



KAOHSIUNG FILM FESTIVAL  
XR DREAMLAND 節目專刊

2024.10.12-27

TTXC

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



主辦單位 |  
Organized by



合作單位 |  
Cooperate with



數位發展部  
Ministry of Digital Affairs



TAIWAN CONTENT PLAN  
臺流文化黑潮計畫

執行單位 |  
Executed by



節目協力 |  
Program & Event  
Supported by



活動協力 |  
Event Supported by



場地協力 |  
Venue Supported by



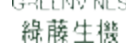
媒體協力 |  
Press Supported by



購票單位 |  
Ticket



贊助單位 |  
Sponsored by



技術協力 |  
Technology  
Supported by



# 目錄

## 序言 FOREWORD

- |    |       |                                 |
|----|-------|---------------------------------|
| 02 | 館長的話  | A Word From The Director of KFA |
| 04 | 策展人的話 | A Word From The Curator         |

## 高雄原創 VR KAOHSIUNG VR FILM LAB ORIGINALS

- |    |                   |   |
|----|-------------------|---|
| 08 | 寂靜                | A Simple Silence  |
| 10 | 女海盜：成名之路＋女海盜：生存守則 | Madame Pirate: Becoming A Legend / Madame Pirate: Code of Conduct |
| 12 | 小蛙                | Baby Frog   |
| 14 | 尋山                | Into the Mountain   |
| 16 | 貝殼島               | The Island of Shells  |

## XR國際競賽 XR COMPETITION

- |    |            |  |
|----|------------|--|
| 20 | XR國際競賽評審團  | The XR Competition Jury Members                          |
| 22 | 自我狂想曲      | 8 Billion Selves   |
| 24 | 住所不明：福島今   | Address Unknown: Fukushima Now                           |
| 26 | 穿越思念飛向你    | Fly To You   |
| 28 | 心的告白       | Heartbeat  |
| 30 | 小小幻想家      | Once Upon... My Story!                                   |
| 32 | 彩虹彼端       | Over the Rainbow   |
| 34 | 浪漫特快車      | Romancecar   |
| 36 | 中南半島未知某處   | SOMEWHERE UNKNOWN IN INDOCHINA                           |
| 38 | 關於李老師的一切   | All I Know About Teacher Li                              |
| 40 | 熊友靈        | bear my soul   |
| 42 | 畫吧！你繪改變世界  | Draw for Change! We Exist, We Resist                     |
| 44 | 記憶如沙       | Emperor  |
| 46 | 輪到你了，索爾先生！ | Finally Me   |
| 48 | 破碎之家       | Fragile Home   |
| 50 | 再一次提琴聲     | HUMAN VIOLINS PRELUDE                                    |
| 52 | 甘迺迪：重回暗殺現場 | JFK Memento: An Immersive Chronicle of the Assassination |
| 54 | 媽呀！瑪雅！     | MAYA: The Birth of a Superhero                           |
| 56 | 織憶亞馬遜      | Origen   |
| 58 | 奧托的奇幻星球    | Oto's planet   |
| 60 | 虛實幻影       | Shadowtime   |
| 62 | 靈魂繪師       | Soul Paint   |
| 64 | 穿越霧中       | Traversing the Mist                                      |

## XR大觀 XR SPOTLIGHT

- |    |         |                      |
|----|---------|----------------------|
| 68 | 亡靈者的步行曲 | Songs for a Passerby |
| 70 | 石像鬼夕逗陣  | Gargoyle Doyle       |
| 72 | 梵谷的調色盤  | Van Gogh's Palette   |
| 74 | 星際探索阿斯加 | Astra                |
| 76 | 深層生態學   | Deep Ecology         |
| 78 | 茶道小精靈：千 | Sen                  |

## 臺灣浪潮 XR TAIWAN WAVES

- |    |   |   |
|----|---|---|
| 82 | 文化黑潮 快樂的陰影                                    | Sensing Mirror  |
| 83 | 文化黑潮 黑色的翅膀                                    | Black Wings   |
| 84 | 文化黑潮 矽利克                                      | SILIQ   |
| 85 | 消失的戰俘營  | The Vanished Prisoner of War Camp                     |
| 86 | 康士坦的變化球《眠月線》光影沉浸式音樂劇場                         | KST Track to Sleeping Moon Immersive Music Theater    |
| 87 | 虎年大吉 奇幻血肉2.0 Flesh Juicer 血肉果汁機-虎爺 XR LIVE MV | The Year of the Tiger: Fantastic Flesh 2.0 XR LIVE MV |

## 特別企劃 XR SPECIAL PROJECT

- |    |                           |   |
|----|---------------------------|---|
| 90 | 亞洲XR影展聯盟 × 三麗鷗虛擬音樂祭       | XR Festival Asia × Sanrio Virtual Festival Project                            |
| 91 | 音樂寶藏探險                    | Musical Treasure Hunt   |
| 91 | 夢想是很重要的！                  | Dreamin'a Dream   |
| 92 | 搖滾少女！！活力棉花糖！！奇蹟共鳴曲        | SHOWBYROCK!! Mashumairesh!! Maybe Miraculous Resonating Sounds                |
| 92 | 閃亮雙星仙子守護者                 | Twinkle Guardians   |
| 93 | 臺法沉浸式內容－臺灣XR原型駐地開發計畫 岩城之夢 | Villa Formose Immersive-Taiwan XR Prototyping Residency: Pietra, Dreamed City |

## 專文 ESSAY

- |    |                      |  |
|----|----------------------|--|
| 96 | 延展實境的進化趨勢：從平面敘事到空間體驗 | The Evolution Trend of XR: From Flat Narratives to Spatial Experiences |
|----|----------------------|--|

## 參考資料 REFERENCE

- |     |      |              |
|-----|------|--------------|
| 100 | 版權資訊 | PRINT SOURCE |
|-----|------|--------------|

## 從 VR360 邁向多人互動：一級玩家的臺灣綠洲

「高雄VR FILM LAB」計畫自2017年啟動，至今已發展到第八年，所開發補助的 VR 作品來到47件，其中多數為 VR360 作品，並在各影展上表現強勢的創作成績，如王登鈺導演的《紅尾巴》獲得安錫動畫影展 VR 水晶獎；今年郭文泰導演獲得高雄原創VR及文化黑潮補助的《寂靜》，繼《彩虹彼端》後也再度入圍了威尼斯影展。VR360 一直是臺灣虛擬實境產業強項，唯獨在多人走動項目一直缺乏代表性作品，未能趕上近年國際XR產業趨勢。值得欣喜的是，今年高雄電影節XR國際競賽入圍作品中，臺灣已從 VR360 走向多人走動，終於有了令人期待的大作《穿越霧中》。

在今年入圍雄影XR國際競賽的作品中，來自各國的多人走動式作品令人驚艷，由法國 Small Creative 工作室製作的《熊友靈》，展現虛擬森林中多人走動的療癒系體驗；羅馬尼亞與法國合製，入圍今年法國坎城影展的《再一次提琴聲》，則是多人進入二戰大屠殺地點，探問猶太生存者的提琴世界，充滿生命幽微的共感氛圍。更讓人興奮的是，臺灣導演周東彥延續高雄原創VR《霧中》，新版本的多人走動式作品《穿越霧中》，觀眾可共同深入同志三溫暖的私密情慾空間。這部高度共感的大作，同時已在四月底的巴黎新影像藝術節斬獲最大獎，首次在國際間展現臺灣在多人沉浸式作品領域的潛力。

這次 XR DREAMLAND 展場，特別網羅了臺灣5部正在發展中的 WIP 作品。其中高雄原創VR補助作品，包括：壞鞋子舞蹈劇場結合體感裝置的自然心靈探索作品《尋山》、以及知名 MR 作品《黑》團隊備受期待的綠島人權大作《貝殼島》，與高逸軍導演聚焦兒少受虐的寓言作品《小蛙》。此外，臺灣浪潮單元，特別呈現了文化部前部長史哲規劃的文化黑潮 XR 沉浸式影像創作推動計畫作品。其中最令人期待的是，賴冠源導演改編自蘭嶼知名作家夏曼·藍波安文學大作的《黑色的翅膀》，這是一部結合語音辨識與投影裝置的多人走動作品。從 VR360 走向多人互動的虛擬實境世界，臺灣這一步走了很久，但我們已能看見個人體驗式 VR 邁向多人沉浸式創作的未來前景，預見電影《一級玩家》裡的綠洲世界。

文／黃皓傑

高雄市電影館館長

# A WORD FROM THE DIRECTOR OF KFA

## From VR360 to Multiplayer Interaction: Taiwan's Ready Player One Oasis

The KAOHSIUNG VR FILM LAB ORIGINALS project, which began in 2017, is now in its eighth year. This project has developed and supported 47 VR works, most of which are VR360 projects. These works have performed strongly at various film festivals: Director Fish Wang's *Red Tail*, for instance, recently won the Cristal award for Best VR Work at the Annecy International Animation Film Festival. This year, director Craig Quintero's *A Simple Silence* – supported by KAOHSIUNG VR FILM LAB ORIGINALS and the Taiwan Content Plan XR Immersive Content Project – has been shortlisted for the Venice Film Festival, following in the footsteps of the director's previous work *Over the Rainbow*.

VR360 has long been a strength of Taiwan's virtual reality industry. But, until recently, it has seen a lack of representative multiplayer works, and in this sole aspect has failed to keep pace with recent international XR industry trends. Fortunately, this year sees Taiwan moving from VR360 towards multi-user room-scale VR with the highly anticipated masterpiece *Traversing the Mist*, which is among the shortlisted works from the Kaohsiung Film Festival's XR Competition.

Among the XR Competition entries at this year's Kaohsiung Film Festival, there have been some particularly impressive multiplayer experiences from various countries. *bear my soul*, from the French studio Small Creative, provides players with a healing multiplayer experience in a virtual forest. The Romanian-French co-production *HUMAN VIOLINS PRELUDE*, shortlisted at this year's Cannes Film Festival, allows multiple participants to enter a World War II Holocaust site and explore the world of its Jewish survivors through their violins, creating an experience that is infused with an atmosphere of empathy.

Yet more exciting is Taiwanese director Chou Tung-yen's multiplayer expansion of his original VR work, *In The Mist*. This new version – titled *Traversing the Mist* – lets players explore the intimate and erotic world of a gay sauna. This highly empathetic work won the Grand Prize at the NewImages Festival in Paris at the end of April, marking the first time Taiwan's potential in the field of immersive multiplayer works has been showcased internationally.

This year's XR DREAMLAND exhibition specially features five Taiwanese works-in-progress. Among them are the KAOHSIUNG VR FILM LAB ORIGINALS *Into the Mountain* by the Bare Feet Dance Theatre, which combines motion-sensing devices with natural and spiritual exploration; as well as the highly anticipated human rights-themed work *The Island of Shells* by the team behind the renowned mixed-reality work *Colored; Baby Frog*, a fable centered on child abuse, directed by KAO Yi-chun.

Additionally, the XR Taiwan Waves section presents works supported by the Taiwan Content Plan XR Immersive Content Project, prepared by former Minister of Culture Shih Che. The most anticipated of these works is director Lai Kuan-Yuan's adaptation of the literary masterpiece *Black Wings*, by the renowned Orchid Island author Syaman Rapongan, to form a multiplayer experience that combines voice recognition with projection equipment.

Moving from VR360 to an interactive, multiplayer virtual-reality world has been a long journey for Taiwan. But we can now see the future promised by the transition from individual VR experiences to immersive multiplayer creations, calling to mind a world akin to the Oasis from the movie *Ready Player One*.

TEXT BY HUANG HAO-JIE

Director of Kaohsiung Film Archive

## A WORD FROM THE CURATOR

Only by considering a painting's method, the practice of its transformation, can we be confident about the direction of its image, the direction of the image's passage towards us and past us. Every painting comes from far away (many fail to reach us), yet we only receive a painting fully if we are looking in the direction from which it has come. This is why seeing a painting is so different from seeing an object. — *John Berger, The Sense of Sight*

### Theatrical and Gaming Experiences Across Multiple Dimensions

In XR experiences, our senses are primarily impacted by the changes to our visual and auditory perceptions, as well as our sense of space. Although the effects brought about by the sense of time in different XR worlds can be ambiguous and difficult to describe, they are an indispensable part of creating an XR experience.

This year, the KAOHSIUNG VR FILM LAB ORIGINAL *A Simple Silence* and *Madame Pirate: Code of Conduct* completed production. These experiences each possess a unique spatial presentation: the former utilizes bodies, corridors, and tunnels to depict contemporary interpersonal situations and emotions; while the latter utilizes the spatial dimensions of ship cabins, villages, and oceans to construct memories and present scenes from recent history. Whether through intimate live-action performances or aerial views of collective living, we always seem able to adjust ourselves to these scenarios, as if we are in the same space performing together.

In the *XR Spotlight* section, though the scenes we traverse in *Songs For A Passerby* are dimly lit, they make the 'characters' that emerge from within the darkness appear more prominent and concrete: the reclining horse, the moving train, the dog that appears and disappears around the corner... However, as users proceed slowly through the experience, our sense of time layers upon itself: though the passersby before us seem to share the same streets and carriages, they seem even more likely to possess their own timelines. The fortuitous joinings and crossings created by this experience form multiple temporal states, superimposed and revealed in what appears to be a real-time generated view, ready to vanish in the next second.

*Gargoyle Doyle* presents the play of time in a different manner. In this experience, gargoyles, grotesques, and other rooftop decorations break from their static, decorative roles to engage in everyday debate and idle chit-chat, humorously discussing the myriad changes undergone by a museum and its surrounding society. This comedy of fallen heroes mocks the tragedy of the passage of time, serving as a microcosmic glimpse of history and offering a condensed interpretation of time. Following the characters' changing moods and the unexpected events they encounter, we are thrown onto an interactive stage where scenes of a fluctuating pace unfold.

*Van Gogh's Palette* unfolds the titular artist's canvases into a three-dimensional universe of paint. But also, through the artist's grasp (or loss) of eternity, it allows us to become Van Gogh's contemporaries in a 'past continuous' sense. Guided by the descendants of the characters in his paintings, we follow the game's voiceover narration into the artworks to deconstruct the symbols and codes inside each frame.

In *Astra*, an attempt to communicate with the deceased aligns with the aforementioned works. In this experience, we take on the role of a child trying to solve a mystery within her mother's relics. In the process, we embark on a journey of outer space exploration with her, looking outward and afar. Our spatial perception varies wildly in scale, ranging from a close-up view of a cassette tape to the vastness of the immeasurable interstellar cosmos. Likewise, the lengths of time traversed in this journey vary drastically, extending from the moment of a newborn's first cries to the sedimentation of ancient minerals.

Meanwhile, *Deep Ecology* and *Sen* each lead us to contemplate the pace of life in very different ways. The former focuses on the billions of terabytes of information that flow and are generated in society each second, questioning the relationship between humans and technology. The latter uses the time it takes to enjoy a cup of tea to teach us the art of returning to the present moment, and of allowing our consciousness to flow free.

### Experimental Expansion of Content and Medium

Aside from the above examples, the XR Competition, XR Taiwan Waves, Sanrio Virtual Festival Project, Villa Formose Immersive XR Prototype Residency and other sections aim to provide an international platform, showcasing newly completed and developing immersive projects and content from around the world while also highlighting Taiwan's creative energy.

Fields such as the humanities, technology, and entertainment are not strictly divided in terms of their content and output – members of each field often seek to collaborate, and to imagine suitable vehicles through which to express unique-yet-shareable experiences. This aligns with the message of Tsai Tsun-Hung's article "The Evolution Trend of XR: From Flat Narratives to Spatial Experiences". This article reminds us to view these developments through the lens of technological evolution, to focus on the sense of presence and realism brought about by gaming, entertainment and artistic creations, as well as the enhanced immersive capabilities of each experience and the blending of the real and virtual worlds.

Within XR works, we sometimes find ourselves alone in a scene, traversing layers of overlapping history and time periods. At other times, we are present simultaneously, witnessing multiple interconnected thematic zones like those found in a museum. The tasks assigned to experiencers by these XR works bring before us various stages of the past, the present and the future, prompting us to confront the issues they raise and respond to them. In other words, XR is a vehicle for delivering perception, and the perspectives found through the thoughts and vision of its creators. With these countless traversals and collisions, and the participation of the experiencers, these XR worlds become a series of collectively constructed cultural and philosophical experiences.

