest threatened by the apocalypse.



失去父親的朱利安沉迷於電玩世界，以虛擬化身 Fenix9 在恆星空間中穿梭，一邊試圖拯救被末日威脅的原始森林 The Bard。在面對自身恐懼與慾望的過程中，朱利安所有的決定逐漸將他推向虛擬與真實之間的渾沌。

An avatar, Fenix9, runs through the sidereal space to save the fragile balance of The Bard, a virtual native forest threatened by the apocalypse. Here, confronted by his own fears and desires, Julian will take decisions that gradually lead to a limbo between the virtual and the real.

QUIJOTE

Quijote Films

電影製片公司，創立於 2009 年，致力推廣力道十足又深具挑戰性的故事，其作品曾於世界各大影展首映並獲獎項肯定。

Quijote Films is a film production company founded in 2009 with the aim to promote powerful and challenging stories. Quijote's films have been premiered and awarded in the most important film festivals around the world.



導演 Director

奈爾斯阿塔拉
Niles ATALLAH

導演、編劇、影像藝術家，來自智利聖地牙哥，編導作品包括長片、紀錄片、MV、錄像藝術、裝置藝術以及動畫短片。

Niles Atallah is a filmmaker and video artist who lives and works in Santiago, Chile. His work as a writer/director in film and video includes feature films, documentaries, music videos, video artwork, installations, and animated short films.



製片 Producer

強卡洛納西
Giancarlo NASI

製片、政治學家、智慧財產權律師，Chilean Academy of Cinematic Arts 創辦人，於多個電影學院擔任大學教授。專長國際合製，透過他的公司 Quijote Films 與超過 17 個國家合製逾 15 部作品。

Film producer, political scientist, intellectual property lawyer, Founder and President of the Chilean Academy of Cinematic Arts, and university professor at various film schools in Chile and abroad. Nasi specializes in international co-productions, working with over 17 countries on more than 15 films through his company Quijote Films in Chile.

導演的話 Statement

《雙宿：混沌時空》是虛實世界的橋樑，一個所有角色以不同方式相遇的混沌區域，生、死、物質與靈之間的領地。

Celestial Twins is a bridge between worlds, a Bard that the different characters in the film encounter in various ways. It is a territory between life and death, matter, and spirit.

作品類型 Project Genre

奇幻、恐怖、心理
Fantasy, Horror,
Psychological

語言 Language

西班牙文
Spanish

作品形式 Format

6DoF (互動式 Interactive)

企劃案現況 Current Status of Project

開發中
In Development

預算金額 Budget

新台幣 2,527,400 元 (美金 80,000 元)
NTD 2,527,400 (USD 80,000)

目前到位預算

新台幣 695,035 元 (美金 22,000 元)
NTD 695,035 (USD 22,000)

徵求目標 Project Goals

資金、發行商、國際影展曝光、技術夥伴、遊戲引擎開發
Funds, Distributors, International Film Festival
Presentation, Technical Partner, Game Engineers

聯絡人 / 聯絡方式 Contacts

強卡洛納西 Giancarlo NASI
nasi.giancarlo@gmail.com
cine@quijotefilms.com

艾瑪的跳躍宇宙 Shift: The Inner Journey

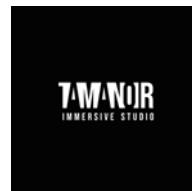
探索現代青少年腦中的虛擬世界製造機。

Discover the factory of imaginary worlds that exist in the heads of today's teenagers.



有了「跳躍」這套新的自我催眠法，新一代的年輕人開始學會如何有系統地操控自己的白日夢；有時候是獨自作夢，有時是和一群人一起進入催眠後的世界。讓我們跟著少女艾瑪的故事，踏上一場心智探索的冒險吧！

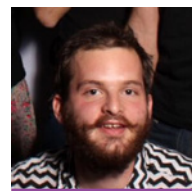
Thanks to a series of self-hypnosis methods called "shifting", the young generation is learning to organize trances, sometimes individual, sometimes collective. Follow the story of Emma, a teenager and an adventurer of the mind!



Tamanoir

Tamanoir 是一間揉合表演藝術與新科技以創造沉浸式世界的工作室。幾位創辦人基於他們對於劇場、舞蹈、電影及電玩的熱愛，以觀眾作為創作核心打造虛擬體驗。

Tamanoir is a studio that creates immersive worlds between the performing arts and new technologies. The founders' love for theatre, dance, film and video games allows the studio to design virtual experiences that place the spectator at the centre of the creative process.

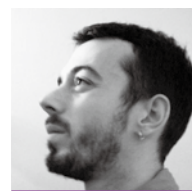


導演 Director

里昂丹尼斯
Léon DENICE

里昂丹尼斯是一位美術工程師，擅長以著色器創作濾鏡、變形動畫、粒子模擬以及運算雕塑。他與 Red Corner、Tamanoir、Anagram、Atlas V 以及 Novelab 等 VR 製作公司皆有合作，創作精緻的視覺特效。

Léon Denise is an artist programmer. He specializes in writing shaders to create image filters, distortion animation, particle simulations and mathematical sculptures. He collaborates with virtual reality production studios such as Red Corner, Tamanoir, Anagram, Atlas V and Novelab to create complex visual effects.



導演 Director

多利安瑞加
Dorian RIGAL

光線及數位藝術家，運用光線和多元的創作手法將實體及數位結構融合，以日與夜的觀點觀察物件並作為其創作基底，主題大多圍繞在人為或自然產生的建築形體。

A light and digital artist, Dorian uses light and the relief of forms to intertwine physical and digital structures. The main body of his compositions is defined by the day and night perception of the object. The primary subject is the architectural form, created by man or by nature.

導演的話 Statement

《艾瑪的跳躍宇宙》靈感來自想要探索人們期盼踏入的虛擬世界：有些人稱之為秘密花園，有人則稱之為異托邦。我們相信這些虛構世界所透露出的信息，遠比我們對於真實世界的想像還豐富。

Shift: The Inner Journey was born from a desire to question the imaginary spaces we like to go to. Some call them their secret garden, others heterotopias. These fictional spaces, we believe, say more than we think about our real world.

作品類型 Project Genre

動畫、紀實虛構
Animation, Docufiction

語言 Language

法文、英文
French, English

作品形式 Format

6DoF (互動式 Interactive)

企劃案現況 Current Status of Project

開發中
In Development

預算金額 Budget

新台幣 2,461,025 元 (美金 77,562 元)
NTD 2,461,025 (USD 77,562)

目前到位預算

完全到位
Fully in Place

徵求目標 Project Goals

發行商、聲音設計、放映場館
Distributors, Sound Design, Venues

聯絡人 / 聯絡方式 Contacts

Rémi LARGE
remi@tamanoir.studio

● 《霧中三部曲——穿越霧中》創作中分享

Trilogy of Mist - Work in Progress of Traversing the Mist

- 開啟一場穿越虛擬肉體與真實慾望的旅程。
- A journey traversing through virtual bodies and real desire.