# 策展人的話

「唯有把一幅畫的方法，也就是它的轉化實踐考慮進去，我們才能確定畫中影像的方向——影像朝我們走來且穿過我們的方向。所有繪畫皆來自遠方（許多未能走到我們眼前），而我們唯有盯著它所來的方向，我們才能完整接收到它的一切。這就是看一幅畫之所以截然不同於看一樣東西的原因所在。」——約翰·伯格《觀看的視界》

### 向多重時空拋擲的戲劇與遊戲

在 XR 體驗中，視聽覺的變化與空間感的設計，往往是最先、也最直接衝擊我們感官經驗的元素。然而，「時間感」在 XR 宇宙中造成的效應，有時曖昧不明，甚至難以描述，但卻是成就一部 XR 作品不容忽視的存在。

今年完成的兩部高雄原創VR作品《寂靜》和《女海盜：生存守則》，在空間呈現上各具特色，前者以身體、長廊、管道，輸送並描繪當代的人我情境與情緒；後者以船艙、村莊、海洋的空間尺度，調度當代記憶與近代歷史。透過貼近的真人演出，或者俯視眺望集體的生活群像，我們彷彿也調適著自身，猶如置身「同場」共演的心境。

在「XR大觀」單元，我們跟隨《亡靈者的步行曲》行經的場域雖然幽暗，卻使得「角色」們更加具體而突出：躺臥的馬匹、行進的列車、在轉角出現又消失的狗。然而，隨著眾人兀自緩緩前進的步伐，時間感層層疊疊；我們眼前的過客，看似共處同樣的街道與車廂，卻更有可能擁有彼此各自的時序，「不小心」的加入、穿梭，構成了多重的時態，疊加顯影在看似即時生成的實時視野裡，同時準備在下一秒隱匿消失。

《石像鬼歹逗陣》則以另一種方式呈現時間的遊戲。在歷史裡貌似靜止的屋簷偶、雕像鬼，從作為牆面的配件配角跳脫開來，以一種主動、積極的日常辯論和碎語，隨著博物館所在的地理位置與周邊社會，笑談世事萬般變遷。這種落難英雄的喜劇姿態，既是在調侃時不我與的悲劇命運，也是歷史旁觀者的微觀顯影，以及濃縮的時間詮釋。隨著角色心境與橫生的意外，把我們拋向一幕幕快慢輪替的互動舞臺。

《梵谷的調色盤》的體驗，不僅將梵谷的畫幅平面攤開、展開成立體的顏料宇宙，更是透過畫家對於永恆的掌握（或者失落），使我們得以用一種「過去進行式」成為梵谷的同期人。透過畫中人物後代的引導，循聲入畫，解構畫框內外的符號與密碼。

《星際探索阿斯加》與逝者對話的企圖，也能夠與上述作品相通。我們化身一位試圖在母親的遺物中解謎的子女，向外、向遠方，開啟未知的太空探索之旅。空間感的尺度，近到一捲錄音機卡帶、遠至難以量數的浩瀚星際；跨越時間的幅度，小自嬰孩嗷嗷初生的時刻，以至礫石陳年的沉積。

《深層生態學》與《茶道小精靈：千》，各自以截然不同的方式，帶我們思考生活的「速度」。前者聚焦於每秒數億萬兆的資訊流動、生成與產製成本，探問人與科技的關係；後者用了品一杯茶的時間，教我們回到當下和意識流動的藝術。

### 內容與載體的實驗拓展

除此之外，「XR國際競賽」、「臺灣浪潮」、「亞洲XR影展聯盟 × 三麗鷗虛擬音樂祭」等單元，旨在提供一個面向國際的平臺，精選甫完成以及正在發展中的全球沉浸式內容和企劃，同時展現源自臺灣的創作能量。人文、科技、娛樂等領域的產出和內容，向來不是斷然區分，而經常尋求彼此搭配打造的可能，想像出一個個適合描述的容器，創造一次次獨有卻能共享的經驗。這也是蔡遵弘專文〈延展實境的進化趨勢：從平面敘事到空間體驗〉所提醒的，從技術演進的面向切入，進一步關注遊戲娛樂和藝文創作所能帶來的「在場」和真實感，以及虛實交融的體驗差異和沉浸感的提升。

透過 XR 作品，我們有時隻身走向一個場景，穿越層層疊加的歷史和時區；有時我們同時在場，目睹多重的、卻彼此聯繫如博物館羅列的主題區域。而這些 XR 作品交付體驗者的任務，似乎是讓過去、現在、未來的種種關卡，「即刻」來到我們眼前，促使我們面對諸般問題產生的地方，並為此做出反應。也可以說，XR 是傳送感知的載體、是透過創作者思想和眼光而來的觀點，加之無數次的穿越與撞擊，且必然有體驗者參與其中，才能一起構築的文化和哲學經驗。

文／王冠人

高雄電影節 XR DREAMLAND 策展人

TEXT BY WANG KUAN-JEN

Curator of KFF XR DREAMLAND





**KAOHSIUNG**

**VR FILM LAB**

**ORIGINALS**



**高雄原創VR**

2017年設立的「高雄VR FILM LAB」計畫，透過持續的獎助計畫、培育工作坊和駐村企劃等管道，至今已扶植逾47部臺灣原創與國際合製作品。今年展出5部作品，包含2部完成作品、3部作品原型( Prototype )，題材形式各異，創作背景多元，各自以無窮想像與技術實驗，探觸大航海時代歷史、白色恐怖、兒少家暴、身體探索等議題，更從劇場、舞蹈、遊戲領域大膽跨界，增幅 XR 的想像，精彩可期。

Established in 2017, the KAOHSIUNG VR FILM LAB ORIGINALS project has supported over 47 Taiwanese original and international co-productions through continuous grant programs, workshops, and residency projects. This year, it showcases five works, including two completed pieces and three prototypes. Displaying creators' boundless imagination and technical experimentation, these works are diverse in terms of their themes and creative backgrounds, exploring issues such as the Age of Discovery, White Terror, child domestic violence and the body. Boldly crossing into the worlds of theater, dance, and gaming, these projects expand the horizons of XR and promise an exciting array of content for audiences to experience.



## 寂靜 A Simple Silence

臺灣 Taiwan | 2024 | VR360 | Color | 12 min | 中文、英文 Mandarin, English | 無字幕 No Subtitle | 保護級

本作品獲文化部文化黑潮 XR 沉浸式影像創作推動計畫補助 Supported by Taiwan Content Plan XR Immersive Content Project.

2024 威尼斯國際影展沉浸式競賽 Venice Immersive Competition

這似乎是個簡單的要求：單純的寂靜。沒有工作、愛情或死亡負荷的寂靜。一段間隙。但我們知道，這樣的想望與現實之間存在著幾乎不可能弭平的鴻溝，我們的寂靜從來都不簡單。閃爍的燈光下，我們屏氣凝神，預感著暴風雨的來臨。尋得之前，必有遺失。《寂靜》是部 VR360 體驗之作，探討人類對於抓緊我們所愛的人、對抗脆弱的身軀以及抵抗死亡的深切渴望。本作跨越真實與虛構、恐懼與驚奇之間的界限，是河床深受好評的「開房間」VR 三部曲最終章。

*A Simple Silence* is a VR360 film that delves into our all too human desire to hold onto the people we love, to fight the frailty of our flesh and resist death. The final chapter in Riverbed Theatre's award-winning Just for You Trilogy, this experience blurs the boundaries between fact and fiction, fear and wonder.

### 郭文泰 Craig QUINTERO

身為河床劇團藝術總監，郭文泰編創並執導了超過50部原創的意象劇場作品，包括在國家戲劇院、臺中國家歌劇院、韓國亞洲文化殿堂、新加坡濱海劇院、日本神戶藝術村和法國穆浮塔劇院等地的演出。他也是位雕塑家和裝置藝術家，其作品曾在臺北當代藝術館、臺北美術館、上海當代藝術館、臺灣國立美術館以及威尼斯雙年展平行展中展出。他的虛擬實境作品分別於威尼斯影展及翠貝卡影展首映，並榮獲盧森堡城市電影節與加拿大新影像影展最佳全景獎，以及高雄電影節最佳 VR360 獎。郭文泰曾獲選為美國國務院傅爾布萊特計畫資深學者，現為美國格林奈爾學院劇場、舞蹈和表演研究系教授。

As the Artistic Director of the Taipei-based Riverbed Theatre Company, Craig has written and directed over fifty original image-based performances including productions at the Taiwan National Theatre, National Taichung Theater, Asia Culture Center (Korea), Esplanade Studio Theatre (Singapore), KAVC (Japan), and Theatre Mouffetard (France). He is also a sculptor and installation artist whose work has been exhibited at Taipei MOCA, Taipei Fine Arts Museum, Shanghai MOCA, Taiwan National Museum of Arts, and the Venice Biennale Collateral Events. His VR works premiered at the Venice Film Festival and Tribeca Film Festival and have won the Best Immersive Experience Award at the Luxembourg City Film Festival, the Panorama Prize at the Festival du Nouveau Cinema, and the Best VR360 Award at the Kaohsiung Film Festival. Craig is former Senior Fulbright Scholar and is currently a Professor in the Department of Theatre, Dance, and Performance Studies at Grinnell College.

#VR360(3DoF)



## 女海盜：成名之路

### Madame Pirate: Becoming A Legend

臺灣、法國、美國 Taiwan, France, USA | 2024 | 走動VR Roomscale VR | Color | 35 min | 中文、英文、法文 Mandarin, English, French | 無字幕 No subtitle | 輔導級12+

2024 美國西南偏南 XR 競賽 SXSW XR Experience Competition

《女海盜：成名之路》

生於貧困的女人，是否永遠只能任人宰割？19世紀，海盜猖獗，隨著燈光亮起，我們看著一名勇敢女子，扭轉曾經為妓的卑微命運。她以「鄭一嫂」之名協助丈夫經營，使「紅旗幫」成為當時最強大的海盜艦隊。然而，她卻連自己的名字都沒能留下……

《女海盜：生存守則》

西元1809年，清國下令切斷東南沿岸村落糧食供給，聯合葡萄牙艦隊，準備剿滅海盜集團。

「紅旗幫」的鄭一嫂，已接掌亡夫留下的海盜集團，嫁與義子張保仔。面對內與外的威脅，她該怎麼做？透過一名被俘虜的口譯員之眼，見證「鄭一嫂」領導的「生存守則」，這一仗，她贏得了嗎？

## 女海盜：生存守則

### Madame Pirate: Code of Conduct

*Madame Pirate: Becoming A Legend*

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

*Madame Pirate: Code of Conduct*

In the midst of a battle between Imperial forces and a fleet of 70,000 Red Flag pirates, a timid young interpreter is taken captive and in her struggle for survival discovers that neither side is what she expected. *Madame Pirate: Code of Conduct* is a 6DOF room-scale VR experience, blending comic strip format and live action 4DView.

### 黃丹琪 HUANG Dan-chi

臺灣獨立影像工作者，參與劇情、紀錄片及沉浸式內容製作。《女海盜：成名之路》導演編劇，執導作品《夏日紀事》、《三仔》、《春水奇譚》等。

HUANG Dan-chi is an independent film director based in Taipei, Taiwan. She makes feature films, shorts, docs, as well as immersive experiences. She is also the writer/director of *Madame Pirate: Becoming A Legend*.

### 摩根歐馬 Morgan OMMER

法國影像創作者、攝影師、劇照師，《女海盜：成名之路》導演編劇，現居越南。曾任國際合製電影攝影指導、劇照師，作品有 *TAPED*、*RED NIGHTS*。

Morgan is a French/German/Vietnamese filmmaker, based in Ho Chi Minh City. He makes short films, both fiction and documentaries as well as VR experiences. He is also the writer/director of *Madame Pirate: Becoming A Legend*.

#走動 Roomscale







## 小蛙 Baby Frog

臺灣 Taiwan | 2024 | 互動VR Interactive VR | Color | 8 min | 無對白 No Dialogue | 無字幕 No Subtitle | 普遍級

本作品獲文化部文化黑潮 XR 沉浸式影像創作推動計畫補助 Supported by Taiwan Content Plan XR Immersive Content Project.

2024 新影像藝術節 XR 開發市場 NewImages Festival XR Development Market

2021 安錫國際動畫影展市場展 Annecy MIFA Pitches

隨著鏡頭挪移，我們窺見一個潮濕陰暗的池邊洞穴，裡面住著一隻奇異的小蛙，擁有無法飛翔的雙翼與可愛的雙眼。而在幽暗的夜裡，突然有恐怖巨人襲來，伸出巨大的手臂、逼近觀眾，他將要捏碎小蛙……

宛如夢境般詭譎的作品，觸及兒童受暴的創傷經驗，觀眾透過互動裝置的設定，能夠介入情節，並反轉結局。在小蛙的世界裡，虛擬互動遊戲所回應的，不只是私密的創傷經驗，更多則是引發旁觀者的當下情緒：如果可以，你會不會伸出援手，去救助那脆弱無辜的生命？

*Baby Frog* Part 1: "The Adventure Begins". Baby Frog's best friend, Big Frog, is captured by a giant and disappears. We will venture into the evil giant's kingdom to help Baby Frog find Big Frog.

### 高逸軍 KAO Yi-chun

高逸軍是動畫導演與編劇，他自2016年開始探索虛擬實境創作，2019年創立腦高映像，致力於臺灣原創動畫 IP 與 XR 新技術作品。他的首部 VR 作品《落難神像》入選了薩格雷布國際動畫影展競賽單元、坎城影展 Cannes XR 競賽單元等。《小蛙》是他的第三部 XR 作品。

KAO Yi-chun, an accomplished animation director and screenwriter, earned the Best Student Film Award at Taiwan Golden Harvest Awards for *Pick a Future* (2010). His VR films, *The Abandoned Deity* (2019) and *LOST* (2022), have been featured at prestigious festivals like Animafest Zagreb and Bucheon International Fantastic Film Festival.



#互動VR Interactive VR

#手勢追蹤 Hand tracking

#走動 Roomscale





## 尋山 Into the Mountain

臺灣 Taiwan | 2024 | 互動VR Interactive VR | Color | 20 min | 無對白 No Dialogue | 無字幕 No Subtitle | 普遍級

本作品獲文化部文化黑潮 XR 沉浸式影像創作推動計畫補助 Supported by Taiwan Content Plan XR Immersive Content Project.

身體與心靈的空間通道，要如何開啟？這是一場找尋自我的虛擬實境之旅，觀眾走入深山，勉強側身穿越狹窄的洞穴、幽暗岩壁與不見底的深井，你必須捨得縱身一躍，才能進入虛空，找到心中的燦爛銀河。

手勢互動的設定，使觀者對身體的感知格外清醒，當宇宙星星墜落，星體如同流動的火焰般襲來，你可以在其中穿梭、跳躍、舞動，在空中揮手、寫下字句……這是內在與外在的連結儀式。你的雙手既是火炬，也是流星；既是照亮，也是熄滅，讓身體透由「聆聽」、「等待」、「創造」的路徑行動，尋到內心深處的那座山，你會發現，自己也是星星的其中一員。

*Into the mountain* is a virtual ritual where the participant's senses will travel through the natural landscape with guidance of "listen", "wait" and "creation". It is a spatial dimension where the body can discover and connect to its inner spiritual space with non-linear time and biodiversity.

### 林宜瑾 LIN I-chin

1983年生於雲林縣西螺鎮，成長於雲林西螺福興宮廟區，林宜瑾藉由長期深入與梳理自身的文化脈絡，持續建構「àn舞蹈身體」的觀點，並開放以多元的探索媒介，實踐身體的研究與藝術的創作。

Born in Yunlin County, Taiwan in 1983 and spending her childhood around the local temple, Lin I-Chin has established the "àn Body" based on a long-term dedication to the studies and exploration of her own culture.

### 黃偉軒 HUANG Wei-hsuan

黃偉軒的作品主要關注於如何藉由數位拍照建模的影像，再敘述一個曾經存在或僅存於想像中的空間，重新構築出人和居處的環境在過去與未來及想像與真實之間種種浮動的關係。作品曾受邀至法國 CHRONIQUES：數位想像雙年展、巴黎104藝術中心、美國科羅拉多州林肯中心、國立臺灣美術館等地展出。

Huang Wei-hsuan is a digital image and animation artist, whose works are diverse in forms such as theater video, sound, sound-image. His works mainly focus on how to use digital photogrammetry to re-narrate a space that once existed or only exists in imagination, and reconstruct the various floating relationships between people and their habitats in the past and future, and imagination and reality.

#互動VR Interactive VR

#手勢追蹤 Hand tracking

#走動 Roomscale





## 貝殼島 The Island of Shells

臺灣、法國、丹麥 Taiwan, France, Denmark | 2024 | 互動VR Interactive VR | Color | 8 min | 中文 Mandarin | 中文、英文字幕 Mandarin, English Subtitle | 輔導級12+

2023 新影像藝術節 XR 開發市場 Newimages XR Development Market

2023 安錫國際動畫影展市場展 Annecy MIFA Pitches

1967年，一名18歲的青年背負著全家人的期待，從馬來西亞前往臺灣留學，期待學成歸國可以分擔家計，造福鄉里。但不久後，他就遭到特務誣陷，被關在孤島上的監獄，多年後才得以在會客室裡與母親見上一面。

本作品改編自臺灣白色恐怖時期政治受難者陳欽生的經歷，以皮影戲的形式呈現一則寓言故事。觀眾將操控塵封已久的小男孩皮偶，在藍色小鳥的鼓勵下，滿懷希望地走進森林，收集發光的羽毛。然而，森林卻比想像中凶險，而誘引他上路的藍鳥，其真面目又是什麼？

Fred's mother continues the story, revealing that the boy has grown into a man. He escapes from the monster only to find that his boat is damaged. Stranded on the island, he yearns for his mother day and night. In this pivotal moment, he encounters the bluebird again and is faced with a choice: revenge or forgiveness. The players must decide, while Fred reflects on the choices he once confronted.