階段一：霧中

Stage 1: In the Mist

霧室中，微光裡，忽隱忽現的男身，吸吮著彼此的慾望和孤寂。你像是誤闖了禁域，墜入夢與醒之間，凝視，也被凝視。劇場與影像導演周東彥再度碰觸男同志社群文化中幽微難言的生命經驗，用詩般的鏡頭直搗男色三溫暖，探看裹藏在慾望內裡的某種——無愛之愛。

Theater and new media director Chou Tung-yen once again reveals the life experience of underground gay culture, exploring a male sauna through poetic lenses to take a peek into something that's hidden under the desire - the love without love.

導演的話 Statement

以《霧中》為起點，我開始好奇如何讓這個在「劇場」拍攝的作品回到劇場中，從單人的體驗變成多人的共同體驗甚至成為演出的一部分，因而完成了《霧中·凝視》。《穿越霧中》將挑戰的是賦予觀眾一個虛擬身體走入慾望的場域。

Traversing the Mist (working title) will embody multiple audiences with virtual bodies to experience a surreal journey of desire.

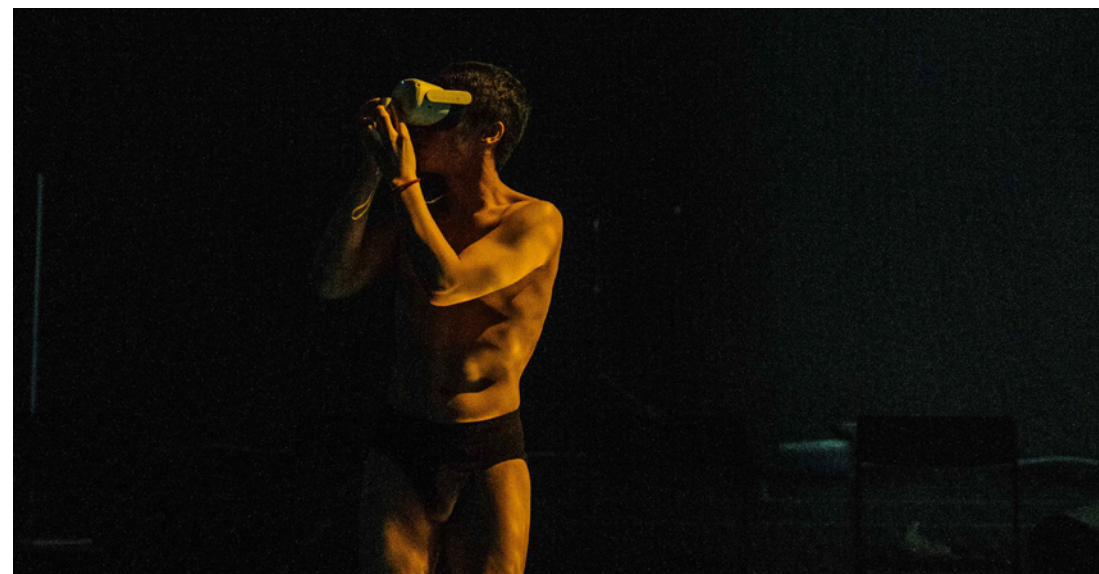
階段二：霧中·凝視

Stage 2: Gazing, In the Mist

男同志社群文化裡的幽微難言，全被蒸餾成霧氣，成為 VR 與劇場的融合體：《霧中·凝視》，它在你皮膚周圍，細緻暈開。

戴著 VR、身在劇場，你究竟是一個人還是有人相伴？也許你每一刻都在這樣反覆問著，如同我們在慾望中的無措、悸動、沉溺，以及……更多，更多。

A special "Expanded VR" commission, *Gazing, In the Mist* is staged as an immersive site installation. In a dim room of steam and mist, blurred male figures lurk, in states of desire and solitude, held between dreaming and waking. You gaze longingly; you are gazed at by someone else. How did you enter here and where can you exit?

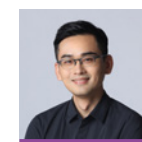


階段三：穿越霧中

Stage 3: Traversing the Mist (working title)

《穿越霧中》由狼劇場與安卡互動設計有限公司合作，企圖賦予多位觀眾虛擬的身體，一起「真實地」走入虛擬的、超現實的三溫暖空間中。擁有一個虛擬的身體，並使用這個身體，遊走於空間中的自身認知與感受，是 VR 世界中所強調的「Embodiment」。創作者周東彥認為人們與虛擬身體／世界的關係，常常界在親密與疏離之間。一方面你知道你不在「那裡」、你看著的雙手與身體「不是」你的雙手與身體。另一方面大腦似乎也在接收著「你在這裡，這是你的身體」的訊號。這樣的心理狀態，是否能與人在不知名的慾望與寂寞的驅使下，既沈溺又抽離地穿梭在黑暗甬道與空間中的狀態作為一種對照？

Traversing the Mist (working title) is a collaboration between Very Theatre and Ankh IxD Ltd.. It will embody multiple audiences with virtual bodies to experience a surreal journey of desire. Owning and using a virtual body in a virtual space can be very intimate yet alienated at the same time. Your brain receives two kinds of signals at the same time. "This is (not) my body. I'm (not) here". Can this kind of mental state be juxtaposed with the unknown desire and loneliness which drive the people passing through the dark corridors and space restlessly?



周東彥
CHOU Tung-yen

創作以影像與劇場為核心，影像作品曾入圍西雅圖國際影展、洛杉磯同志電影節等，並以《霧中》入選威尼斯影展，獲得蒙特婁新電影影展最佳環景 VR 大獎。

Chou is the artistic director of Very Theatre and Very Mainstream Studio. His VR film *In the Mist* was selected for the 78th Venice international Film Festival. He has increasingly committed to finding possibilities of reconciling theatre with digital media, of reality with virtuality.

VERY 狼劇場
THEATRE 場

狼劇場
Very Theatre

狼劇場由導演周東彥創立，以多媒體劇場為核心，創作多部國際共製作品。近年亦嘗試投入 VR 技術與劇場融合，開創嶄新觀演閱聽體驗。

Very Theatre has been focusing on envisioning new ways of seeing and experiencing performance through the use of new media. Aside from producing live performances as its core practice, the company's unbridled creativity has prompted the team to create various works in the form of video art, VR, and installation.

作品類型 Project Genre

性別、LGBTQ、實驗
Gender, LGBTQ, Experimental

作品形式 Format

多人 VR 劇場
Multi-User VR Theater

語言 Language

無對白
No Dialogue

企劃案現況 Current Status of Project

完成初步開發，可同時 3 人進行作品互動體驗。
Initial development for 3 audiences to interact in the virtual space.