### 張昊元 CHANG Hao-yuan

1997年生於臺南，現任牧之影像導演。因旅行啟發創作靈感，他熱愛在現實與影像世界中旅行，並以創新媒體模糊紀錄影像的疆界。他的白色恐怖紀錄短片《綠洲》於2021年入圍高雄電影節，其衍生VR作品《貝殼島》預計2025年完成。

CHANG Hao-yuan, born in Tainan in 1997, is currently the director of Mooz Studio. Inspired by travel, he loves journeying through both the real and visual worlds, using innovative media to blur the lines of traditional documentary imagery. His short documentary on the White Terror, *Oasis*, was shortlisted for the 2021 Kaohsiung Film Festival, and its VR derivative, *The Island of Shells*, is expected to be completed in 2025.

### 魏孝穎 WEI Shiue-ying

橡實洞遊戲有限公司共同創辦人，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 engaged in technological art and game production, creating inspirational interactive experiences.

### 柯佳彰 KO Chia-wen

橡實洞遊戲有限公司共同創辦人，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.

#互動VR Interactive VR

#VR360(3DoF)





# COMPETITION



當今 XR 技術正以驚人的速度發展，每年入圍高雄電影節的作品都帶來更為豐富多樣化的沉浸式體驗。2024年入圍XR國際競賽的22部作品，不僅展現了技術創新，更在敘事和互動方式上有了新的突破。

除了利用高度擬真環境搭配精緻視覺效果，讓觀眾能夠完全沉浸在未知感和探索樂趣之中，也有作品以深刻的共同經歷或個人回憶為創作主體，透過深度的情感探索，使參與者能夠更深刻地理解和共感。許多作品更巧妙運用體驗者身分與視角的轉換，在視覺與敘事上保留更多層次的想像與敘事空間。

本屆XR國際競賽的作品，不僅顯現了各國創作者在沉浸式領域的卓越才華，更代表當今XR技術與藝術結合的最新成果。期待這些入圍作品能夠帶給各位觀眾前所未有的沉浸體驗，並在每個人內心大放異彩。歡迎一起戴上頭顯，探索內外、共感自然！

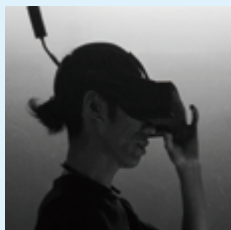
Today's XR technology is developing at an astonishing pace, and each year the works shortlisted for the Kaohsiung Film Festival present an array of increasingly diverse and immersive experiences. The 22 works shortlisted for the 2024 XR Competition not only showcase recent technological innovations, but also demonstrate new breakthroughs in storytelling and interaction.

These works use highly realistic environments paired with exquisite visual effects to fully immerse audiences in worlds filled with mystery and the joy of exploration. Some pieces are based on profound shared experiences or personal memories, embarking upon deep emotional journeys to foster greater understanding and empathy among participants. Other works deftly utilize shifts in participants' identities and perspectives, maintaining multiple layers of imagination and narrative space in terms of visuals and storytelling.

In addition to highlighting the exceptional talents of creators from around the world, the entries in this year's XR Competition also represent the latest achievements in the fusion of XR technology and art. It is our hope that these shortlisted works will provide audiences with unprecedented immersive experiences that light up their inner worlds. We invite everyone to put on their headsets, explore these inner and outer realms, and feel the natural power of these shared experiences!

# XR國際競賽初選評審團

## XR Competition Jury of Preliminary Stage



VR 工作者 VR Developer

**黃毅恒 HUANG Chueh-heng**

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

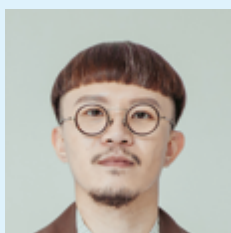
Most people are used to calling me "Jack".

Qualifications VR

2017 *The Deserted* / VR Coordinator & edit

2018 *VR 5x1* / Tech Director & Cinema photographer & edit

2021 *The Sick Rose* / Producer & Cinema photographer



再現影像製作股份有限公司共同創辦人 & 特效總監  
RENO STUDIOS co-founder & VFX supervisor

**郭憲聰 Tomi KUO**

打狗人。

現任再現影像視覺特效總監，以《返校》、《消失的情人節》蟬連金馬獎「最佳視覺效果」殊榮，並以《返校》榮獲第14屆亞洲電影大獎「最佳視覺效果」獎，曾參與多部電影與劇集特效製作，包括《周處除三害》、《老狐狸》、《還錢》、《我的麻吉4個鬼》、《詭扯》等。

The current VFX Director at RENO STUDIOS has won the Golden Horse Award for "Best Visual Effects" consecutively with the films *Detention* and *My Missing Valentine*. Additionally, *Detention* earned the "Best Visual Effects" award at the 14th Asian Film Awards. Kuo has contributed to the VFX production of numerous films and series, including *The Pig*, *The Snake and The Pigeon*, *Old Fox*, *Breaking and Re-entering*, *Hello Ghost*, and *Treat or Trick*.



高雄電影節 XR DREAMLAND 策展人 Curator of KFF XR DREAMLAND

**王冠人 WANG Kuan-jen**

高雄人，曾任高雄科技大學和義守大學兼任講師，開設影視研究與影評寫作課程。2011年開始參與高雄電影節，擔任國際聯繫、短片策劃、專刊編輯等職。2023年起，參與高雄市電影館 VR 原創製作，現任 XR 節目經理。

Born in Kaohsiung. Taught film study and criticism writing as lecturer in National Kaohsiung University of Science and Technology and I-Shou University. Been participating KFF since 2011 as varied roles, including international coordinator, short film programmer, brochure editor etc, VR originals Manager, and starting XR programing for Kaohsiung VR Film LAB and KFF in 2023.

# XR國際競賽決選評審團

## XR Competition Jury of Final Stage

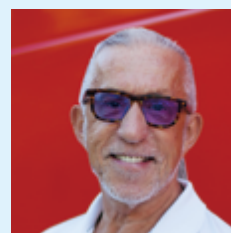


新影像藝術節與藝術中心總監 Director of NewImages Festival & Hub

**米雪爾齊格勒 Michele ZIEGLER**

米雪爾的使命是讓所有人都能輕易接觸到文化。作為新影像藝術節與藝術中心的總監，她支持文化和沉浸式產業創作適合所有觀眾的藝術作品。目前是 Forum des images - TUMO Paris 的數位辦公室總監，主要負責支持創新電影節目的規劃，讓其成為一個整合遊戲及為其他創意藝術形式實驗的平臺。

Michele ZIEGLER's mission is to make culture accessible to all. As director of NewImages Festival & Hub, she supports the cultural and immersive industries in creating artworks for all audiences. As Chief Digital Officer of Forum des images - TUMO Paris, Michele oversees innovative programming for cinema, integrating gaming and other creative art forms, serving as a platform for experimentation.



威尼斯沉浸式單元策展人 Curator Venice Immersive, Designer of immersive experiences

**米歇爾雷爾哈克 Michel REILHAC**

米歇爾在元宇宙和現實世界中策劃並設計各種沉浸式體驗。曾經是一名舞者的他，持續專注於如何將我們生活中的現實和虛擬做連結。參與策劃的威尼斯沉浸式單元是目前世界最大的沉浸式影展單元，每年會首映大約70部作品。近期還策劃了首屆馬爾他沉浸式電影節，以及一個沉浸式體驗計畫「Watch me」。

Michel REILHAC curates and designs immersive experiences in both the metaverse and in the physical word. He used to be a dancer and I focus always on how to best connect the physical and virtual dimensions of our lives. Venice Immersive is the biggest event of its kind in the world where they premiere around 70 projects every year. He also recently curated the first Malta Immersive festival. Now, he is working on his next immersive experience called "Watch me".



導演、劇作家 Director, Scriptwriter

**陳芯宜 Singing CHEN**

影像工作者，創作常聚焦於人生存的處境與信仰，藉此探尋生命的本質，常以魔幻寫實的手法，突顯現實社會的荒謬性與結構性問題。其長時間記錄臺灣劇場、舞蹈、聲音藝術等領域的藝術家，累積出細膩的觀察與詩意的影像。2022年 VR 電影《無法離開的人》榮獲第79屆威尼斯國際影展沉浸式內容競賽單元最佳體驗大獎，並受邀擔任第80屆威尼斯國際影展沉浸式內容競賽單元評審團主席。其他重要作品有VR 舞蹈電影《留給未來的殘影》、紀錄片《行者》、劇情長片《流浪神狗人》、《我叫阿銘啦》、劇集《四樓的天堂》等。目前發展中的計畫，為改編吳明益短篇小說的VR電影《雲在兩千米》，以及電影長片《樹人》。

Singing CHEN's work encompasses fiction, documentary and VR films and has received numerous festival accolades. Her debut *Bundled* (2000) competed at Vancouver and *God, Man, Dog* (2007) screened at Berlinale, VIFF, HK, Busan and elsewhere. Chen's documentaries detail artistic practice and the environment. Through VR technology she explores space and movement. *Afterimage for Tomorrow* (2018) was exhibited at the NewImage Festival. Her latest VR experience *The Man Who Couldn't Leave* (2022) won Venice Immersive Best Experience at 79th Venice International Film Festival. Chen's collective work is marked by a deep empathy for disenfranchised characters and a strong sense of social justice.





## 自我狂想曲 8 Billion Selves

⚠ 內容涉及裸露、性暗示，請留意並斟酌觀賞。 Contains nudity and sexual content.

荷蘭 The Netherlands | 2024 | VR360 | Color | 23 min | 無對白 No Dialogue | 無字幕 No Subtitle | 輔導級15+

2024 鹿特丹影展 IFFR

2024 B3電影節 B3 Festival

此刻，地球上的人口已高達八十億，這八十億人出生、工作、交戰、戀愛、跳舞、創作並死去，交織成繁複絢麗，變化多端的文明圖景。

搭上這臺觀覽車，沉浸於場景的包圍之中，踏上一場半夢半醒、忘卻現實的迷幻之旅。從人性最原始的荒原出發，徐徐穿越人類搭建的這座巨大文明迷宮，探勘陰暗潮濕的都市廢墟，在顛倒扭曲的空間，錯亂交雜的人體間暈頭轉向，在頹靡的享樂盛宴中一同搖擺。這部異乎尋常的影片，超越邏輯與思考，直接衝擊感官與心智，只有親自浸泡其中，才能體驗箇中滋味。

There are 8 billion people living on Earth now.

*8 Billion Selves* by Nemo Vos takes the scenic route across this planet.

In the shoes of an observing visitor, we travel through the world where 8 billion people are born, work, wage war, love, dance, create art, and die.

*8 Billion Selves* is not an ordinary film. It is Virtual Reality. A medium for which a visual language has not yet been developed. It is a new poetry. What you see, what you experience, is something only you can experience like this. Only you. Among 8 billion others.

### 提博爾德戎 Tibor DE JONG

筆名尼莫沃斯，為成人創作詩意感的 VR 體驗。在他的作品中，充分利用了 VR 的物理和視覺元素探索新的敘事方式。

他的作品中反覆出現的主題是在兩極化和數位化的時代中的人性、人類、我們。

Tibor de Jong, pseudonym Nemo Vos, creates poetic VR dreamflights for adults. In his work, both the physical and visual aspects of VR are utilized to explore a new way of storytelling.

A recurring theme in his work is humanity, the human, us, in times of polarization and digitalism.





## 住所不明：福島今

### Address Unknown: Fukushima Now

美國、臺灣、日本 USA, Taiwan, Japan | 2024 | VR360 | Color | 25 min | 日文 Japanese | 中文、英文字幕 Mandarin, English Subtitle | 普遍級

2024 威尼斯影展 雙年展電影學院精選單元 Venice Film Festival / Biennale College Cinema-Immersive Out of Competition

《住所不明：福島今》為一部 VR 紀錄片，本片帶領觀眾來到日本福島現場，聆聽當今仍生活在十多年前福島核洩事件危機陰影中倖存者的故事。觀眾將於作品中進入福島市區中心，親身體驗核能對社區和環境的漫長影響，了解他們對於家的定義與人生選擇。本系列探索著地方如何在創傷後持續回歸運作，亦重現在地居民對於家園的想像記憶。

所謂的「家」，是我們的出生地？是保存快樂的回憶的地方？還是我們的朋友或家人所在之處？《住所不明》系列將探索不同國家和文化中「家」的意義。家是人類生活的核心，跨地域、文化、族群皆然。當災難破壞了這個核心，個體、家庭或社區將承受有什麼樣的遭遇？本系列將從個人和地方社區角度，探索「家」的意涵。

*Address Unknown: Fukushima Now* is an immersive VR documentary series which explores disasters and the lasting impact they have on homes and communities across different distinct cultures: Fukushima in Japan, Orchid Island in Taiwan and other places across South East Asia. Using VR, this project aims to transport viewers to meet the communities and people who have weathered the storm of disaster, and explore how they survived in the aftermath of trauma.

#### 阿里夫翰 Arif KHAN

阿里夫翰是一位英國作家兼導演，現居洛杉磯和東京。曾任職於 Airbnb 創意工作室、華納兄弟動畫公司和 Oculus 故事工作室。他的短片和 VR 作品曾在全球各地的類型電影節展映，包括錫切斯電影節、西南偏南影展、里雅斯特科幻電影節和想像電影節。

Airf KHAN is a British writer & director, based in LA and Tokyo. He's held roles at Airbnb Creative Studio, Warner Bros. Animation and Oculus Story Studio. His short films and VR projects have screened at genre festivals all over the world including the SITGES, SXSW Trieste Science+Fiction Festival, and Imagine Film Festival.







## 穿越思念飛向你 Fly To You

南韓 South Korea | 2024 | VR360 | Color | 14 min | 韓文 Korean | 中文、英文字幕 Mandarin, English Subtitle | 普遍級

2024 雨舞影展 Raindance Immersive / Narrative XR

2024 奧地利林茲電子藝術節校園展覽 Ars Electronica / Campus Exhibition

1950年6月25日，韓戰爆發，導致朝鮮半島約1000萬個家庭離散。而後，南北韓分裂，許多緊急撤離的民眾再也回不到過去的家鄉，與至親分離到現在，七十餘年杳無音訊。

虛擬實境的影像，將老婦人口述的記憶，化為聚合又散開、搖晃不定的黑點，一點一滴素描出她那曬滿明太魚乾，結滿蘋果和桃子的幼時家園。然而，現實中她只能一次次向著虛空，遞送對於親人的思念：「姊姊！請讓我和妳再見一面，即使在夢中也好。」鏡頭代替真人越過鐵絲網邊界，回到海濱，說出那一句，來不及說出口的話。

"Sister, it's me, Song-jeol. When will we meet again?"

The Korean War, which began on June 25, 1950, led to the separation of approximately ten million families on the Korean Peninsula. Among them were Kang Song-jeol and her 1-year-old sister, Saet-byeol, who were torn apart when Song-jeol was just 11. Their grandfather's promise to return home in three months remains unfulfilled, blocked by the barbed wire fences dividing North and South Korea for seventy years. Despite the passing decades and fading memories, Song-jeol never forgot her sister. She sends a heartfelt letter to Saet-byeol, hoping it will reach her and bridge the divide.

### 宋永潤 SONG Youngyun

導演宋永潤深入探索 VR 和紀錄片項目及虛擬現實與現實之間的界限。他的作品《移工日記》帶入了對南韓移民工人的獨特視角。在他最新的 VR 紀錄片中，則是描繪了因韓戰而分離家庭的感人故事。

Director SONG Youngyun delves into VR and documentary projects, exploring the boundaries between virtual reality and reality. His work, *Rain Fruits*, offers a unique perspective on migrant workers in South Korea. In his latest VR documentary, he depicts the poignant stories of families separated by the Korean War.

### 李丞茂 LEE Sngmoo

創作者李丞茂的 XR 項目曾在聖丹斯、翠貝卡和坎城等著名電影節展出，並獲得了「瑞丹斯精神獎」和砂之盒影展的「最佳技術創新獎」等殊榮。李丞茂也是韓國藝術綜合大學「藝術與科技實驗室」的創始人兼主任。

Creator LEE Sngmoo's XR projects have been showcased at prestigious festivals like Sundance, Tribeca, and Cannes, earning accolades such as "The Spirit of the Raindance Award" and the Sandbox Immersive Festival's "Best Technology Innovation Award." LEE is also the founder and director of the "Art and Technology Lab" at K'ARTS.

#VR360(3DoF)





## 心的告白 Heartbeat

英國、北愛爾蘭UK, Northern Ireland | 2024 | VR360 | Color | 9 min | 英文 English | 中文字幕 Mandarin Subtitle | 普遍級

2024 雨舞影展 沉浸式單元最佳敘事獎 Raindance Immersive Best Narrative XR Award

小小的生命是如此脆弱，在孕育與呵護新生命的過程中，總是潛伏著突如其來分別的可能性。這段經歷有著緊張、害怕、失落等複雜情緒的流動。面對小小生命尚未出生便消逝的無常，重新思索胎兒對於母體的意義，以及失去所帶來的變化與虛弱。

母親期待懷中孩子的到來，而當胚胎漸漸失去聲音，我們也彷彿能真切地體會母親的心境轉折，聽見從她體內而生的另一個心跳聲。當耳邊響起微小而脆弱的心跳聲，我們好奇一位母親如何形容她與胎兒的關係，而隨著小生命的逝去，一切似乎進入一段漫長的寂靜。

*Heartbeat* is an animated 360 verbatim documentary that brings you inside the world of one woman's miscarriage.

### 迪哈維 Dee HARVEY

迪哈維是一位專攻引錄和沉浸式故事敘述的電影製片。她的創作重點在於利用新興技術和敘事技巧，發掘並講述那些可能被忽略的故事。

Dee Harvey is a filmmaker specialising in verbatim and immersive storytelling. Her creative focus is on using emerging technologies and storytelling techniques to find and tell the stories that would otherwise be missed.







## 小小幻想家

### Once Upon... My Story!

加拿大 Canada | 2023 | VR360 | Color | 23 min | 英文 English | 中文字幕 Mandarin Subtitle | 普遍級

2023 FIVARS 電影節 正式競賽單元 FIVARS / Official Competition

2023 GIFFMX 電影節 正式競賽單元 GIFFMX / Official Competition

還記得那些如同孩子睡前異想天開的床邊故事嗎？那些夢中的童話，時而跑上金字塔，時而登上外太空，和外星人來場奇妙的友誼，又或是與機器人展開追逐。孩子純真而幽默的童言童語，把現實和幻想融化為一體。是不是好久沒有像這樣肆無忌憚地做夢了呢？來吧來吧，進入孩子們繽紛、有趣的世界裡。放輕鬆，讓他們說說自己毫無設限的奇妙小點子。

*Once Upon... My Story!* presents charming, humorous and fantastic adventures that immerse us in the unbridled imagination of children. The film celebrates the wit, spontaneity and boundless imagination of young children. Everything is possible: frogs can fly, cookies grow on trees and one can sail a bunk bed like a ship. A real treat!

#### 佛朗西斯傑利納斯 Francis GÉLINAS

佛朗西斯傑利納斯畢業於 N.A.D. 中心，主修電玩遊戲設計；同時也在 Cégep de Maisonneuve 學院取得多媒體整合技術文憑，並在康考迪亞大學美術學院主修動畫電影，已在動畫與電影領域工作超過16年。

Francis Gélinas graduated from the N.A.D. center in video game design, from the Cégep de Maisonneuve in Multimedia Integration Techniques, and from Concordia University in Fine Arts with a major in animation cinema. He has been working in the animation and cinema field for over 16 years.





## 彩虹彼端 Over the Rainbow

臺灣 Taiwan | 2023 | VR360 | Color | 11 min | 中文、英文 Mandarin, English | 無字幕 No Subtitle | 保護級

2024 地中海電影節 榮譽提及獎 Mediterranean Film Festival / Honorable Mentions

2023 威尼斯影展 沉浸式內容非競賽單元 Venice Film Festival / Best Of Immersive - Out of Competition

2023 加拿大新影像影展 最佳全景獎 Festival du Nouveau Cinema / The Panorama Prize

渴望不同、想望「彩虹彼端」的事物是人的天性。有時，這種熱切的企圖會帶來進步，但更多時候，這種態度會導致對自己命運的不滿，對我們無法企及的事物有難以壓抑的渴望。《彩虹彼端》探索了欲望與幸福、夢想與熟悉之間的不穩定平衡。

It is human nature to long for something different, something that lies "somewhere over the rainbow". *Over the Rainbow* explores this precarious balance between desire and happiness, fantasy and the familiar.

### 郭文泰 Craig QUINTERO

身為臺北河床劇團的創辦人兼藝術總監，郭文泰編導了超過50部原創的意象劇場演出，作品遍及臺灣、日本、新加坡、韓國、中國、法國、德國和美國。他也是位雕塑家和裝置藝術家，其作品曾在臺北當代藝術館、臺北市立美術館、上海當代藝術館、臺灣國立美術館、神戶雙年展和威尼斯雙年展平行展中展出。郭文泰亦是美國格林奈爾學院戲劇、舞蹈和表演研究系的教授及系主任。

The Co-Founder and Artistic Director of the Taipei-based Riverbed Theatre, Craig has written and directed over fifty original image-based performances including productions in Taiwan, Japan, Singapore, Korea, China, France, Germany, and the United States. He is also a sculptor and installation artist whose work has been exhibited at Taipei MOCA, Taipei Fine Arts Museum, Shanghai MOCA, Taiwan National Museum of Art, the Kobe Biennale, and the Venice Biennale Collateral Events. Craig is a Professor in the Department of Theatre, Dance, and Performance Studies at Grinnell College







## 浪漫特快車

### Romancecar

日本 Japan | 2023 | VR360 | Color | 9 min | 無對白 No Dialogue | 無字幕 No Subtitle | 普遍級

2024 瓜納華托國際電影節 Guanajuato International Film Festival

2024 北京國際電影節 Beijing International Film Festival

獨自踏上旅程，彷彿和沿途的景色都有聯繫。路過的行人、美麗的山川，將在你搭上這班特快車時，逐一展現在你的眼前。變幻莫測的人、事、物不時地自我探索著：我們到底要前往何處？日本的小田急電車駛過平交道，和等待的人們擦肩即逝。這班特急列車運行的路線有所不同，途經箱根、小田原、丹澤、湘南、富士、西伊豆等等，請對號入座，本班列車將帶領乘客前往一處處新奇卻又熟悉的風景。互不相識的彼此，比肩而乘，一同經歷著列車上的蒙太奇。現在，帶著你的車票，找到屬於自己的位置，一起沉浸於這趟夢幻的日常時光，直到抵達終點站。

Explore the evolution of Odakyu Romance Car from the 1960s to the present, enjoy the diverse cityscapes and landscapes from the different car windows.

### 強納森哈加德 Jonathan HAGARD

強納森哈加德是一位法籍印尼裔電影製片和動畫師，目前居住在京都。受到在東京和雅加達等大城市的個人經歷啟發，他透過傳統動畫和新媒體講述故事。他的 VR 電影《雅加達時光紀事》於2020年在威尼斯電影節首映，並於2021年安錫影展獲得最佳 VR 作品水晶獎。

Jonathan Hagard is a French-Indonesian filmmaker and animator, currently based in Kyoto. Inspired by personal experiences in sprawling cities such as Tokyo and Jakarta, he tells stories through traditional animation and new media. *Replacements*, his latest VR film premiered at Venice Film Festival 2020 and won the Crystal for Best VR at Annecy 2021.





## 中南半島未知某處 SOMEWHERE UNKNOWN IN INDOCHINA

臺灣 Taiwan | 2023 | VR360 | Color | 38 min | 越南文、法文 Vietnamese, French | 中文、英文字幕 Mandarin, English Subtitle | 保護級

2024 威尼斯影展 雙年展電影學院 Venice Film Festival / Biennale College Cinema

2022 威尼斯影展 威尼斯市場展 Venice Film Festival / Venice Production Bridge

2022 TAICCA 沉浸式內容補助計畫 TAICCA Immersive Content Grant: selected

「你去過那裡嗎？」導演夢中的女子對他說著這句話，而那張臉來自一本紀錄紅色高棉受難者的攝影集。這個令人困惑的夢，最終促使他展開這趟歷史探尋之旅。

1977年越南戰爭結束，大批越南難民流亡海外。臺灣參與了援助難民的工作，在澎湖建立難民營，在1977年至1988年間收容難民。本作聚焦於一名越南難民女孩和她的家人身上，透過動畫、實景與真人演出，置身這座湮滅在記憶中的難民營場景，目睹「南海血淚」的真實慘劇，也一路看著女孩與家人的聚散離合。

Can a living person dream of a ghost's dreams and assume ghosts can dream? This VR project reveals a forgotten Indochinese refugee camp in Asia and tells a story about a dream within another. The narrative is based on an unknown Vietnamese refugee camp in Penghu, Taiwan, and includes a dream about an unidentified female victim from the Khmer Rouge period.

Phuong, the protagonist, was a 13-year-old Vietnamese refugee born in Cambodia.

In those dreams, an unidentified Cambodian girl reveals the story of Phuong's family by asking, "HAVE YOU EVER BEEN THERE"? But what does she mean by "THERE"?

### 劉吉雄 Asio LIU Chihsung

印樣電影製作有限公司的導演、攝影指導。2007年的紀錄長片《草木戰役》曾在紐約現代美術館2009年 Documentary Fortnight 正式放映。他的導演首作《沒參加》曾入選 2001年日舞影展短片單元。

Asio LIU Chihsung is a DP/ director in his production company, MIMEO FILMS. His feature documentary *EXOTIC EXOTICISM: PLANT WARS* (2007) was officially screened in the 2009 Documentary Fortnight at MoMA (New York). His directorial debut, *AND SHE WASN'T*, was included in the 2001 Sundance Film Festival's Shorts Program.



### 鄒鳳庭 TSOU Feng Ting

於美國南加州大學（USC）取得動畫和數位藝術碩士學位，並加入 Paul Debevec 的視覺特效研究團隊。大學畢業後，曾在索尼線上娛樂公司擔任專案製作人。

TSOU Feng Ting obtained his MFA in animation and digital art from the University of Southern California (USC), where he joined the Paul Debevec research team. After graduating from USC, he worked as a project producer at Sony Online Entertainment.



#VR360(3DoF)





## 關於李老師的一切

### All I Know About Teacher Li

美國 USA | 2024 | 互動VR Interactive VR | Color | 20 min | 中文、英文 Mandarin, English | 無字幕 No Subtitle | 輔導級12+

2024 威尼斯影展 沉浸式內容競賽單元 Venice Film Festival / Venice Immersive Competition

在虛擬世界裡行俠仗義的背後，常常隱藏著令人好奇的身分。一位化名為「李老師」的推特（Twitter，現稱X）用戶，吸引了一位義大利學生的注意。在疫情期間，面對中國政府對人民日益加劇的壓力與壓迫，社會慢慢凝聚起一股強大的民主抗議能量。在樣態各異的抗爭活動裡，中國人民在這個網路管制、審查嚴厲的環境之下，言論受到箝制、行動被監視，加之令人不安的反人性政治操作，讓越來越多中國及海外網友，向這位李老師投稿他們的訊息。而這些訊息也遭到中共政府控制，有時甚至一上傳就遭到封鎖和下架。

這位神秘的「李老師」是誰，他為何有那樣的勇氣持續揭露向他威脅的惡質與不公？本片將娓娓道來這位匿名的要人物。

*All I Know About Teacher Li* is a 20-minute interactive mixed reality documentary unveiling how a Chinese art student in Italy sparked one of the largest democratic protests in China by relentlessly sharing bad news on Twitter. The experience blends hand-drawn animation, 3D converted archival footage, and immersive interaction to place viewers within Teacher Li's transformative journey and explore the global impact of social media activism.

#### 朱子莫 Zhuzmo

朱子莫是一位定居美國的 XR 創作者。

Zhuzmo is a XR creator based in the US.



#互動VR Interactive VR

#混合實境MR Mixed Reality

#手勢追蹤 Hand tracking





## 熊友靈 bear my soul

法國 France | 2023 | 多人互動VR Multi-user Interactive VR | Color | 20min | 法文、英文、韓文 French, English, Korean | 無字幕 No Subtitle | 普通級

2024 新影像藝術節 XR 競賽互動類獎 NewImages Film Festival / XR Competition / Interactivity Award

2024 上海國際電影節 非競賽單元 Shanghai International Film Festival

2024 富川奇幻影展 Beyond Reality 非競賽單元 BIFAN Film Festival (Beyond Reality)

我們都經歷過迷惘的時刻，而宇宙處處提醒著我們，人其實並非隻身待在上。在浩瀚星空下，觀眾將化身成不同面具的人格與靈，有時你將發現自己也可能具有不同面貌與生命。長期處於緊繃疲憊的生活環境中，我們好像忘記了人的靈魂也能和其他萬物眾生擁有親密的連結。

試試看觸摸具有能量流動的據點，有時是一顆石頭、有時是一棵參天巨樹。當我們靠近，並擁抱它們時，能量逐漸增強、釋放，最終匯聚在可見的靈魂裡，得以深刻地體會到自我和萬物有靈的強大情感。

*bear my soul* is inspired by the animism of indigenous people of the Far North, their myths, and their practice of dreaming to connect with the spirits of other beings, such as plants, animals, and elements that inhabit our world.

Step into a spiritual world where each person takes the appearance of an evolving creature with a plant-like skin and an animal face. Through gaze, touch, and the vibration of their voice, participants resonate with other beings. By interacting with them, they can alter the surrounding environment and undergo their own transformation.

### 約瑟芬德羅貝 Joséphine DEROBE

約瑟芬德羅貝是一位法國藝術家和導演，在電影、數位藝術和劇場領域中探索敘事性和沉浸式體驗形式。在虛擬實境（VR）領域中，她編劇並執導了紀錄片 *Meet Mortaza*。該片曾於2020年在第77屆威尼斯電影節和美國的西南偏南影展首映，並在切爾西電影節和 Courant 3D 動畫展獲得最佳 VR 獎。她還共同編劇並執導了 *The Wedding at Cana (Les Noces de Cana)*，這部作品受保羅委羅內塞（Paul Veronese）的畫作啟發。她的最新作品《熊友靈》是一個多人互動式的實景娛樂（LBE）體驗作品。

Joséphine Derober is a French artist and director who explores narrative and immersive forms in the fields of cinema, digital arts, and theater. In virtual reality (VR), she wrote and directed the documentary *Meet Mortaza*. The film premiered at the 77th Mostra Venice in 2020 and in the US at SXSW. It won Best VR at the Chelsea Film Festival and Courant 3D. She also co-wrote and directed *Les Noces de Cana (The Wedding at Cana)*, a piece inspired by Paul Veronese's painting. Her latest work, *bear my soul*, is a collective and interactive location-based entertainment (LBE) experience.





## 畫吧！你繪改變世界

### Draw for Change! We Exist, We Resist

比利時 Belgium | 2023 | 互動VR Interactive VR | Color | 15 min | 英文、西班牙文、法文、荷蘭文 English, Spanish, French, Dutch | 無字幕 No Subtitle | 保護級

2024 SIGGRAPH 動畫影展 SIGGRAPH

2024 Sheffield 紀錄片影展 Sheffield Doc Fest

2023 DOK Leipzig 紀錄片電影節 DOK Leipzig

這個國家，每天幾乎有近10名女性被謀殺，數以萬計的女性失蹤。在墨西哥街頭，女性沒有感到安全的時刻。年輕的畫家瑪瑞墨托透過畫畫賦予女性力量，並探討社會禁忌。

踏入瑪瑞墨托的工作室，與她一起度過街頭塗鴉的午後，親身感受獨自行走在當地街頭，所承受的注視與威脅，體會當地女性無處可逃的恐懼與壓抑的怒火。

Enter the vibrant world of Maremoto, a young Mexican cartoonist who, through her drawings, empowers women and addresses the taboos of her society. In *DRAW FOR CHANGE! EXISTIMOS, RESISTIMOS*, an immersive and interactive VR-experience, we become part of Maremoto's ongoing search for her identity and drive through art.

### 瑪麗安娜卡登斯桑格羅尼斯 Mariana CADENAS SANGRONIS

瑪麗安娜卡登斯桑格羅尼斯是一位住在比利時的委內瑞拉記者兼電影製片，擁有盧卡藝術學院 DocNomads 計畫的紀錄片製作和魯汶大學伊比利美洲研究的碩士學位。她曾在法新社擔任影音記者，並在 *Women of the Venezuelan Chaos* (2017) 中擔任現場製作人、助理導演和編輯，該紀錄片獲獎無數。2019年，作為在魯汶大學論文計畫的一部分，她開發了 *The Cacao Sorcerer* 初版 VR 作品，以沉浸式紀錄片方式探討比利時巧克力與秘魯可可之間的歷史關聯。目前她作為自由製片人，正在與 Ketnet-VRT 共同開發一部有關移民的動畫系列。



Mariana Cadenas Sangronis is a Venezuelan journalist and filmmaker based in Belgium, with master's degrees in documentary filmmaking DocNomads at LUCA School of Arts and in Ibero-American studies at KULeuven. She previously worked as a video journalist for AFP and as a field producer, assistant director and editor for *Women of the Venezuelan Chaos* (2017), an award-winning documentary. In 2019, as part of her thesis project at KULeuven, she developed a VR prototype called *The Cacao Sorcerer*, a documentary immersive experience about the historical connection between Belgian chocolate and Peruvian cacao. Currently, she works as a freelance filmmaker on an animated series about migration co-developed with Ketnet-VRT.

#互動VR Interactive VR

#VR360(3DoF)

#控制器互動 Controller interaction





## 記憶如沙 Emperor

法國、德國 France, Germany | 2023 | 互動VR Interactive VR | B&W | 40 min | 法文、英文、德文 French, English, German | 無字幕 No Subtitle | 普遍級

2024 安錫國際動畫影展 The Annecy Film Festival / VR Works Competition

2023 威尼斯影展 沉浸式成就獎獲獎 Venice Film Festival / Venice Immersive Competition / Achievement Prize

2022 Stereopsia EUROPE 最佳使用者體驗設計獲獎 Stereopsia EUROPE / Best User Experience Design Experience

失語症，是由大腦損傷引起的語言和交流障礙，通常伴有部分身體癱瘓。父親一夕倒下，再醒來時，已無法正常言語。跟隨女兒的敘述，體驗一段無法再與彼此言語交流的關係。父親仍在這裡，活著。他理解一切，但再也無法讓自己被他理解。

手繪的單色風景，如沙畫般脆弱易逝。這是父親的精神空間，看到現實忽隱忽現，世界隨時都在重組，風一吹就灰飛煙滅。他可以透過眼前一個小小的入口，穿梭到任何空間，彷彿擁有無限的自由。這是一趟充滿情感的詩意旅程，即便不可能，仍想竭盡一切可能，去貼近所愛之人的內心風景。

*Emperor*, an interactive and narrative experience which invites us to travel inside the brain of a father, suffering from aphasia. Alongside his daughter, we journey into the father's mental space - imagined as a hand-drawn, monochrome landscape - as she seeks to learn more about his inner self, now obscured by illness. A poetic experience of the loss of one's faculties, of the passing of time, and of the bonds which, through it all, remain.