預算金額 Budget

TBC

徵求目標 Project Goals

國際影展曝光、設備廠商、放映場館
International Film Festival Exposure, Equipment Support, Venues

到位資金 Budget in place

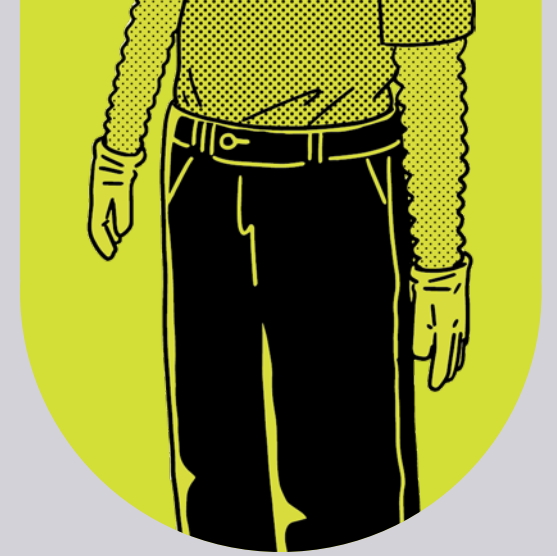
TBC

聯絡人 / 聯絡方式 Contacts

莊執中 Anne CHUANG
anne.vmstudio@gmail.com

ESSAY

專文



2022 XR 無限幻境：解構，融合，與再造的多重宇宙

文／謝蕎琳

大回歸時代：XR 影展的重組與再造

當劇院因疫情被迫停擺，傳統影視轉戰串流平台，人們開始討論實體影展、電影院與大螢幕觀影之必要，影展的角色不停轉變，國際論壇的熱門主題變成虛擬製作（virtual production）、元宇宙（metaverse）、生成藝術（generative art）與 NFT。線上放映平台百花齊放，從 2020 年坎城與威尼斯所使用的「Museum of Other Realities」以及 VRChat，到今年興起的「Alexandria」平台，人們透過瞬移（teleport）穿越偌大的場館、和不同形式的虛擬化身（avatar）舉杯，以及在虛擬實境裡戴上虛擬頭顯以播放作品的互動設計，都顯示出觀眾對實體場館及參展經驗的習慣。

放眼國際，今年威尼斯影展將 Venice VR 單元升級，以 Venice Immersive 的全新面貌實體回歸。選片不再受到放映形式限制，在 The Worlds Gallery 單元精選 30 個 VRChat 虛擬世界，更有裝置、現場演出……等多元形式作品展演。在商業模式尚未完全成熟時，影展仍是作品曝光最好的機會，而指標性影展的策展、展演方式、對作品的定義與歸類，對產業都有深遠的影響力，也讓我們窺見 XR 光譜上各種創作形式的結合。

著眼台灣，去年雄影轉戰線上謎幻樂園，以虛擬平台配合租賃服務拓展至家戶，觀影經驗成為私密卻又廣大的連結。今年 XR 無限幻境帶著 35 部作品實體盛大回歸，從七部高雄原創 VR、22 部競賽片、六部觀摩作品中，看見動盪時代激發的靈感，與跨域融合的創作能量，為沉浸式內容的定義注入新的元素與養分，打造港邊的多重宇宙，邀請你穿梭尋找自己的良善之地。

高雄原創 VR：回歸與凝視

2017 年是高雄的 VR 元年，VR FILM LAB 計畫邀請導演們初碰 VR，六年來近 30 部作品也持續驚豔國際各大影展。包括《留給未來的殘影》、《舊家》、《霧中》等作品在國際上逐漸累積起口碑，從主題、敘事手法、創作背景，到延伸展演形式，都極力體現台灣 XR 產業驚人多變的創作能量，也讓每年首映的「高雄原創 VR 單元」成為國際 XR 產業矚目的盛事。

相映於今年 XR 無限幻境的策展主題「Finding Goodness」，七支原創作品聚焦凝視人與人的關係與社會人文地景；本單元迎來的四支世界首映作品中，《舊家》導演許智彥新作《諾弟》以細膩平實的鋪陳呈現每

個人都希望被看見的渴望；金馬獎動畫導演吳德淳的《鏡子》帶領觀眾回頭注視家中一代代男人複製的場景與家庭關係。《白屋》由許哲瑜導演透過自己的複視罕病，細細地實驗、檢視記憶與空間的關係；《輪迴》導演黃心健突破以往風格，以《眼與我（一）》與法國電音教父讓米歇爾雅爾跨國合製，反思人類社會的監視與被監視，其背後的權力運作與文化脈絡。而《紅尾巴》繼上集入選各大影展並受各界邀約放映後，完整版以亞洲首映之姿游回高雄電影節。

2021 年高雄 VR FILM LAB 創作培育工作坊百萬首獎《蟬與花》譜寫末日人類如何向上凝望，《漫步源雨潔》則為高雄電影節與法國新影像藝術節合作的駐村計畫作品，透過 AI 辨識將觀者的身影留在作品中，轉而成為被觀者；兩支作品將在今年進行階段性呈現。

VR 競賽：作品形式的消長與解放

在 2021 年，6DoF 作品投件量首度超越 360VR 作品，而在今年度 VR 競賽徵得的 113 件有效作品中，6DoF 作品已經逼近 360VR 作品的 1.5 倍。其中我們看到不少大膽的嘗試，互動設計更加自由多變，不僅是技術升級，更有完善的體驗設計。《冥界淨化者：序章》的陰陽兩界多重視角切換，不僅讓故事更飽滿，更增加敘事型作品的重玩價值（replayability）、《牛男的迷宮》中的非歐氏迷宮在每個轉角都藏著玄機與驚喜；《漫遊 1934：漢城》的大範圍多人走動體驗，真正讓觀者漫遊在殖民時代的朝鮮漢城；而在眾多眼部追蹤的作品中，《廣場物語》的巧妙運用更讓人目不轉睛，深怕錯過身後精心安排的精采細節。

在大量讓人目不暇給的 6DoF 作品中，優秀的 360VR 更顯彌足珍貴。陳芯宜導演的第二部 VR 作品《無法離開的人》以高畫質拍攝與巧妙的角色視線運用，帶領觀眾重回綠島監獄直視白色恐怖的殘忍歷史；《倫敦封城日記》由英國 ScanLAB 團隊將倫敦知名丹瑪倉庫劇院掃描，讓觀眾對於劇場的想念以數位媒介重回舞台；《極限攀登：阿爾卑斯》中與攀岩者同樣登峰造極的實拍技術，讓你彷彿親臨荒山高峰，近距離目睹赤手攀登神技。

另一件值得注意的是，今年的投件中指定使用 Meta Quest 2 的作品較往年多了數倍，一體機的機動性與普及程度，解放了創作者的創意，更成為作品規格的

一大趨勢。這些作品多為精緻的動畫，有小品如《午夜·巴士·鴿子們》、旗艦製作如《未來的末日》、設計完整度相當高的《那些年，我們一起轉大人》，以及透過語音辨識互動大幅增加沉浸感的動人作品《露娜：啟示錄》等。

於此同時，虛擬平台 VRChat 的即時演出作品在疫情後持續進化，《謎幻泡泡糖》將合作解謎與沉浸式劇場完美融合於華麗的外星奇幻世界；《再見，打字機先生》則是在精緻、溫暖的場景中，透過演員默劇式的細膩 LIVE 演出，向舊時代進行一場華麗的告別。