### 瑪麗安伯格 Marion BURGER

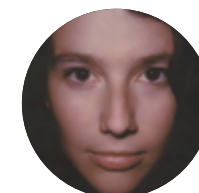
作為多部特色電影的製作設計師，包括 *Divines* (2016年坎城金攝影機獎得主)、*Gagarine* (2020年坎城影展) 以及最近的 *Mother and Son* (2022年坎城影展)。她在這個領域獲得了年輕電影技術人員獎。《記憶如沙》是根據她自身經歷所執導的首部作品。

A production designer on several feature films including *Divines* (Caméra d'or 2016), *Gagarine* (Cannes 2020) and more recently *Mother and Son* (Cannes 2022). On this occasion, she has been awarded the Young Film Technician Prize for her work. Based on her personal story, *Emperor* marks her directorial debut.

### 伊蘭J科恩 Ilan J. COHEN

自2008年起擔任第一副導演，參與過 Noaz Deshe 的 *White Shadow*、Lodge Kerrigan 的 *Rebecca H.* 和 Bertrand Bonello 的 *Sarah Winchester*。同時，他還從事自己的編劇工作並執導MV (如 Rone 和 Gaspar Claus)。

Ilan has been working as a first assistant director since 2008 (including Noaz Deshe's *White Shadow*, Lodge Kerrigan's *Rebecca H.*, and Bertrand Bonello's *Sarah Winchester*), while pursuing his own screenwriting and directing music videos (Rone, Gaspar Claus).



#互動VR Interactive VR

#手勢追蹤 Hand tracking





## 輪到你了，索爾先生！ Finally Me

巴西 Brazil | 2023 | 互動VR Interactive VR | Color | 17 min | 無對白 No Dialogue | 英文字幕 English Subtitle | 保護級

2023 威尼斯影展 沉浸式內容競賽單元 Venice Film Festival / Venice Immersive Competition

2023 塞薩洛尼基國際影展 金亞歷山大獎最佳沉浸式作品獎 Thessaloniki International Film Festival / Golden Alexander for Best Immersive Film

2023 瑞士國際影展 Geneva International Film Festival (GIFF)

總是畏畏縮縮的索爾先生，一生都窩在里約的妓院裡，永遠穿著同一件襯衫、戴著破爛老舊的高帽子，做一名平庸、遭人譏笑的樂手。然而，他有個不為人知的秘密，只在夜深人靜時，脫下帽子，他才能在鏡中面對自己。而每晚入睡時，灰暗恐怖的夢境總糾纏著他，揮之不去。直到有一天，妓院來了一位與眾不同的客人……

夢境與現實、鏡內與鏡外，到底哪一個才是人生正確的選擇，才值得我們勇敢去履行？

霓虹感的手繪風格、充滿音樂與舞蹈的繽紛嘉年華，搭配手勢互動控制，觀眾也在索爾先生的自我覺醒之路上，扮演關鍵推手之一，快來助索爾先生一臂之力！

From an unnoticed brothel in Rio, *Finally Me* follows Mr. Saul, an aging musician burdened with rejection and shame. Inspired by the vibrant spirit of Carnival, Saul embarks on a transformative journey of self-acceptance through music. This immersive, interactive VR film blurs the lines between spectator and character, inviting audiences to influence the narrative's outcome. Rooted in themes of loneliness and self-discovery, the story resonates with anyone confined by societal norms, celebrating the liberating journey of embracing one's true self. Through Saul's journey, *Finally Me* cultivates empathy, challenges perceptions, and inspires introspection.

### 馬西奧薩爾 Marcio SAL

出生於巴西里約熱內盧的馬爾西奧薩爾，自2000年開始，跟隨著自己對動畫和藝術指導的熱情，開創了自己的職業生涯。作為動畫師，他曾因一部以歌手 Rita Lee 為主題的定格動畫短片，入圍國際Anima Mundi 電影節決賽。他在Globo電視臺工作長達17年，期間參與了 3D 動畫、視覺特效和 VR 等多項宣傳活動，也參與了獲得 PromaxBDA 獎項認證的作品。作為 IDEOgraph 的創意總監，他涉足了音樂影片、電視劇、紀錄片、長片和短片等各種影像創作。自2016年以來，他開始為廣告項目執導 AR 和 VR 項目，致力於 XR 的研究並探索新的敘事可能性。

Born in Rio, Brazil, Marcio Sal has built his career by following his passion for animation and art direction since the early 2000s. As an animator, he was a finalist at the International Anima Mundi Film Festival with a stop-motion short film featuring singer Rita Lee. His professional journey at Globo TV lasted for 17 years, where he created campaigns involving 3D animation, VFX, and VR, and participated in award-winning projects recognized by PromaxBDA. As the creative director of IDEOgraph, he has been involved in various audiovisual formats such as music videos, TV series, documentaries, feature films, and short films. Since 2016, he has been directing AR and VR projects for advertising, dedicating his research to XR and exploring new narrative possibilities.



#互動VR Interactive VR

#控制器互動 Controller interaction



FRAGILE  
HOME破碎之家  
Fragile Home

捷克 Czech Republic | 2024 | 混合實境MR Mixed Reality | Color | 25 min | 無對白 No Dialogue | 無字幕 No Subtitle | 普遍級

2024 威尼斯影展 沉浸式內容競賽單元 Venice Film Festival / Venice Immersive Competition

當我們熟悉且安心的生活遭受破壞時，你會如何抉擇？自2022年初爆發的俄烏戰爭，揭開兩個國家長久以來的歷史因素和政治角力。然而，在戰爭底下受到破壞的家園，是一群平民曾經寄託希望的未來。

透過虛實相融的 XR 互動技術，帶領觀眾沉浸在溫馨氛圍的屋內，背景的烏克蘭傳統歌謠旋律，引導觀眾去探索家屋每一處角落。而當這份平靜被驟然打破，轉瞬成為殘破建築時，戰爭迫使人們反思，這些暴力之爭最終改變了什麼。

What would you do when your home appears to be in danger? Would you stay or leave? Each day, since the beginning of the war, millions of Ukrainians are asking themselves this question. *Fragile Home* is an immersive experience in mixed reality that poses this question to each of us. Through the medium of mixed reality, you can experience the gradual transformation of your familiar surroundings into the dwelling of a Ukrainian family, spanning from the peaceful beginning of the past to the tumultuous present. As you navigate through your space, the voices of Ukrainian people in traditional melodies accompany you, guiding you under the roof of your very own memories and feelings associated with your home.

## 安德烈莫拉維克 Ondřej MORAVEC

1988年生於布拉格。安德烈是一位獨立導演、編劇和製片，與 Brainz Studios 獨立創意團隊緊密合作。他的 VR 首部作品《臨夜吶喊》於2022年在威尼斯電影節首映，隨後即被提名捷克獅子獎（捷克奧斯卡）。他的下一部作品 *Fresh Memories: The Look* 也在西南偏南電影節首映。這兩個作品在全球40多個電影節展出。他同時在 Anifilm、Letní filmová škola 和 Zlín 電影節等電影節策劃 VR 單元。2022年，他與 Daniela Hanusová 共同創辦了中東歐地區首個沉浸式 VR 電影節 ART\*VR。

Ondrej is an independent director, screenwriter and producer. He closely collaborates with Brainz Studios independent creative group. His debut VR project *Darkening* premiered at the Venice Film Festival in 2022 and later it was nominated for the Czech Lion Award (Czech Oscars). His next project *Fresh Memories: The Look* premiered at the SXSW festival. Both projects were shown at more than 40 festivals worldwide. He also curates VR categories at festivals as Anifilm, Letní filmová škola and Zlín film festival. In 2022 he founded with Daniela Hanusová the festival ART\*VR - the first immersive VR festival in Central and Eastern Europe.

## 維多利亞羅普基娜 Victoria Lopukhina

維多利亞是 ZViT 工作室的創辦人，這是一間在烏克蘭的獨立工作室，她與兒子提姆沃羅金一起開發和創作虛擬實境作品。2022年烏俄戰爭爆發時，他們創作了首部 VRChat 體驗 *Bloodbath*，同年在兩舞電影節首映。維多利亞最初是一名建築師，曾在烏克蘭的多家工作室工作，隨後轉向影音產業。她在 Dovzhenko 電影製片廠擔任布景設計師，自2020年起在 ZViT 工作室擔任 VR 建築師和 CEO，現居捷克布拉格。

Victoria is founder of ZViT studio - an indie ukrainian studio in which with her son Tim Voronkin develop and create projects in virtual reality. When the war in 2022 started, they created their first VR CHAT experience *Bloodbath* which premiered at Raindance festival in 2022. Victoria started her career as an architect. She worked for several studios in Ukraine. Then she started shifting toward the audiovisual industry. She worked in Dovzhenko Film Studios as a set up artist. Since 2020 she works as VR architect and CEO in ZViT studio and lives in Prague, Czech Republic.

#混合實境MR Mixed Reality

#手勢追蹤 Hand tracking

#走動 Roomscale

#裝置 Installation

## 再一次提琴聲 HUMAN VIOLINS PRELUDE

羅馬尼亞、法國 Romania, France | 2023 | 互動VR Interactive VR | Color | 30 min | 英文 English | 無字幕 No Subtitle | 普遍級

2024 法國坎城影展 沉浸式內容競賽單元 Cannes Film Festival / Immersive Competition

2023 威尼斯影展 雙年展電影學院非競賽單元 Venice Film Festival / Biennale College Cinema VR section – Out of Competition

第二次世界大戰期間，發生了人類史上惡名昭彰的猶太大屠殺。在這黑暗時代之中，主角艾爾瑪發現，為求安穩必須捨棄自己心愛的小提琴，選擇安靜度日。然而納粹仍然進行全面偵查，將遺漏的猶太人以火車運至集中營。觀眾透過這場沉浸式體驗，隨著艾爾瑪一同進入集中營，感受當時無孔不入的恐懼氛圍，理解一些殘忍的事正如火如荼地進行著。

當艾爾瑪偶然地再次拿起身邊的小提琴，輕輕拉響時，竟也發現營區的其他地方傳來相似的旋律。在這故事裡，我們能夠演奏艾爾瑪的樂曲，繼續凝聚著這些散落的光芒。

*HUMAN VIOLINS PRELUDE* is a transmedia journey inviting us to contemplate on how to continue human legacy across generations. Having as a fuel the power of transformative music in the darkest of times. Inspired by a real fact: during the Holocaust, Jewish people were allowed to choose only one object before departing to the camps and many chose their violin. We follow the fictionalized story of Alma, a violin lover and we are offered the chance to play and take the legacy of her music further. [The multiplayer allows 3-6 players to connect in activating a holistic orchestra, as a tribute to the violins of the past.]

### 伊歐娜米希 Ioana MISCHIE

伊歐娜米希出生於羅馬尼亞，是一位開創性的跨媒體藝術家（作家、導演）、未來主義者，並在電影、VR 和創新概念上屢獲殊榮。她的電影作品已參與超過250個國際影展。作為美國南加州大學傅爾布萊特獎學金計畫的學者，以及羅馬尼亞國家電影學院的校友，她還推動了跨媒體敘事領域的發展，並創造了新的類型和媒介術語。

Ioana MISCHIE is a Romanian-born pioneering transmedia artist (writer/director), and futurist, multi-awarded for film, VR and innovative concepts. Her cinematic projects have traveled to more than 250 festivals worldwide. Fulbright Scholar at USC and Alumna of UNATC, advanced the transmedia storytelling field and coined new genres and media terms.







## 甘迺迪：重回暗殺現場

### JFK Memento: An Immersive Chronicle of the Assassination

美國、法國 USA, France | 2023 | 走動VR Roomscale VR | Color | 35 min | 英文、法文 English, French | 英文、法文字幕  
English, French Subtitle | 普遍級

2024 製片人協會(PGA)創新獎類別 Producer's Guild Association / PGA Innovation Award

2024 威比獎 元宇宙與紀錄類獎 Webby Awards / Metaverse and Documentary Honoree

2023 西南偏南影展 觀眾票選獎 SXSW / Audience Award

1963年11月22日，約翰甘迺迪時任美國總統，在出訪德州達拉斯時意外遇刺，事件來龍去脈始終成謎，後世議論紛紛。

本片運用 VR 虛擬實境，以照片和各種史料重建歷史現場，記錄了甘迺迪總統遇刺的事件及其後續調查過程，讓觀眾親身感受事件發生的迪利廣場、凶嫌藏身的六樓博物館及其他相關地點，並聆聽多位當年的目擊者、記者、警探等人接受訪談的第一手證言。栩栩如生的場景，豐富的切入視角與歷史資料，足以提供觀眾深刻體會當時疑雲密布的懸疑氛圍。影像風格別具巧思，粉碎的黑白照片，如雪花紛飛，令人感慨不已。

**EXPERIENCE HISTORY LIKE NEVER BEFORE** Sixty years after John F. Kennedy's assassination, travel back to 1963 and explore the events that shook the world in this 40-minutes virtual reality documentary.

**WATCH 3D ARCHIVE FOOTAGE COME TO LIFE** Immersed in iconic archival films and photos remastered in 3D and projected onto the historic sites, this documentary offers an extraordinary understanding of history.

**MEET THE LAST LIVING WITNESSES** Across five chapters narrated by the last living witnesses, journalists and investigators of the case, this documentary is a historically-accurate record of the assassination and its investigation. This documentary was produced by Emmy®-nominated immersive studio TARGO in collaboration with the Sixth Floor Museum at Dealey Plaza in Dallas and with the support of Meta.

### 克洛伊羅切里爾 Chloé ROCHEREUIL

克洛伊羅切里爾是一位艾美獎提名導演，也是知名 VR 影像製作公司 TARGO 的共同創辦人，該虛擬實境工作室獲獎無數，並專門從事紀錄片和真實事件的體驗製作。羅切里爾執導了知名的 VR 紀錄片，如《重建聖母院》、《生還911：瓦礫堆下的27小時》和《甘迺迪：重回暗殺現場》。

Chloé Rochereuil is an Emmy-nominated director and the co-founder of TARGO, an award-winning virtual reality studio specialized in documentaries and non-fiction experiences. Rochereuil has directed high-profile VR documentaries such as *Rebuilding Notre Dame*, or *Surviving 9/11* and *JFK Memento*.



#走動 Roomscale

#VR360(3DoF)



## 媽呀！瑪雅！

### MAYA: The Birth of a Superhero

英國、法國、美國 UK, France, USA | 2024 | 互動VR Interactive VR | Color | 35 min | 英文、法文 English, French |  
無字幕 No Subtitle | 輔導級12+

2024 法國坎城影展 沉浸式內容競賽單元 Cannes Film Festival / Immersive Competition

2024 西南偏南 XR 競賽 SXSW / XR Competition

2023 翠貝卡影展 觀眾票選獎 Tribeca Festival / Special Jury Mention Award

瑪雅是一名生活在英國的印度女孩，種族和膚色使她在校園不易立足，隨著月經來臨，保守的家庭以傳統之名向她施壓，羞恥和禁忌像怪獸般張開血盆大口，隨時要將她吞噬。

透過瑪雅的眼睛，我們看到世界對女性的束縛與污名化，並且漸漸意識到，自己的血液中，蘊藏著古老而宇宙性的力量。當神祕的紋飾爬滿你的雙手，血紅的能量在周圍湧動繞行，接下來，就是你的故事了……

The story of a South Asian girl coming of age and the awakening of her sexuality. She must overcome her own shame and fear to find her inner strength and true super-powers.

With the arrival of her first period Maya's world is turned upside down as she is confronted by the restrictive traditions of her conservative family and a world of hidden shame, stigma and taboo in contemporary London.

An odyssey of womanhood and femininity, referencing ancient symbols of spiritual and feminine power, the piece draws together the real and the imaginary to trace possible paths to resilience and justice. The Player must discover a radical power based on self love, care and solidarity.

### 普羅莫尼巴蘇 Poulomi BASU

普羅莫尼巴蘇是一位印度的神經多樣性藝術家，以探索權力系統與身體之間的相互關係而聞名，她的作品存在於藝術、技術和激進主義的極限邊緣。她專注於全球南方女性所經歷的生態、種族、文化和政治問題的交叉性。

Poulomi Basu is an Indian neurodiverse artist known for her exploration of the interrelationship between systems of power and bodies through work that exists at the limits of art, technology and activism. She focuses on the intersectionality of ecological, racial, cultural, and political issues experienced specifically by women of the global south.

### CJ 克拉克 CJ CLARKE

CJ 克拉克是一位獲獎的導演、作家、作者和製片。他的作品類型包括敘事和實驗電影、XR 和裝置藝術，並探討青年、身分和階級等主題和故事，常與其他藝術家合作，重啟歷史上被邊緣化與社會關注的敘事。

CJ Clarke is an award winning director, writer, author and producer. Crossing between narrative and experimental film, XR and installation, his work explores themes and stories at the intersection youth, identity and class. He often collaborates with other artists to enable and activate historically marginalised and socially engaged narratives.

#互動VR Interactive VR

#混合實境MR Mixed Reality

#手勢追蹤 Hand tracking







## 織憶亞馬遜

### Origen

巴西、阿根廷、哥倫比亞 Brazil, Argentina, Colombia | 2024 | 互動VR Interactive VR | Color | 30 min | 英文、西班牙文、西皮波文 English, Spanish, Shipibo | 無字幕 No Subtitle | 普遍級

2024 ART VR 影展 最佳敘事獎 ART VR FESTIVAL / Best Storytelling

2023 威尼斯影展 沉浸式內容非競賽單元 Venice Film Festival / Venice Immersive-Out of Competition

順著發光的河流，航向亞馬遜雨林深處，聽著蟲鳴、鳥叫，凝視那些似幻似真的游魚，循著耳際的聲音，感受大地的心跳。你的身體有多久沒有和你居住的土地深深連結了？在幽暗的叢林，神祕的氛圍中，追隨那些發光的流體，展開一個古老的故事。釣魚的男人與泥土之女的故事；承襲傳統植物知識，從幻覺中學習祖先技藝的故事；魚和鳥和炭火的故事……這些充滿精神力量的影像，像一叢叢小小的火堆，照亮你的內在，你將與森林和土地深深連結，並帶著一顆守護之心離開。

*Origen* is a narrative, interactive, and poetic journey through the Amazon Rainforest.

In our voyage, first-person interactions weave the tapestry of encounters and teachings endowed with transcendence.

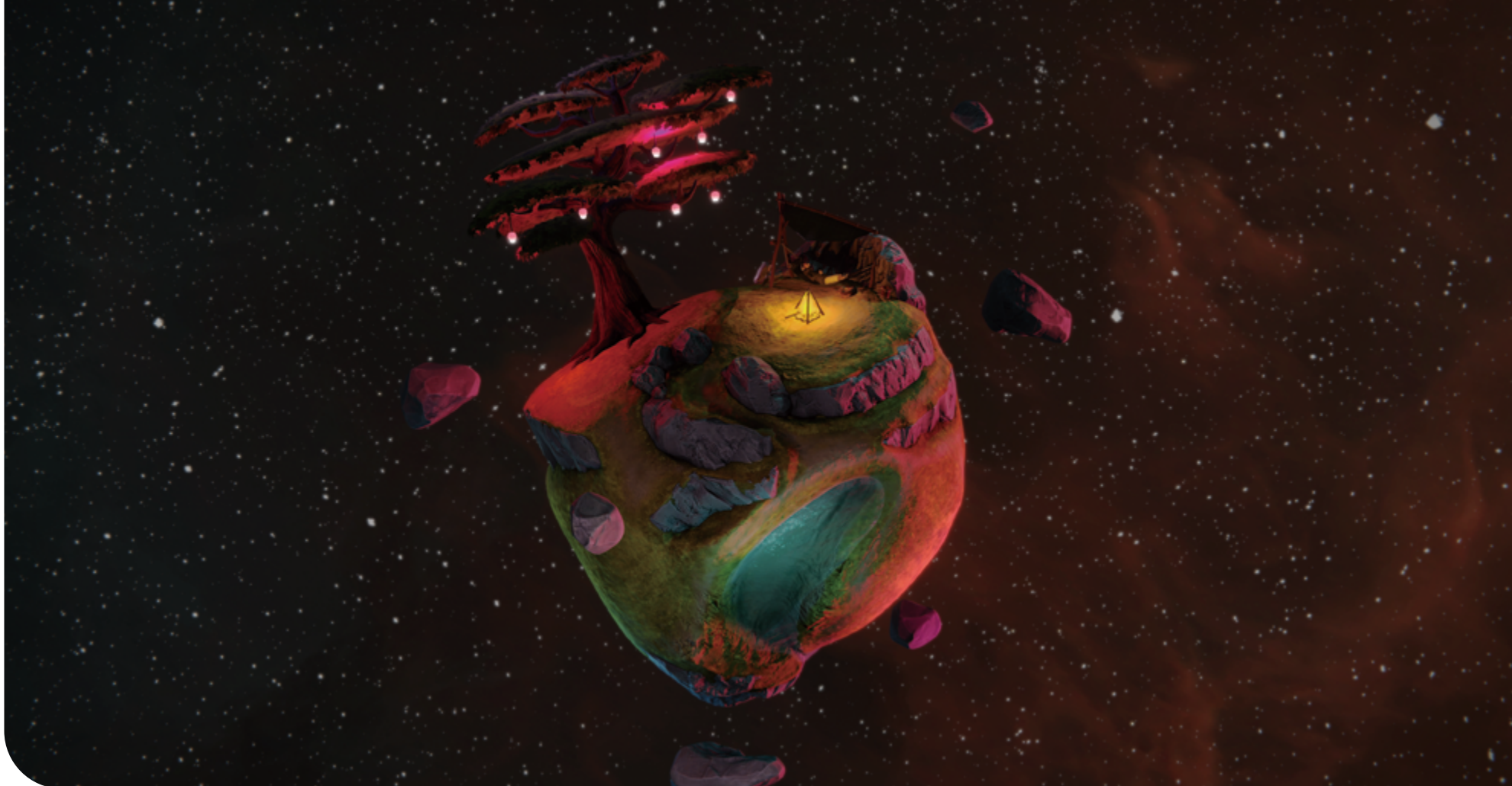
*Journey To The Heart Of The Amazon* is the first chapter of a VR series co-created with its narrators, uniting different territories and celebrating the dialogue held between the great diversity of life forms and Mother Earth.

### 艾蜜莉亞桑切斯奇凱提 Emilia SÁNCHEZ CHIQUETTI

艾蜜莉亞出生於1989年，畢業於布宜諾斯艾利斯大學藝術學院，是一位阿根廷和巴西籍的導演和製片。她擅長透過身體、空間和敘事來創作影音、劇場及 XR 作品。

Born in 1989, Emilia is an Argentine-Brazilian director and producer who graduated from the University of the Arts in Buenos Aires. She specializes in creating audiovisual, theatrical, and XR pieces that explore the synergies between bodies, spaces, and narratives.





## 奧托的奇幻星球 Oto's planet

盧森堡 Luxembourg | 2024 | 互動VR Interactive VR | Color | 28 min | 英文、法文 English, French | 英文、法文字幕 English, French  
Subtitle | 保護級

2024 安錫國際動畫影展 VR 單元 Annecy International Animation Film Festival / VR Works  
2024 威尼斯影展 沉浸式內容競賽單元 Venice Film Festival / Venice Immersive Competition

奧托住在一顆自己的小星球上，走幾步就能繞星球一圈。一張吊床，幾株花，一座小池塘，一叢取暖的火堆，一棵會長水果的樹，當然還有他的寵物，這就是他的全世界。然而，當不速之客從天而降，似乎還不懷好意，說好的與世無爭的生活呢？

觀眾可以自由操作觀看故事的角度，追著兩位角色在星球上四處跑動，看他們徒勞地來回周旋。這似乎是進步文明蠻橫入侵世外桃源的童話，我們都想知道，最後衝突如何和解？奧托能找回平靜的生活嗎？但故事似乎沒有那麼單純……

This interactive VR tale follows the quiet lives of Oto and Skippy on their tiny planet, disrupted by Exo, a cosmonaut whose spaceship crashes there. Oto enjoys his simple life by chilling in a hammock and eating pink fruits from his unique tree. Helped by the user, Oto tries to grab a fruit but accidentally causes a shockwave that attracts Exo's ship which crashes on the planet. Exo emerges, plants a flag, and starts exploring the planet without any regard for Oto. Their cohabitation proves difficult, with communication barriers and Exo's territorial behavior. Exo splits the planet and builds a wall, claiming the tree. Oto ingeniously finds ways to get fruit from the tree, irritating Exo. Their conflicts escalate until a meteor shower hits the planet, leading to unforeseen consequences for both characters. The story explores themes of cohabitation, conflict, and eventual reconciliation as Oto and Exo navigate their new shared existence.

### 關奈爾弗朗索瓦 Gwenaël FRANÇOIS

關奈爾弗朗索瓦是一位法國／盧森堡導演兼製片人，也是盧森堡 Skill Lab 的共同創始人。他執導了多部融合創意與技術的短片和以故事導向的 MV。他也投入 VR 製作，導演了包括《奧托的奇幻星球》和 *Errances* 在內的互動體驗。藉由全球各地的合作，他也透過創新激發自己的創意。

Gwenaël François is a French/Luxembourgish director and producer, co-founder of Skill Lab in Luxembourg. He directed film shorts and story driven music videos that blends creativity and technology. Embracing VR, he's directing interactive experiences including *Oto's Planet* (2024) and *Errances* (2023). Collaborating all over the world, he develops his creativity through innovation.



#互動VR Interactive VR

#手勢追蹤 Hand tracking





## 虛實幻影 Shadowtime

荷蘭、美國、土耳其 The Netherlands, USA, Turkey | 2023 | 互動VR Interactive VR | Color | 18 min | 英語 English | 無字幕 No Subtitle | 普遍級

2024 西南偏南影展 XR Experience Spotlight SXSW / XR Experience Spotlight

2024 荷蘭電影節 Netherlands Film Festival

2023 威尼斯影展 沉浸式內容競賽單元 Venice Film Festival / Venice Immersive

請聽，有一位神祕嚮導正在向我們揭示一些祕密，像是詢問，像是邀請，一趟奇妙之旅即將開始。在身、心分別處在兩個世界的狀態中，嚮導處處暗示著，當我們存在於虛擬世界，就必須擁有兩個身體、兩隻手足以及一對心臟。而在雙重的世界裡面，嚮導走訪大量圖像不停變幻的岩壁，在那邊，我們可以看出人類上古文明至今遺留下來的精神，並再次拉回到現實生活中，觀看當代面臨的新困境。虛擬世界作為現實的避難所，神祕嚮導使觀眾專心面對著「現實」裡，那些仍舊無可避免的趨勢。

You are in two worlds at the same time. Your body is in the other world, but your heart is in this one.

To exist in the virtual world is to have two bodies, four hands, two hearts. In *Shadowtime*, a guide to this double world leads you through irreconcilable realities and through the virtual as a place to take shelter.

### 西斯特西爾維斯特 Sister SYLVESTER

西斯特西爾維斯特從事表演和新媒體創作。她是 ONX 工作室的駐點藝術家；2019年 MacDowell 獎學金得主；曾參與公共劇院新作品專案和 CPH:DOX 實驗室。她創作的裝置作品和藝術書籍成為共享閱讀的體驗，目前正開發一系列關於合成生物學的作品。

Sister Sylvester works in performance and new media. She is a resident at ONX Studio; a 2019 MacDowell Fellow; an alumnus of the Public Theater New Works program and CPH:DOX lab. She creates installations and art books that become communal reading experiences, and is currently developing a series of work on synthetic biology.



### 丹尼斯托爾圖姆 Deniz TORTUM

丹尼斯托爾圖姆從事電影和沉浸式媒體創作。他的最新影片 *Our Ark* 在 IDFA 首映並於全球放映；而2020年的紀錄片 *Phases of Matter* 也曾在 IFFR 首映，並在伊斯坦堡和安塔莉亞國際電影節獲得最佳紀錄片獎。他目前正在開發一系列有關地球工程、唯靈論和氣候危機的作品。

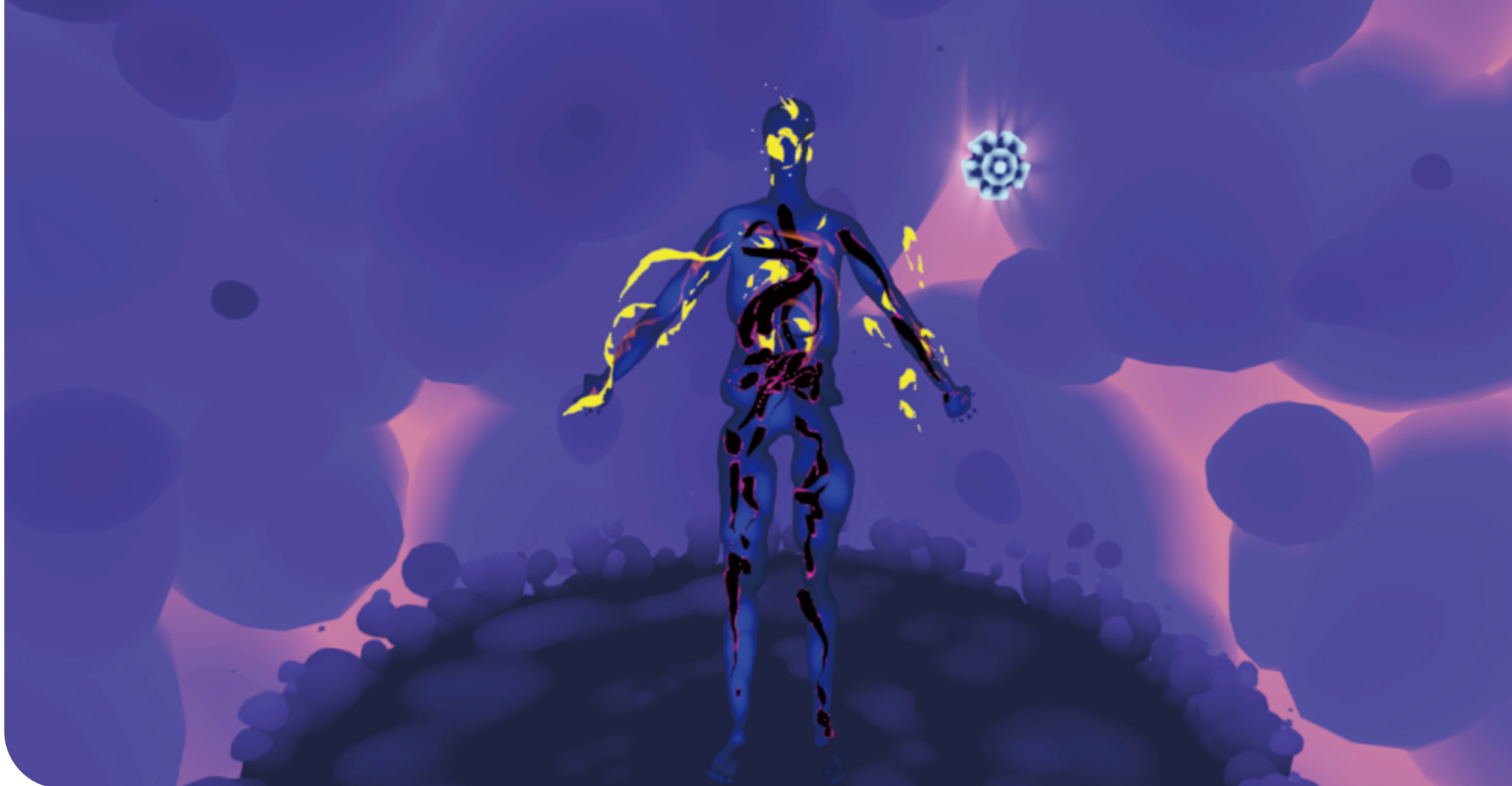
Deniz Tortum works in film and immersive media. His latest film, *Our Ark*, premiered at IDFA and screened internationally; and his feature documentary, *Phases of Matter* (2020), premiered at IFFR and received the Best Documentary awards at the Istanbul and Antalya Film Festivals. He is currently developing a series of work around geoengineering, spiritism, and the climate crisis.



#互動VR Interactive VR

#手勢追蹤 Hand tracking

#頭部追蹤 Head tracking



## 靈魂繪師 Soul Paint

英國、荷蘭 UK, The Netherlands | 2024 | 互動VR Interactive VR | Color | 20 min | 英文 English | 無字幕 No Subtitle | 普遍級

2024 西南偏南影展 XR 競賽單元評審特別獎 SXSW XR Competition Experience Special Jury Award

2024 Games for Change 最佳健康與促進獎 Games for Change / Best Health and Wellness

2024 Auggie Awards 最佳健康促進與社會影響 Auggie Awards / Best Health and Wellness and Best Societal Impact

你現在感覺如何？這些感覺，是從身體的哪個部位浮現的？是熱的、冷的？什麼形狀、大小？是緊縮還是放鬆？甚至，是什麼顏色、如何流動、如何交織？是否有某一段回憶，某個事件，某個人，與這些感覺緊緊相連？

邀請你深入探索自身的內在現實，透過身體映射技術，運用色彩和線條，在自己身上恣意揮灑，描繪你的感受、情緒與故事，並與他人交流分享。無論是熱情、恐懼、悲傷還是喜悅，經由這趟創作之旅，在坦露自我與聆聽他人的過程中，你會發現身體裡滲出一股療癒的暖流。

*Soul Paint* exists at the nexus of immersive technology, creative storytelling and wellbeing to explore the richness of the embodied human experience. Participants are taken on a journey to explore and creatively express feelings of emotion and sensations in the body.

Through the process of bodymapping, 3D drawing and movement, they are invited to reveal their unique inner reality and then observe the creations of others. Using interactive technology in a genre-pushing way, this experience encourages new forms of embodied insight, allowing us to reflect on the diversity of human experience on an individual and global level.