XR 大觀：複合創作與共同記憶

過去我們致力於邀請創作手法具突破性、前瞻性且多元的作品，在實體回歸的 2022 年，我們將更深刻的體驗帶給觀眾，透過 VR 頭顯、手機、沉浸式投影，或是複合的創作形式，創作者完成了說故事的重責大任，重新凝聚 XR 無限幻境影迷，編織共同的記憶。

在《光影遊戲：追星星的人》的光影幻境中，韓國導演文峻鏞透過沉浸式投影、定位與獨特的擴增光影技法（Augmented Shadow），利用錯視（optical illusion）完成一場無與倫比的幻術，可愛的黑影彷彿就站在我們面前，而觀眾們走入魔幻之境，一同經歷魚群與繁星帶來的驚喜。

世界首映的台灣原創作品《聲林協奏曲——石虎樂章》，由台灣著名動畫公司夢想動畫與導演王舒音聯手打造，結合沉浸式投影與微軟 MR 眼鏡 HoloLens 2 的互動體驗，將壯闊的音樂與奇幻元素注入作品，帶你墜入賽博龐克城市與魔法森林，透過合作解謎營救小石虎。

《後人類計畫：訂製你的完美寶寶》出自荷蘭的哲學家、女性主義創作者維多琳凡艾爾分之手。結合沉浸式劇場與即時生成的 VR 影像，模擬人造寶寶的生育經驗，叩問當生育不再只是基因複製的機會法則，人類將會以如何的態度作出選擇。作品也像是給伴侶們的溝通練習，過程中也許會發現，彼此對孩子的想像有著意想不到的差距或默契。

《時空樹洞》今年甫於翠貝卡電影節首映，來自美國的搭檔創作者卡崔娜金齊藤與喬納金齊藤，透過手機的 AR 應用程式，以溫柔的訊息號召全世界的觀眾上傳自己獨特的聲音記憶，雕塑與編修人類集體記憶，造就了

屬於全世界的秘密樹洞。

《眾神的派對 feat. 九天民俗技藝團》與《虎年大吉 奇幻血肉 2.0》分別是來自台灣樂團「大象體操」與「血肉果汁機」的聲音，透過 4DViews 掃描技術讓台灣樂迷以全新的方式欣賞兩支作品，電影節期間兩部 VR360 作品也將結合現場演出，以「請神造夢：XR 沉浸式演唱會」打造極致聲光饗宴。

跳躍多重宇宙，再造良善之地

2022 年高雄電影節 XR 無限幻境再次回到熟悉實體場館；每一部作品都是一個時空宇宙，邀請你尋找屬於自己的那一個，並與我們共同再造良善之地。

謝蕎琳

高雄電影節 XR 無限幻境 節目經理

XR Dreamland in 2022: A Deconstructed, Blended and Recreated Multiverse

by HSIEH Chiao-lin

The Big Homecoming: The Reassembly and Recreation of the XR Film Festival

When movie theaters are forced to shut down due to the pandemic, conventional film and television turn to compete on streaming platforms and people start to talk about whether it is necessary to keep running movie theaters, physical film festivals, and watching movies on big screens. As the role of film festivals keeps shifting, the hot topics on international forums switch to virtual production, metaverse, generative art and Non-Fungible Token (NFT). Multifarious online broadcast platforms have sprung up ranging from the Museum of Other Realities and VRChat, as seen in the 2020 Cannes Film Festival and Venice Film Festival, to the Alexandria platform that emerged in 2022. The fact that people can teleport across vast venue sites, raise a toast in various forms of Avatar, and wear VR headsets to watch interactive films set in virtual reality serves as a testament that audiences still hold on to the habit of going to physical venues and attending festivals.

A look at film festivals around the world shows that the 2022 Venice Film Festival has brought back the upgraded version of Venice VR, namely, the brand-new Venice Immersive in a physical form. Film selection is no longer limited by the form of playback; available in The Worlds Gallery are 30 VRChat virtual worlds, in addition to installations, live performances and other variegated forms of showcasing. Before the business model for XR is fully mature, film festivals are still the best site for exposure. The curation and showcasing approach of certain benchmark film festivals have a profound impact on the industry insofar as how film selection is defined and categorized. Likewise, film festivals have shown us how projects of all creative forms on the XR spectrum are mixed and blended.

Focus on Taiwan, the 2021 Kaohsiung Film Festival (KFF) staged the PSY Paradise as its theme of the year integrating virtual platforms and a VR headset rental package to allow for home viewing, while turning movie watching into a private experience yet with an expansive connection. For a grand physical comeback this year (2022), the KFF XR Dreamland features 35 films including seven Kaohsiung VR FILM LAB Originals, 22 films for the competition and six films on the XR Panorama unveiling the inter-disciplinary creative energy as inspired by the turbulent times. The KFF film line-up is to inject new elements and fuels into the definition of immersive content and build a harborside multiverse where you are cordially invited to a walkabout in search of your own land of goodness.

Kaohsiung VR FILM LAB Originals: Revival and Gaze

2017 marked the first year of the Kaohsiung VR FILM LAB project which invites movie directors on board for their first contact with VR and, in the past six years, has produced close to 30 VR films which have made quite an astounding impression in major international film festivals. The 30 VR films include *Afterimage for Tomorrow*, *Home*, *In the Mist*, which have all garnered quite a positive review in the international

film circle regarding the subject matter, narrative style, creation background and playback format, amply exhibiting the amazing multifarious creative energy of Taiwan's XR industry and thus turning the Kaohsiung VR FILM LAB Originals, which premieres at the KFF every year, a much anticipated international XR feast.

Echoing the KFF XR Dreamland theme, "Finding Goodness," the seven original VR films focus on interpersonal relationships and the social-humanistic landscapes. The KFF will host four world premieres: *Where is Noddy?*, a new work by the *Home* director, Hsu Chih-yen, presents the human desire to be seen in a matter-of-factly yet delicate storytelling approach; *Mirror* by Wu De-chuen, the award-winning director for the 58th Golden Horse Awards Best Animated Short Film (*The Magical Tracing*), takes a retrospective look at the household scenes and relationships reproduced by generations of men in the family; *Gray Room* by Hsu Che-yu is a nuanced experiment and a review of the relationship between memory and space, based on Hsu's personal experience with the rare disease, Diplopia; *The Eye and I, Vol. I* is a cross-nation co-production between Huang Hsin-chien, director of *Samsara Ep. 1* and Jean-Michel Jarre, the French techno godfather. *The Eye and I, Vol. I*, filmed in a drastically different style from Huang's previous works, reflects on the surveillance and the state of being watched in human society, along with the power maneuvering and cultural context behind it. *Red Tail*, after being selected for major film festivals and widely invited for screening, is to grace the KFF for its Asian premiere in its full edition.