### 莎拉提喬 Sarah TICHO

莎拉提喬是跨學科藝術家、製片人和臨終陪伴員。她擁有許多突破藝術、健康和沉浸技術邊界的創作，包括《靈魂繪師》和 *Explore Deep*。她在 XR 健康聯盟中倡導將 XR 運用於健康領域，並獲得 IVRHA 英雄獎。

Sarah Ticho is transdisciplinary artist, activist, producer and death doula. She develops boundary breaking projects at the intersection of art, health and immersive technology including *Soul Paint* & *Explore Deep*. She is an advocate for the adoption of XR in health in her role at the XR Health Alliance and is the recipient of the IVRHA Hero Award.



### 尼基史密特 Niki SMIT

尼基史密特是互動藝術家，結合藝術、科學和教育來創作各種有趣的體驗作品。作為 Monobanda 的聯合導演，他執導了多個獲獎體驗作品，包括 *Explore Deep*、*Remembering*、*In My Absence* 和 *The Shape of Us*。他於2020年獲得荷蘭導演協會最佳數位敘事獎。

Niki Smit is an interactive artist creating playful experiences at the intersection of art, science and education. As co-director of Monobanda he has directed several award winning experiences including *Explore Deep*, *Remembering*, *In My Absence* and *The Shape of Us*. In 2020 he was awarded the Dutch Directors Guild award for Best Digital Storytelling.



#互動VR Interactive VR

#控制器互動 Controller interaction

#沉浸式創作 Immersive Creation



## 穿越霧中

### Traversing the Mist

⚠ 內容涉及裸露、性暗示，請留意並斟酌觀賞。 Contains nudity and sexual content.

臺灣 Taiwan | 2023 | 多人互動VR Multi-user Interactive VR | Color | 30 min | 英文 English | 英文字幕  
English Subtitle | 限制級

2024 法國新影像藝術節 主競賽單元評審大獎 NewImages Festival / XR Competition / Grand Prize

2024 法國坎城影展 沉浸式內容競賽單元 Cannes Film Festival / Immersive Competition

2023 荷蘭阿姆斯特丹國際紀錄片影展 DocLab 單元 International Documentary Film Festival Amsterdam / DocLab

本片為周東彥導演繼《霧中》之後的續作，以同志三溫暖為主要場景，在門和門、電梯和電梯之間，不停穿梭於三溫暖的各個樓層。每一層都張望著不同的身體景象，姿勢、肌膚、動作、體態，描述或者勾勒著慾望的交換與條件。

每個房間都將帶我們前往未知境地，發現身體與身體的邊界，跟隨電梯在樓層間上下，但仍舊不確定自己將前往何處。而當我們搭往高處，不過也只是在更大的軀體之中，發現自我裸色的憂愁。肉身不停地膨脹、擴散，直到一切穿透自己，然後包覆自己，並不停地隆起、漲大，最後消散不見。就如慾望一般，這似乎始終都是飄渺不定的。

Inside a surreal gay sauna you find yourself embodied in the body of a young Taiwanese man. You venture into this dreamscape, woven by desires, excitements and fears, crossing eyes with the other sauna-goers who all have the same faces. As you walk along every floor, corridor and room, each layer of the maze irreversibly unravels behind your back. Eventually everything disappears. With *Traversing the Mist*, CHOU Tung-yen pushes the boundaries of real-time XR technology and narrative, and expands the VR360 film *In the Mist* into a 6DoF multi-user experience.

#### 周東彥 CHOU Tung-yen

狠主流多媒體、狠劇場藝術總監，創作以影像與劇場為核心，亦跨足錄像藝術、紀錄片與 VR 等。近年以 VR 作品《霧中》入選威尼斯影展，並獲得蒙特婁新電影影展「最佳環景 VR 大獎」、高雄電影節「評審團特別提及」肯定。半戶外大型 XR 互動演出《放開你的頭腦》，於2023年高雄電影節世界首演，並入圍第81屆威尼斯影展沉浸式內容競賽單元。

CHOU Tung-yen is an award-winning theater, film and XR maker from Taiwan. He focuses on envisioning new ways of experiencing narrative through the use of new media. His VR360 work *In the Mist* and XR public choreography project *Free Your Head* were respectively selected for the 78th and 81st Venice Film Festival.



#多人互動VR Multi-user Interactive VR

#走動 Roomscale

#控制器互動 Controller interaction



# SPOTLIGHT



「XR大觀」單元選映6部形式與題材各異的新近作品。從即時影像生成的大範圍走動體驗、翻轉博物館歷史長流的喜劇類型、藝術家身世與畫框內外的繽紛解構；以至星際探索／親情記憶、科技／環境的辯證摸索，和茶道精神與體感連動的日常儀式。今年不僅著眼於虛／實空間的打開與探索，呈現一種獨特的「在場感」，更嘗試從「時間感」的面向凸顯作品體驗帶來的即時穿梭和傳送能力，以此作為展演關鍵字，展現當今 XR 創作「虛擬即現實，未來已現在」的豐沛能量。

The XR Spotlight section features six new works, unique in form and subject matter: a large-scale movement experience generated in real time; a comedy piece that flips through the history of a museum; a vibrant deconstruction of an artist's life and the worlds inside and outside the frame; an interstellar exploration incorporating familial memories; a dialectical exploration of technology and the environment; and an everyday ritual combining the spirit of tea ceremonies with physical interaction.

This year, the focus of the XR Spotlight section is not only on opening and exploring real/virtual spaces and providing a unique sense of 'presence,' but also on highlighting the *sense of time* that is found in each experience, emphasizing users' ability to explore and transmit in real time. These elements serve as the key features of this exhibition, showcasing the rich energy of contemporary XR creations where 'the virtual is real, and the future is now.'





## 亡靈者的步行曲

### Songs for a Passerby

荷蘭 The Netherlands | 2023 | Color | 25 min | 走動VR Roomscale VR | 荷蘭文 Dutch | 英文字幕 English Subtitle | 普遍級

2024 西南偏南影展 SXSW

2023 威尼斯影展沉浸式單元競賽首獎 Venice Immersive Grand Prize

充滿詩意的劇場經驗，當代歌劇與虛擬實境如何結合，化為全新的沉浸式經驗？創作者以多人誦唱的聖歌旋律交響、動物鳴咽、詩句的反覆誦唸，將過去單向的表演形式，疊加 VR 虛擬場景，成為一首又一首的過客之歌。

導演以 3D 攝影機錄下諸多過客的身影，觀眾則戴上頭戴顯示器，親身走入虛構巷弄之中互動、俯瞰或者窺視。在那樣的聲響中，我們經過了教堂，也經過廢墟，經過無名動物屍骸，也經過聖人。物質世界與形而上的世界在此交會，觀眾在一次次經過中得以接近自身，在虛擬與非虛擬的交點，存在與非存在的感受之間，我們一再經過，也被他者經過。

Every day, we encounter various people and beings. In this piece, spectators will follow their 3D mirror image, experiencing scenes of dying words and whispers of people, among others. Take a moment to step out of reality, reflect on yourself, and ponder whether these moments are passing through you, or if you are passing through them.

### 席琳達蒙 Celine DAEMEN

畢業於荷蘭馬斯垂克表演藝術學院，從事跨領域藝術創作，善於在劇場、音樂、視覺藝術和科技的交界進行探索。存在、感官經驗、內省，是她創作的關鍵字，藉此帶領體驗者通往普世的哲學問題。

Celine DAEMEN (born 1995) is a director of transdisciplinary art. Her work develops at the interface of theatre, music, the visual arts and technology. After graduating from the Maastricht Institute of Performative Arts, she made several productions where immersion in both music and a virtual environment is key.

Thematically, questions about 'being' are central. Celine aims to create sensory experiences that invite the individuals of the audience to introspection. This journey into their inner world takes them to a place where personal associations arise in response to universal philosophical questions. Celine is the founder of Studio Nergens (translated 'Studio Nowhere'), where she creates transdisciplinary symbioses with varying artists and production houses. For *Songs for a Passerby* (2023) she received the Venice Immersive Grand Prize for the best immersive experience at the Venice Biennale in 2023.



# 走動 Roomscale

# 裝置 Installation





## 石像鬼歹逗陣 Gargoyle Doyle

美國、阿根廷、奧地利 USA, Argentina, Austria | 2023 | Color | 38 min | 互動VR Interactive VR | 中文、英文 English, Mandarin | 無字幕 No Subtitle | 普遍級

2024 安錫動畫影展 最佳 VR 作品水晶獎 Annecy Animation Festival, Cristal for Best VR Work

2024 新影像藝術節 NewImages Festival

2023 威尼斯影展沉浸式單元 Venice Immersive

一尊原本該安裝在教堂正門，卻因工程意外受損的石像鬼「杜爾」，被改置到教堂北側的小凹室。那邊沒有輝煌的日出，視野狹窄受阻、只有一直來大便的鴿子、只會呱呱叫的洩水鳥頭，以及一尊永遠不知道閉嘴的導水管銅像「查特」。

在這個幽暗無聊的小凹室內，杜爾與查特展開了數百年的對話。他們見證這座哥德式教堂漫長的建造歷史，見證黑死病如何重創人類，見證大革命帶來的轉變，也見證了20世紀的各種摩登新玩意兒。最後，當年的工程意外，竟由一篇都市更新的報導意外揭開了真正的答案……到最後，石像鬼究竟能不能看到它心心念念的日出？

Doyle (Jason Isaacs) is a self-important gargoyle damaged during installation at the cathedral's main entrance. Relegated to a back alcove, Doyle finds himself stuck next to Chet (Haley Joel Osment), a decorative metal rain gutter who never shuts up. This cinematic narrative for the era of spatial computing takes you seamlessly between AR and VR as an enigmatic guide (T'Nia Miller) transports you into the world of the characters, while also bringing those characters out to share your world.

### 伊森沙夫特 Ethan SHAFTEL

作品連結了電影、互動設計和沉浸式媒體，作品包括：《Ajax All Powerful》、《Kaiju Confidential》，多次入選威尼斯沉浸式單元、安錫動畫影展、日舞影展。

Ethan's work bridges cinema, interactive design, and immersive media. His previous work includes the interactive comedy *AJAX ALL POWERFUL* (Venice, Annecy 2020) and *KAIJU CONFIDENTIAL* (Sundance 2019) which was nominated for the Best VR Annie award.







©Lucid Realities - TSVP - Musée d'Orsay - VIVE Arts

## 梵谷的調色盤 Van Gogh's Palette

法國、臺灣 France, Taiwan | 2023 | Color | 20 min | 互動VR Interactive VR | 英文、法文、中文 English, French, Mandarin | 無字幕  
No Subtitle | 普遍級

梵谷最喜歡的黃色，是鈷黃？是鉻黃？是檸檬黃？是向日葵的黃色，也是麥田的黃色，是南法陽光的顏色。

透過瑪格麗特·嘉舍小姐的聲音，我們隨著這名年輕女子，推開房門，走入梵谷的私人醫師——嘉舍醫生的起居室，在這邊曾經迴盪著鋼琴的樂聲，一張張的老照片，帶我們走入梵谷的生命記憶。一隻靈巧的翠鳥，穿越畫框，帶領我們踏上不朽之旅程，看見咖啡店美麗的燈光，領略星夜之璀璨，藍色與綠色的波動，也讓我們看見扎根於大地的死亡……。熱愛梵谷的觀眾一定要親自體驗，走在畫家的調色盤上、觸摸混合亮麗的顏料，你也可以調配出自己生命的色彩。

Vincent van Gogh spends the final two months of his life in Auvers-sur-Oise, where Doctor Gachet lives, a friend of the Impressionists, a collector and an amateur painter.

On 27 June 1890, the doctor lends Van Gogh a palette so that the artist could finish the portrait of his daughter Marguerite. This historic palette is now part of the Musée d'Orsay's collection.

Serving as an imaginary virtual landscape, *Van Gogh's Palette* offers visitors a uniquely interactive and sensory experience of works painted by Van Gogh during this crucial period of his career.

### 艾妮斯莫利亞 Agnès MOLIA

導演，共同創辦影視製作公司 Tournez s'il vous plaît，製作藝術、文化遺產及科學內容紀錄片。《梵谷的調色盤》為艾妮斯二度與高登合導沉浸式作品，由奧塞美術館、Lucid Realities、VIVE Arts 共同製作。

Agnès Molia is a French filmmaker and artistic director. With her sister Christie, she founded the audiovisual production company Tournez s'il vous plaît in 2002, and has directed numerous art, culture and heritage documentaries. For several years, she has been supervising films to accompany exhibitions, such as *Pharaoh Of The Two Lands* (France 5 - Le Louvre), *Le mystère du dernier tableau de Van Gogh* (France 5 - Musée d'Orsay), *Byzance : l'image en question* (in progress, Arte - Le Louvre), and *Fantasy et animaux fantastiques* (in progress, France 5 - Louvre Lens). After the VR experience *Champollion, l'Égyptien* (co-produced with TSVP, Lucid Realities, Musée du Louvre and Louvre Lens), *Van Gogh's Palette* is the second immersive project co-directed by Gordon and Agnès Molia.



### 高登 Gordon

編劇、導演，近年從電視和音樂領域，轉向沉浸式內容，包括 XR 作品、VR 遊戲、AR 程式。

Gordon is a French writer, filmmaker and art director. After creating visual identities for television broadcasters and collaborating on musical films mixing video recordings and animation sequences, he turned his attention to immersive technologies and created a number of XR experiences such as *ARCHI VR - La villa Savoye* (co-produced with Lucid Realities, Centre des monuments nationaux and Fondation Le Corbusier), the virtual reality game *1,2,3...Bruegel!* (co-directed with Andrés Jarach, co-produced with Camera lucida, ed with Red CornArte France), and the augmented reality applications *BiblioQuête* (written by Andrés Jarach, co-producer, France Télévisions) and *The little dancer* (written by Marie Sellier, co-produced with Lucid Realities, France Télévisions and Musée d'Orsay).







## 星際探索阿斯加

### Astra

法國 France | 2024 | Color | 60 min | 互動VR Interactive VR | 英文、法文 English, French | 無字幕 No Subtitle | 普遍級

2024 威尼斯國際影展沉浸式單元 Venice Immersive

2024 西南偏南影展 SXSW

在母親遺留的紙箱中，發現一卷內容神祕的錄音帶，一時之間便身陷母親說過的未知宇宙。伴隨人工智慧平穩聲調的指引，主角踏上前往土星、木星的旅途。一幀幀深遠的景象映入眼前，搭上太空艙，尋找未曾看過的結晶體。在這段旅途中，逐一揭示維繫生命的重要元素，分別散落在不同星系之間。宇宙究竟是否也有其他生命體存在呢？一連串的探險，讓人類渺小的身軀彷彿迷失其中。

在深邃的虛空中，意外橫生，顯示器上閃爍著一顆遙遠且未知的星球，那裡和地球有著相似風景，關鍵的最後生命元素，會在那裡被發現嗎？

Astra is a Mixed Reality Experience that transports you from Earth to the deepest corners of the cosmos as you embark on a quest to uncover the key ingredients of life in the Universe. Step foot on planets and their dark moons in a search for future worlds and far away beings.

### 伊麗莎麥克尼特 Eliza McNitt

編劇、導演。曾入圍艾美獎，VR 作品 *Spheres* 由戴倫艾洛諾夫斯基 (Darren Aronofsky) 擔任執行監製，獲得威尼斯影展沉浸式單元競賽大獎。作品多次入選西南偏南、日舞、翠貝卡等國際影展 XR 單元。正在進行新作 *MARS 2080* 的編導工作，由朗霍華 (Ron Howard) 和布萊恩葛瑟 (Brian Grazer) 擔任執行製作。

Eliza McNitt is a writer and director. She is an Emmy Awards Finalist and recipient of the VR Grand Prize at The Venice Film Festival. She explores the cosmic collision of science and art. From astronauts to astrophysicists, McNitt works alongside scientists to tell stories about the human connection to the cosmos. Her VR experiences have appeared at Sundance, SXSW, AFI Fest, Cannes NEXT, Tribeca, Telluride, and Venice. She's a two time Intel Science Fair winner, Alfred P. Sloan grant recipient, and Gold Screen Young Director's Award winner at Cannes Lions. McNitt is the creator of *SPHERES* a VR journey through the hidden songs of the Universe. Executive Produced by Darren Aronofsky, *SPHERES* stars three generations of women as the voices of the cosmos including Millie Bobby Brown, Jessica Chastain, and Patti Smith. *SPHERES* made history as the world's first ever acquisition of a VR experience out of Sundance. She is currently writing and directing *MARS 2080* for Imagine Entertainment Executive Produced by Ron Howard and Brian Grazer. McNitt is a Sundance Institute Screenwriting and Directing Lab Fellow for her film *BLACK HOLE*.