When the Flowers Bloom, the million-dollar winner of the 2021 Kaohsiung VR FILM LAB Talent Workshop Award, is a chronicle of how humans in face of a looming apocalypse gaze upwards for glimpses of hope and light. *Encounters*, a work born out of the Taiwan XR residency project, i.e. a joint production between the KFF and the NewImages Festival in France, retains the viewer's body image in the experience through AI recognition technologies and transforms the viewer into part of the to-be-viewed. Both *When the Flowers Bloom* and *Encounters* will be presented as a prototype this year.

The KFF VR Competition: The Emergence, Decline and Liberation of Form in Films

This year (2022) saw a total of 113 qualified submissions to the VR competition. In 2021, the 6DoF submissions exceeded the 360VR submissions for the first time. In 2022, the former is close to 1.5 times more than the latter. Notably in 2022, we are seeing numerous bold attempts, more diversified and more liberated interactive designs with upgraded technologies and comprehensive experiential design. *Lustration* features a multi-perspective switch between the living and the dead to substantiate the storytelling and magnify the replayability of narrative-based works. *Lavrynthos* has intrigue and surprises hidden in every corner of its non-Euclidean maze. *Kubo Walks the City* offers

a large-scale walkabout and transposes viewers back to the colonial time of Seoul, Korea. Of a large number of eye tracking films, *From the Main Square* stands out with an uncanny use of eye tracking technologies highlighting such stunning details that you would not want to blink an eye in fear of missing out.

Amid a plethora of 6DoF films, high-quality 360VR films become even more precious. *The Man Who Couldn't Leave*, the second VR film by Singing Chen, shot in high resolution with ingenious use of characters' perspectives, brings viewers back to the Green Island Correctional Prison and face the bleak history of White Terror in Taiwan. *Adult Children* is a theater production staged in a scanned replica of the Donmar Warehouse Theater designed by the team of ScanLAB Projects in the UK to bring audiences back to theater by way of a digital medium. *Alex Honnold: The Soloist VR* features the top-notch filming that is on a par with the subject of the film, the soloist climber Alex Honnold, and brings you up close and personal with precipitous peaks and cliffs in the desolate wilderness.

It is also worth noting that this year's submissions with designated use of Meta Quest 2 have increased many fold compared with previous years. The mobility and prevalence of all-in-one headsets have unleashed creativity and become a predominant film specification. This year's KFF sees quite a large number of exquisite animations, e.g. a simple but brilliant piece like *Midnight Story*; a flagship production like *On the Morning You Wake (To the End of the World)*, a well-designed piece, *Weird Times*, and *Luna: Episode 1 - Left Behind*, a compelling work deploying voice recognition for a sense of greatly enhanced immersion.

Meanwhile, real-time productions on the virtual platform, VRChat, continue to evolve after the pandemic. *Gumball Dreams* is a perfect fusion of collaborative mystery solving and immersive theater in a splendid space fantasy. *Typeman* sets out to bid an extravagant farewell to a bygone era through actors' nuanced live mime performance in an exquisite heart-warming setting.

XR Panorama: Compound Creation and Shared Memory

In the past we were devoted to curating forward-looking and diverse works with breakthrough creation approaches. For physical screenings in 2022, we would like to bring a more profound experience to audiences by way of VR headsets, mobile phones, immersive projection or compound creations where the creator completes the grand task of storytelling and re-galvanizes fans of XR Dreamland to weave a shared memory.

In the light-and-shadow dreamland of *Augmented Shadow: Chasing Stars in Shadow* its Korean director, Moon Joon-yong, has completed an unparalleled mirage through optical illusion, the unique Augmented Shadow technique and immersive projection and tracking. It's as if the adorable shadow kids are right in front of us. Upon entering the magical mirage, audiences will be overawed by schools of fish and clusters of stars.

Formosan Harmony due to present its world premiere at the KFF is a co-production between Dolce Wang and MoonShine Animation, a renowned Taiwanese animation company. This Taiwan Original MR experience combines immersive projection and interactive experience via Microsoft MR goggles, HoloLens 2, incorporating magnificent music and elements of fantasy and drawing you into a cyberpunk metropolis and magic forest to save little leopard cats through collaborative riddle solving.

IVF-X: Posthuman Parenting in Hybrid Reality by Dutch philosopher and feminist Victorine van Alphen combines immersive theater and real-time generated VR videos to simulate the conception of IVF babies. The film asks the question: when conception is no longer rooted in chance genetic reproduction, what choices will humans make and in what stance? The film is also like a communication exercise for couples who will find, during the process, a surprising discrepancy or tacit understanding regarding childbirth.

ReachYou, created by the American creative duo, Katrina Goldsaito and Jonah Goldsaito, is coming to the KFF fresh from its Tribeca Film Festival premiere. With gentle messaging via the AR application on mobile phones, the film calls on world viewers to upload their unique voice messages which are subsequently sculpted, edited and stored into the tree hollow of collective HumanRecord.

Deities' Party feat. *Chio Tian Folk Drums and Art Troupe* and *The Year of the Tiger: Fantastic Flesh Juicer 2.0* are two VR360 music videos featuring two Taiwanese bands, Elephant Gym and Flesh Juicer, respectively, using 4Dviews scanning technology. The hybrid "XR LIVE Concert: Elephant Gym X Flesh Juicer X DJ Mykal" will be staged on October 21, presenting a live performance by Elephant Gym and Flesh Juicer, along with the aforementioned VR music videos.

Leap into Multi-universe and Build a Land of Goodness

The 2022 KFF XR Dreamland is coming back to its familiar physical venues. Each work spells a universe and you are invited to find one that you can connect with. Or better still, let's build a land of goodness together.

HSIEH Chiao-lin

Program Manager of XR Dreamland - Kaohsiung Film Festival

VR 不死：XR 萬歲！ 延展實境的光譜再擴張

文／馬修迦耶

2022 年可望興起一波 XR 活動的強勢回歸，而且選項豐富、格外多元。於 2020 年搖撼全球的疫情危機，促使人們更加投入各種虛擬世界（# 元宇宙）。在沉浸式產業的另一端，適地性娛樂（LBE）體驗靜靜潛伏，等待以不同面貌復興。前景是光明的：戲院正在重啟，觀眾正在回流。在危機和復甦之間，線上商店每個月都有新的產品，大部分是電玩遊戲。

太好了！VR 不死：XR 萬歲！不僅如此，我們看到 XR 逆勢延伸到世界各國和各種文化產業，也看見劇場導演、電影創作者、藝術家站上沉浸式舞台。對藝術背景各異的許多創作者而言，數位平台、虛擬製作、即時遊戲引擎開始成為常用的工具。於是界線消除了，創作所需要思考、研究的領域變得更加精細複雜。與其界定沉浸式創作，更應將它思考成現有創作上添加的另一個藝術層面，最顯著例子見於動畫電影和電玩遊戲。「Unity」和「虛幻」引擎是這些創作的交集點，如《未來的末日》等令人驚艷的 XR 作品於焉誕生，以高超的技術打造扣人心弦的環境，它們抑或寫實、抑或奇幻，這股強大的創作能量也讓 XR 拓展至其他領域而成為一股藝術趨勢，擾動了全球對「影像創作」的定義，其程度更甚元宇宙。

另一方面，360VR 或低互動性等相對單純的作品，透過觸碰社會議題變得更加細緻動人，並野心勃勃地試圖解析當代與過去。甫獲得威尼斯影展沉浸式單元競賽大獎、由陳芯宜導演創作的台灣作品《無法離開的人》，帶領觀眾回到 50 和 60 年代的白色恐怖時期；另一大獎得主，由佩德羅哈雷斯創作的德國作品《廣場物語》，以尖銳的幽默探索人類文明的演進；《VR 罪系列首部曲：迷路》則帶領觀眾一窺台灣民間信仰與儀式。這些作品以沉浸式媒介與觀眾產生更直接的關係，帶來極具影響力的觀影體驗，也將它們推進本次的競賽單元。

更有趣的是一股非科技背景出身的藝術創作潮流：在疫情期間，布蘭卡李（《歡迎光臨巴黎舞夜》）或吉爾裘邦等編舞家創作不輟，打造出連線互動體驗，透過劇場或應用程式中的表演，將觀眾融入虛擬界域。表演在虛擬世界中扮演至關重要的角色，相關例子包括美國公司 Ferryman Collective 創作的《謎幻泡泡糖》、《分裂世界：我的秘密基地》，以及日本製作公司 WOWOW 與 CinemaLeap 聯手的新作《再見，打字機先生》，都以 VR 平台無限延伸了創作的場域。

其他運用嶄新手法創作的作品也即將在高雄電影節 XR 無限幻境的「開放工作室」與大家見面，包括 2021 年廣受好評的《霧中》衍生新作《霧中·凝視》以及最新製作的第三階段《穿越霧中》。實體劇場導演們對沉浸式創作十分感興趣（例如近期的郭文泰與河床劇團），但 VR 僅是這些新式沉浸戲劇製作的其中一支，有時候創作者會選擇頭顯以外的方式製造沉浸感。舉例來說，《後人類計畫：訂製你的完美寶寶》就比單純的空間探索更加深入且令人印象深刻，它實際和觀眾展開對話，討論未來人類可能面臨的議題。「即時性」無疑是劇場演出的核心，數位創作讓人重新思考與大眾的關係，而或許更準確的思路，會是將即興的概念融入這些體驗，不論實體或虛擬（VRChat 以及其他平台）。創作者對拓展創作領域的高度渴求，已經遠遠超乎我們的想像，也超越了頭顯設備的限制。

這或許說明了，為何外人很難全面理解沉浸式創作的複雜性。它的形式多元且變幻多端，必須考量在美術館、影展、遊樂場、最先進的藝術展覽等不同場域中，特定的使用方式。如何從單一使用者的電玩遊戲演進到 VRChat 的多人（且即時）的劇場作品？從衝擊性的紀錄片遁入到夢囈般的沉思？其中運用的技術以不同樣貌隱身於裝置與體驗過程。另一方面，「沉浸式」一詞太常用於各種活動類型。2022 年，XR 大幅擴張，我們必須跳脫媒介本身，將沉浸式內容視為獨立於科技之外。然而 XR 遠不止如此！虛擬真實、擴增實境、混合實境等，有待發掘的作品混合了多重真實和虛擬層次，讓創作者和觀眾以新的方式互動，超越科技面向的侷限，像是《光影遊戲：追星星的人》，一個關於黑影小孩來去於 2D 與 3D 之間的故事，並以錯視技法形成獨特的敘事；或《聲林協奏曲——石虎樂章》，結合 360 度投影、光達感測與 HoloLens 2 頭戴裝置、杜比環繞音效，讓觀眾感到就像是故事裡的主角一般。

像高雄原創 VR 這樣的計畫對創新作品的注重不容忽視，成果也廣受全球製作人肯定，其中對相關產業藝術家的支持實屬關鍵，包括將以《諾弟》回歸的許智彥（《舊家》），以及在新作中搭檔合作的黃心健（《輪迴》、《失身記》、《登月》）和傳奇性音樂家讓米歇爾雅爾。電影節期間，也絕不能錯過《請神

造夢：XR 沉浸式演唱會》，部分觀眾可以在演唱會中戴上 Quest 2，一邊觀看 VR360 MV，一邊體驗大象體操與血肉果汁機的現場演出。從各種領域湧現的後起之秀一再證明 XR 的魅力，XR 不再只是炫目的花樣，而是經過拓展而誕生出各種可能性，成為創作者有力的創作手段之一，透過多樣的觀點，讓創作超越媒介本身而再進化。台灣創作者的才華（多件作品入圍最近一屆威尼斯影展沉浸式內容競賽）和相關機構的實力，即是台灣在國際 XR 業界身居領先地位的最明證。

別具創意且多采多姿的 XR 產業將以毅然之姿，在下一波社會與科技的發展中發揮影響力。它無疑地以空前方式，成為未來文化創意界轉型的途徑，唯獨這些變化將多麼迅速地發生，仍待觀察。電影界樂於採用虛擬製作技術、（電玩遊戲以外的）即時演算引擎蓬勃發展、匯聚表演藝術與 XR 的創作，都是萌發中的創意滲透的痕跡。XR 產業並非在等待宣布打入大眾市場的時機，而是正在慢慢擴展，從業界領袖（Felix & Paul Studios、Emissive Studios）與著名單位或品牌（NASA、Orange 電信公司）聯手製作的沉浸式展覽大量興起，即可窺見藉科技的快速大眾化達成的多番成果，而敘事仍然、也將始終位居這波運動的核心。

無庸置疑地，讓一般大眾全然接納這些新形式，將其視為真正的藝術趨勢之前，還有一段漫長的歷程。但是當數以百計的創新計畫，正在實體展覽與虛擬宇宙的佈局間崛起之際，我們是否還需要大眾的肯定？

認為這場仗已經打贏，或許過於天真，然而，XR 創作者在國際間的活力和凝聚力仍是使這個社群活躍和團結的核心因素。來高雄電影節 XR 無限幻境一探究竟，親眼見證大量創作人才的優秀實力吧！

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。過去六年，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人和創作者。2018 年 7 月，他創立專注於沉浸敘事的新媒體 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，他在法國安古蘭策畫三日工作坊 Immersivity，邀請上百位沉浸式內容產業的創作者參與，一同討論 XR 敘事的未來。

Expanding the Scope of XR

By Mathieu GAYET

In 2022, we can look forward to seeing XR events return with a vengeance, and with the wealth of particularly diverse selections. The health crisis that rocked the world in 2020 accelerated investments in virtual worlds (#metaverse). At the other end of the immersive industry, location-based experiences have had to wait, then reinvent themselves only to return. But the promise is there; theatres are reopening, audiences are coming back. In between, online stores continue to add content, mainly video games, every month.

Hurray then. VR is not dead: long live XR! On the contrary, it continues to spread in all cultural industries, and in all countries. Theatre directors, filmmakers, artists are taking it over. Digital platforms, virtual production, real-time game engines are becoming everyday tools for many authors - whatever their artistic background. The field of investigation is therefore complex to consider: it is infinite. Rather than identifying what immersive creation is in itself, we must consider it as an additional artistic layer that will be added to existing creations. The most obvious cases are those of animated films and video games. Unity and Unreal are at the crossroads of creation, building magnificent XR pieces like *On the Morning You Wake (To the End of The World)*. The technology is at work here to produce impressive environments, whether they are realistic or fanciful. This underlying trend plays a major role in the adoption of XR as an artistic trend that now spills over into other disciplines, and more than the metaverse will disrupt the processes of image creation in the global sense of the term.

On the other side, simpler works, 360 films or with light interactivity, are refined in contact with more social themes, with an ambition to decipher our time...or the past. Recent winner of Venice Immersive, the Taiwanese work *The Man Who Couldn't Leave* by Singing Chen returns to the White Terror period by focusing on the 50s and 60s. Another award winner, *From The Main Square* by Pedro Harres (Germany) explores the evolution of human society with sharp humour. Selected at KFF, *Immersive Criminology Episode 1: LOST* takes us into the terrain of religious beliefs and rituals in Taiwan. The impactful experiences unfold perfectly in the direct relationship with the audience, and infuse themselves into festival line-ups.

But the most interesting case is that of artists coming from less technological currents. Choreographers, such as Blanca Li (*Le Bal de Paris*) or Gilles Jobin, have continued to work during the pandemic to produce connected interactive experiences, integrating spectators into their virtual worlds through performances presented in theatres or on applications. Look at the importance of performances in virtual worlds, such as the proposals of American companies like Ferryman VR which, with *Gumball Dreams* or *Welcome to Respite*, or

the new piece *Typeman* from Japanese production company WOWOW and CinemaLeap, use VR platforms as infinite bases for creation.

All this new format will be presented at KFF at the Kaohsiung VR FILM LAB Originals Open Studio, with a totally new piece derived from last year's acclaimed work *In the Mist* and its new segments *Gazing, in the Mist* and *Traversing the Mist* (working title). Real-life theatre directors are also keen on immersion (Craig Quintero and the Taiwanese company Riverbed Theatre recently), VR being only one stream of these new immersive theatre productions - which can sometimes lead to immersive proposals disconnected from headsets. In this sense, *IVF-X: Posthuman Parenting in Hybrid Reality* is more impressive and evolving than a simple space exploration: a real physical discussion with the viewer that questions our future. The question of the theatre would undoubtedly be that of the "live" of an experience. Digital creation can allow us to re-think the relation to the public, and it would be probably more accurate to integrate the notion of improvisation in these experiences, that is physical (LBE) or virtual (VRChat and others). The appetite of the creators for the innovation so much to develop the field of the possible ones beyond our imaginations. And of our helmets.

And this is probably why immersive creation is complex to apprehend from the outside. Multiple and protean, it is necessary to consider its use in different places, from museums to festivals, from arcades to the most advanced art exhibitions. How to go from a single user video game to a collaborative (and live) theatre play on VRChat? From a documentary film with impact to a dreamlike contemplative escape? The technologies used are diffused within installations and experiences with very diverse forms. The term "immersive", on the other hand, is used too often for several types of events. In 2022, XR is spreading: it is more and more obvious that we have to detach ourselves from the medium to consider the immersive scene as independent from the technology. It is so much more than that! Virtual reality, augmented reality, mixed reality: the works to be discovered mix the layers of reality and virtuality to propose new ways of interacting between the creator and its audience, with no limitations regarding the tech side of it (i.e. *Augmented Shadow: Chasing Stars in Shadow*, a story about shadow kids who come and go between 2D and 3D, creating an optical illusion used in a unique way of storytelling, or *Formosan Harmony*, which combines 360-degree projection, Lidar sensors, HoloLens 2 headsets, and Dolby surround sound to put guests into the heroes of the show).

The emphasis on innovative projects by institutions such as the VR FILM LAB Originals should be seen, and is recognized by producers worldwide. The support of renowned artists in the industry is vital, such as Hsu Chih-yen (*HOME*) who will be making his return with *Where is Noddy?* or the unmissable Huang Hsin-chien (*Samsara, Bodyless, To the Moon...*) with legendary musician Jean-Michel Jarre. During KFF, don't miss the special "XR LIVE Concert: Elephant Gym X Flesh Juicer X DJ Mykal" that combines 360VR music video with live music, featuring 2 local bands, where a portion of the audience will be able to put on Quest 2 to watch a few songs directly in virtual reality. The arrival of new talents, from all horizons, is also a confirmation of the attraction of the XR, no longer considered as an accessory but a real support of creation with extended possibilities. It is this multiplicity of views that allows creation to advance beyond the medium. Taiwan's special place on the international XR scene is easily justified by the talent of its authors (multi-selected at the last Venice Immersive in example) but also by the strength of its institutions.

XR is a particularly vivid and creative industry that is determined to spread its strength on the next social and technological developments. More than ever, it is the way for future transformations in the cultural and creative sector - and it is no longer a question: it remains to be seen how fast these changes will take place. The unanimous adoption of virtual production in cinema, of real-time rendering engines (outside of video games), of intersections between the performing arts and XR, are all signs of a creative porosity that is just beginning. The XR crowd is not waiting for big announcements to impose itself on the general public, but is slowly spreading. I.e. we have to note the rise of large immersive exhibitions, produced by industry leaders (Felix & Paul, Emissive...) in partnership with established brands (NASA, Orange...), to see as many successes democratising technological uses at high speed - while the narrative is, and always will be, at the core of this movement.

Let's make no mistake: there is still a long way to go before the general public fully embraces these new formats as a true artistic trend. But do we need this recognition at a time when hundreds of initiatives, between exhibitions in the real world and the deployment of dedicated virtual universes, are emerging? It would be simplistic to think that the battle has been won: the dynamism and cohesion of XR creators, on an international level, remains the most convincing element of the strength and solidarity that animates our community. You'll have to discover the vast amount of talent presented at the Kaohsiung Film Festival XR Dreamland to see for yourself!

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 six 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-day workshop in Angoulême, Immersivity, which invites +100 creative people from the immersive industry to discuss the future of XR storytelling.

高雄原創 VR Kaohsiung VR FILM LAB Originals

Program A
諾弟 Where is Noddy?
Hsu ㄅ Chih ㄅ Yen ㄅ Director Studios 許智彥導演工作室有限公司
TSENG Wan-rong 曾琬容
wan.ron.tseng@gmail.com

Program B
鏡子 Mirror
CHENG Yi-ping 鄭怡萍
ypcheng43@gmail.com

Program C
白屋 Gray Room
Hsu Che-Yu Studio 許哲瑜藝術工作室
CHEN Yung-shuang 陳詠雙
yschen8181@gmail.com

Program D
紅尾巴 Red Tail
Zero One Film 零壹影像有限公司
CHEN Yi-ching 陳怡菁
zeroone.taipei@gmail.com

Program E
眼與我（一）The Eye and I, Vol I
Virtual and Physical Media Integration Association of Taiwan
台灣虛實展演發展協會
CHEN Wen-jin 陳玟君
wenjinvp@gmail.com

Program F
蟬與花 When the Flowers Bloom
Acorn Den Studio 橡實洞工作室
WEI Shiue-ying 魏孝穎
maloweiii@gmail.com
KE Chia-wen 柯佳炘
coco830514@gmail.com

Program G
漫步源雨瀑 Encounters
La prairie productions
Mathieu PRADAT
mp@laprairie-atelier.fr
Serendipity Ltd. 綺影映畫有限公司
Jamie LIN 林晏如
jamielin@sfilms.com.tw

XR 大觀 XR Panorama

Program 21
時空樹洞 ReachYou
You.Have.Agency
Jonah GOLDSAITO
jonahgoldsaito@gmail.com

Program 22
光影遊戲：追星星的人
Augmented Shadow: Chasing Stars in Shadow
MOON Joon-yong
joonybangol@gmail.com

Program 23
聲林協奏曲——石虎樂章 Formosan Harmony
MoonShine Animation 夢想動畫
Zoe LIAO 廖純奧
info@moondreamreality.com

Program 24
後人類計畫：訂製你的完美寶寶
IVF-X: Posthuman Parenting in Hybrid Reality
Victorine van ALPHEN
victorinevanalphen@icloud.com

Program 25
眾神的派對 feat. 九天民俗技藝團
Deities' Party feat. Chio Tian Folk Drums and Art Troupe
Collaboration Arts Co., Ltd. 合作藝文有限公司
CHANG Kai Hsiang 張凱翔
elephantgym@gmail.com
虎年大吉 奇幻血肉 2.0
The Year of the Tiger: Fantastic Flesh Juicer 2.0
FREES DESIGN INTERNATIONAL CO., LTD. 福利事國際有限公司
Geegee CHENG 鄭芝羽
geecheng18@gmail.com

VR 競賽 VR Competition

Program 1
倫敦封城日記 Adult Children
ScanLAB Projects Ltd.
Matthew SHAW
matt@scanlabprojects.co.uk

Program 2
極限攀登：阿爾卑斯 Alex Honnold: The Soloist VR
Jonathan Griffith Productions
Jonathan GRIFFITH
jon@alpineexposures.com

Program 3
貨櫃悲歌 Container
Electric South
Vuyokazi KADALIE
coordinator@electricsouth.org
不哭泣的女人 Tearless
Cyan Films
Gina KIM
cyanfilms2013@gmail.com

Program 4
瀑布膠卷夢 Montegelato
Diversion Cinema
Agata di TOMMASO
agata@diversioncinema.com
生還 911：瓦礫堆下的 27 小時
Surviving 9/11 - 27 Hours Under the Rubble
TARGO
Victor AGULHON
victor@targostories.com

Program 5
無法離開的人 The Man Who Couldn't Leave
WU Po-shan 吳伯山
themanvr1950@gmail.com

Program 6
那些年，我們一起轉大人 Weird Times
Flight School Studio
Patrick WETZEL
patrick.wetzel@flightschoolstudio.com

Program 7
廣場物語 From the Main Square
Filmuniversität Babelsberg KONRAD WOLF
Clara MIRANDA-SCHERFFING
c.miranda-scherffig@filmuniversitaet.de

Program 8
一眼瞬間 Glimpse
Electric Skies
Lee HARRIS
lee@electricskies.io

Program 9
謎幻泡泡糖 Gumball Dreams
Ferryman Collective
Stephen BUTCHKO
info@ferrymancollective.com

Program 10
VR 罪系列首部曲：迷路
Immersive Criminology Episode 1: LOST
HiBrain Image 腦高映像
hibrainimage@gmail.com

Program 11
漫遊 1934：漢城 Kubo Walks the City
Innerspace VR
Richard TURCO
richard@innerspacevr.com

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牛男的迷宮 Lavrynthos
Delirium XR
Fabito RYCHTER
fabitorychter@gmail.com

Program 13
露娜：啟示錄 Luna: Episode 1 - Left Behind
Charuvit WANNISSORN
c.wannissorn@gmail.com

Program 14
冥界淨化者：序章 Lustration
New Canvas
Nathan ANDERSON
nathan@newcanvas.co

Program 15
午夜・巴士・鴿子們 Midnight Story
Antonin NICLASS
antonin.niclass@gmail.com

Program 16
保羅克利的布偶 Unframed - Hand puppets, Paul Klee
DNA Studios
Antoine DÉBOIS
antoine@dna-studios.ch

Program 17
未來的末日 On the Morning You Wake (To the End of the World)
Astrea
publisher@astreammersive.io

Program 18
追火車的男孩 Thank you for sharing your world
Kodansha VR Lab, Ltd.
PUN Sham-kiu
pun@kodanshavrlab.com

Program 19
希望之躍 The Leap
Liquid Blues Production
Boris HARS-TSCHACHOTIN
BHT@liquid-blues-production.com

Program 20
再見・打字機先生 Typeman
CinemaLeap
OHASHI Tetsuya 大橋哲也
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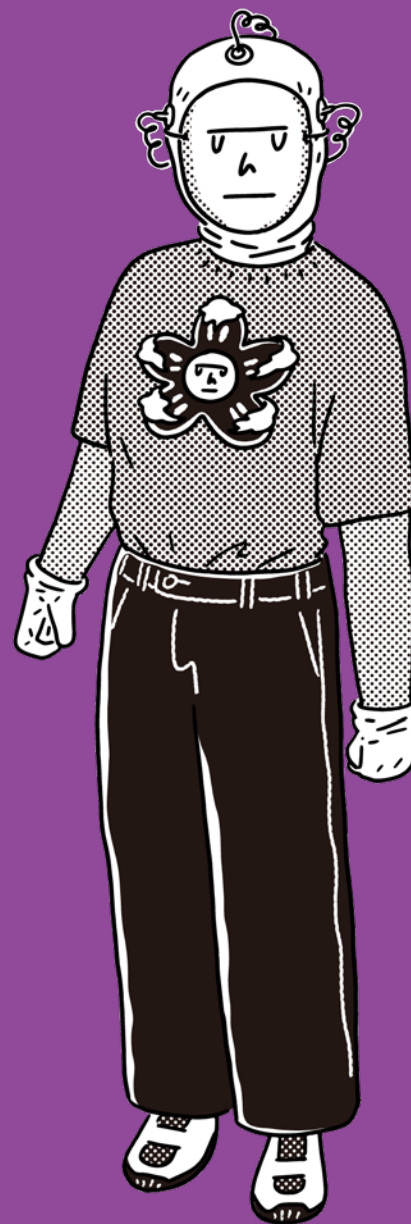
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