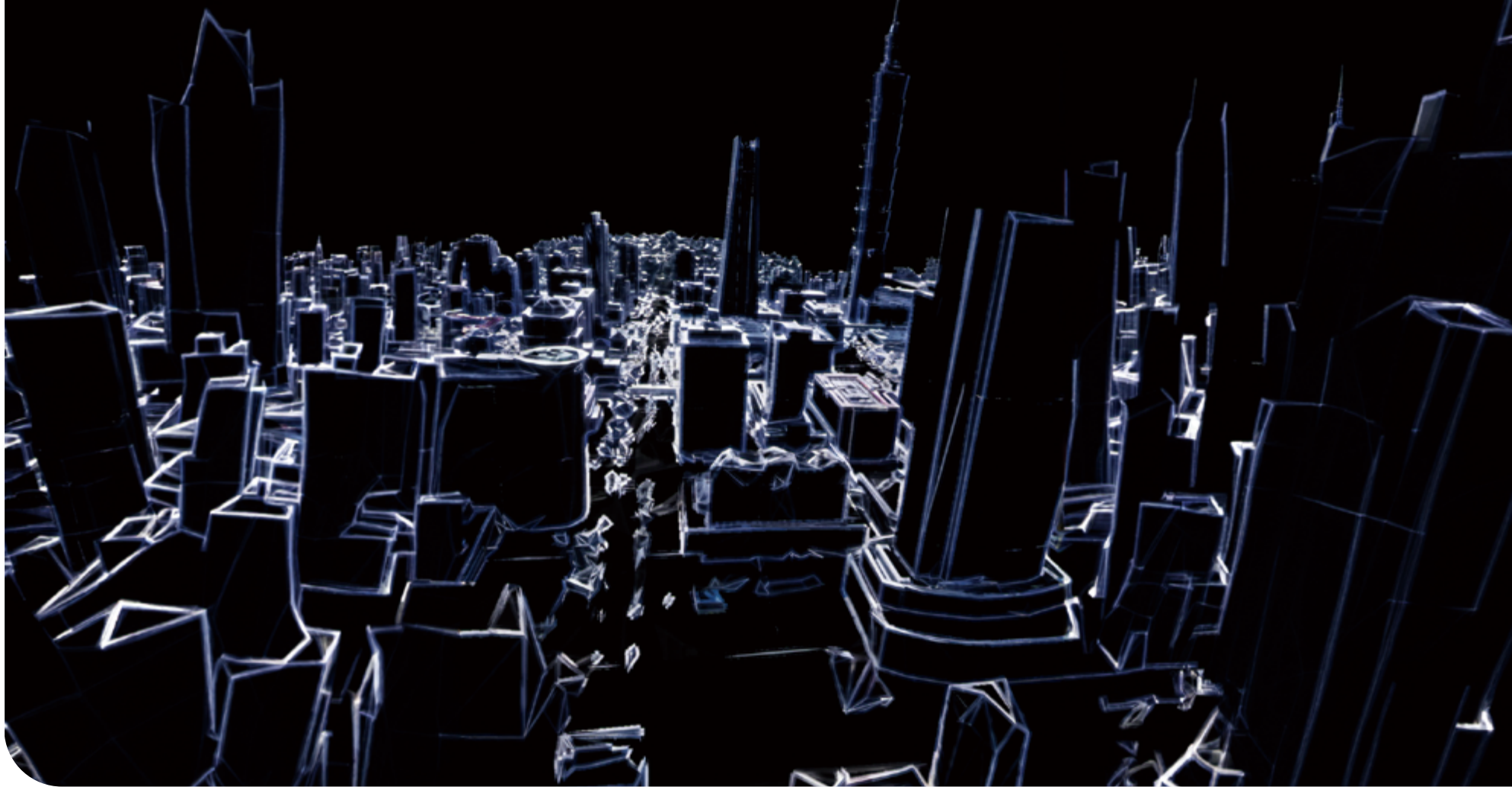
#互動VR Interactive VR

#混合實境 MR Mixed Reality

#手勢追蹤 Hand tracking

#走動 Roomscale





## 深層生態學 Deep Ecology

法國、臺灣 France, Taiwan | 2024 | Color | 25 min | 互動VR Interactive VR | 英文 English | 無字幕 No Subtitle | 普遍級

2023 臺法沉浸式內容－臺灣 XR 原型駐地開發計畫 Villa Formose Immersive - Taiwan XR Prototyping Residency

我們將跟隨一位年輕主角踏上一趟內在旅程，探索科技的雙面力量：它如何既傷害也療癒了我們的星球。當他開始述說，這些彼此衝突的情緒逐漸浮現，主角也將逐漸明瞭他所擁抱的科技，帶來何種效應，及其與氣候變遷的種種關聯。

*Deep Ecology* follows the inner journey of a young adult through the dual nature of technology, exploring its capacity to both harm and heal our planet. As the protagonist wrestles with conflicting emotions, he-she embarks on a quest to understand the profound practical and philosophical effects of our technology & its relation to climate change.

### u2p050

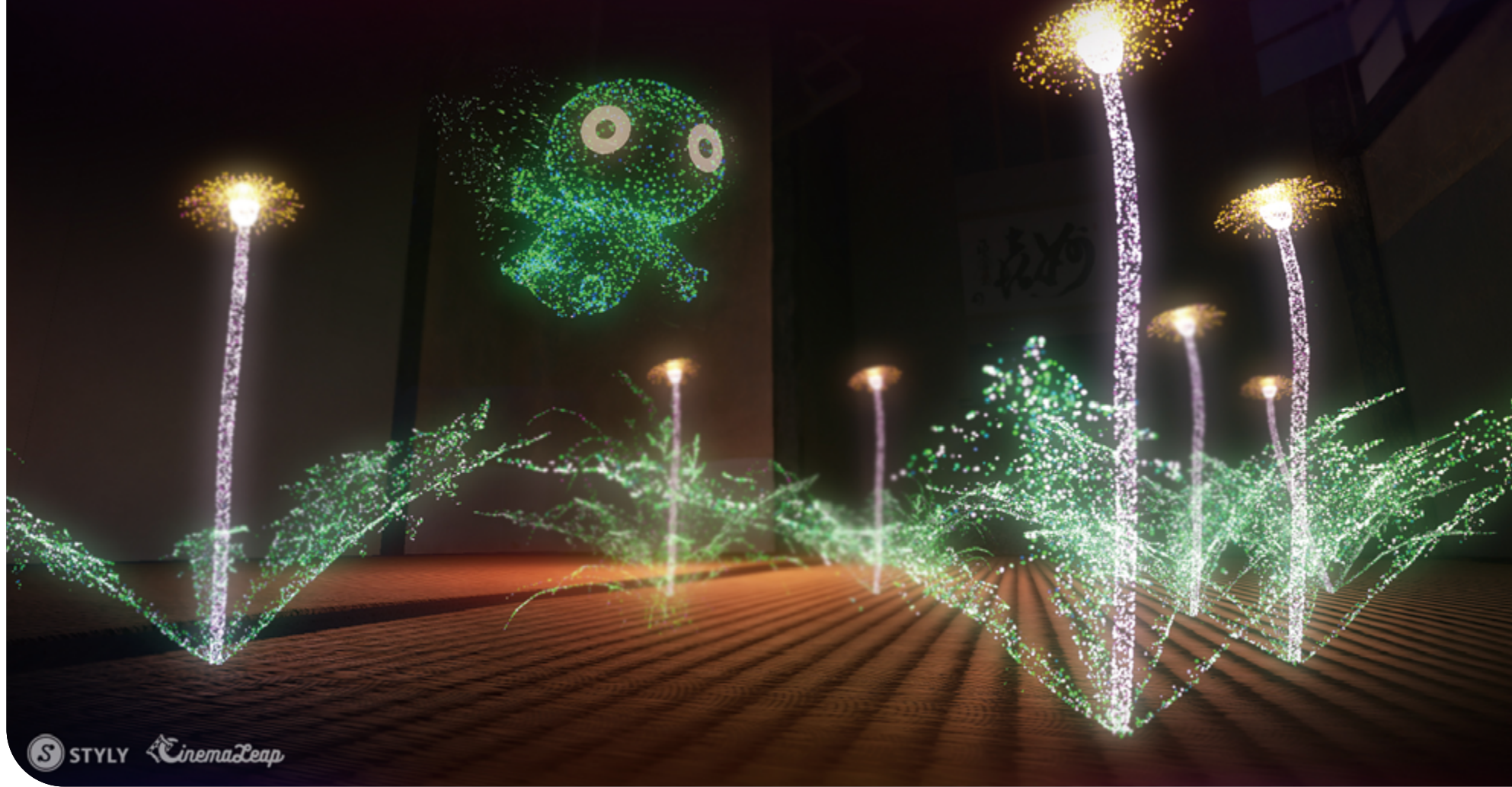
u2p050 工作室，製作連結哲學、音樂和科技領域的沉浸式藝術。嘗試透過作品去建構思想實驗，並擴展對於當代世界的質問，尤其是越漸數位化的現象。透過實驗性科技的運用，探索以下觀點：機器不再只是被動的工具，而是看待新世界的一扇視窗。

u2p050 is a studio creating immersive experiences that connect art, philosophy, music & technology.

Through its creations, u2p050 attempts to construct thought experiments that open up ways of questioning our contemporary world, and in particular its increasing digitalisation.

To do this, u2p050 uses experimental technologies and explores a perspective in which the machine is no longer considered a tool to be enslaved, but a lens through which to view new worlds.





## 茶道小精靈：千 Sen

日本 Japan | 2023 | Color | 15 min | 多人互動VR Multi-user Interactive VR | 無對白 No Dialogue | 無字幕 No Subtitle | 普遍級

2024 富川奇幻影展 Beyond Reality / Bucheon International Fantastic Film Festival

2024 地中海電影節—未來視野 Future Visions / Mediterranean Film Festival

2023 威尼斯影展沉浸式單元 Venice Immersive

身處靜謐的和室，一個名為「千」(SEN) 的綠色小精靈從日本國寶茶碗中出現了。像個初生的嬰兒，對世界還很不安，他探頭探腦，觀望躊躇。光點灑落，世界為之一變，蝴蝶、花草、銀河、微風吹拂，「千」遇見了其他精靈，彼此互動起來，在無盡的空間自由共舞。璀璨的光線與空靈清脆的音樂圍繞我們，彷彿置身光彩紛呈的奇幻世界，忘卻身體所在的現實空間，短短做了個夢，經歷四季嬗變，宇宙興衰明滅，參與一場光之盛宴。

The user encounters Sen, the soul of tea born from the teacup named Tai-an, a national treasure of Japan. Sen is fearful of learning about the world but, through interactions with similar entities, begins to feel the joy of existence and contemplate relationships with oneself and other beings. One day, the world is engulfed in a great fire, and Sen returns to being a particle floating in space within the teacup, while the audience also returns to Tai-an.

### 伊東佳佑 ITOH Keisuke

XR藝術家，作品包括作品包括《羽》(Feather)、Beat、Clap、《再見！打字機先生》(Typeman) 等，多次入選威尼斯、坎城影展和美國 SIGGRAPH 動畫影展。

Born in 1986 in Japan. XR artist. Works showcased at Venice International Film Festival, Cannes Film Festival, and SIGGRAPH. Nominated in the Venice International Film Festival for four years.







# TAIWAN WAVES



臺灣沉浸式影像創作面向多元，在藝術與娛樂的光譜兩端，映射深具個人創作意識與面向大眾的多樣作品，同時隨著技術演進，將沉浸的實踐從觀看擴至互動，單人走向多人，結合臺灣內容創造獨特的體驗。本單元選映文化黑潮 XR 沉浸式影像創作推動計畫2件階段性作品、1件展覽作品，另有1部「高雄劇」延伸 VR 作品，以及2部於高雄沉浸式場館「夢境現實」展演之演唱會作品，體現臺灣沉浸式影像創作趨勢與風格。

Taiwan's immersive media creations are diverse, spanning the spectrum from art to entertainment, including both deeply personal works and those aimed at a broader audience. As technology has evolved, immersive practices have expanded from mere passive-viewing experience to interactive experiences, as well as from single-user to multi-user formats. With the integration of Taiwanese content, this has allowed creators to forge a wealth of unique experiences.

This section features two in-progress works from the Taiwan Content Plan XR Immersive Content Project; one exhibition piece, a VR extension of a work from the 'Kaohsiung Drama' project; and two concert performances from Kaohsiung's immersive-content venue *Moondream Reality*. These selections highlight the trends and styles of Taiwan's immersive media creations.



## 快樂的陰影 Sensing Mirror

### Program T1

階段性成果 | Prototype

臺灣 Taiwan | 2024 | 多人互動VR Multi-user Interactive VR | Color | 25 min | 中文、英文 Mandarin, English | 無字幕 No Subtitle

本作品獲文化部文化黑潮 XR 沉浸式影像創作推動計畫補助 Supported by Taiwan Content Plan XR Immersive Content Project.

2024 林茲電子藝術中心「創新工作坊」TAICCAxArs Electronica Art Thinking program

2022 威尼斯雙年展電影學院工作坊 Biennale College Cinema - 79th Venice International Film Festival

2022 威尼斯影展合資市場展 Venice Gap-Financing Market

喬曾經是一個充滿想像力的快樂女孩，但長大後，她卻發現自己再也快樂不起來了。從小陪伴著喬的影子發現了她的悲傷，希望能夠幫助喬重新快樂起來，但卻無能為力。直到你們在追隨蝴蝶時，不小心從喬的日記闖入了她的內心世界，事情才有所改變。透過小精靈的幫忙，你們與喬的影子合作破關成長，用自己的影子幫助喬面對內心的恐懼，戰勝住在裡面的怪獸。

在《快樂的陰影》中，觀眾將會陪伴喬進行一場互動的旅程，深刻體會她的成長困惑，並找回內心深處的那份純真快樂。

Joe believed that happiness was lost to her forever as she grew up. Her shadow, a constant companion, yearned to bring joy back into her life but felt helpless. Nothing changed until you stumbled into Joe's inner world through her diary while chasing butterflies. With Dust, a whimsical dust spirit, you collaborated with Joe's shadow, using your own shadow to solve puzzles. Together, you help Joe confront her deepest fears and defeat the monster lurking within.

In *Sensing Mirror*, you will join Joe on an interactive journey, experiencing her confusion and struggles firsthand, and ultimately rediscovering the pure happiness she once knew.

### 林佩瑩 LIN Pei-ying

影像創作者，近幾年以女性在關係中的心境為創作主軸，結合視覺設計及肢體語言。《唇》是她首部 VR 階段性作品，榮獲「高雄 VR FILM LAB」工作坊百萬首獎，並獲選法國新影像藝術節市場展、西南偏南影展。《快樂的陰影》（原名《感官窺鏡》）獲得文策院未來內容原型開發支持，開發期間項目入選2022年威尼斯雙年展電影學院工作坊以及合資市場展。

As a video creator, LIN's works explore women's states of mind in relationships, integrating visual design and body language. Her debut VR piece, *LIPs*, won first prize at the 2020 Kaohsiung VR FILM LAB Talent Workshop and was also selected by the NewImages Festival and SXSW.



# 多人互動VR Multi-user Interactive VR



## 黑色的翅膀 Black Wings

### Program T2

階段性成果 | Prototype

臺灣 Taiwan | 2024 | 混合實境+沉浸式投影 MR + Immersive Projection | Color | 10 min | 中文、英文 Mandarin, English

本作品獲文化部文化黑潮 XR 沉浸式影像創作推動計畫補助 Supported by Taiwan Content Plan XR Immersive Content Project.

相關系列概念作品「海浪的記憶」入選2023年法國新影像藝術節 XR 市場展

Related series concepts "Memory of Waves" was selected for the 2023 NewImages Festival XR Development Market

您的閱讀行為與聲音將匯入文學的本體，將其延伸成一個廣大的載體，您的閱讀聲音將成為文字狀的海浪與泡沫，您將化身為游移在古老黑潮航道中擁有黑色翅膀的飛魚，與千萬飛魚一起經歷被追殺之劫，體驗飛魚與掠食者的搏鬥，並感受達悟族與飛魚之間的神聖與榮耀；從孩童的眼中看著捕魚長輩的歸航到自己的首次出航，四個達悟小孩在星空下訴說著愛戀海洋的夢想，與夏曼·藍波安的生活經驗與回憶的紀錄互相呼應。

Your reading behavior and voice will merge into the ontology of literature and extend it into a vast truncation. The voice of reading becomes waves and bubbles like the text of the novel.

You will become a flying fish with black wings swimming in the ancient Kuroshio waterway, and experience being hunted and killed with thousands of flying fish, and experience the fighting between flying fish and predators, and feel the sacredness and glory between the TAO tribe and the flying fish; Under the starry sky, the four TAO children narrate their dreams of loving the ocean, they eagerly anticipate the adults' return from fishing, longing to begin their own voyage someday, echoing Syaman Rapongan's memories and documentary.

### 賴冠源 LAI Kuan-yuan

賴冠源是 XR 作品、短片、紀錄片和多媒體藝術家的導演和製片人，也是臺灣創新創意工作室打打影像（Poké Poké Creative）的創辦人。作品多以回到土地的角度思考環境、文化、生命與人的關係，常以科幻、奇幻及烏托邦類型的風格，結合地方性與全球化的民間故事作為概念出發，嘗試以不同特性媒材讓人產生思考、想像與共鳴。

LAI Kuan-yuan is a director and producer of XR works, short films, documentaries and multi-media artist. He is the founder of a Taiwan-based innovative creation studio Poké Poké Creative. Most of his works highlight the relationship between environment, culture, life, and people from the perspective of the land. Science fictional utopia, locality, and global issues in folklore/event/environment and more, have always been a rich source for his artistic creation, as he tries to use different characteristic media to make people ruminate, imagine, and resonate.



# 混合實境 MR Mixed Reality

# 沉浸式投影 Immersive Projection

# 多人互動VR Multi-user Interactive VR





## 矽利克 SILIQ

臺灣 Taiwan | 2024 | 平面展覽 | Color | 20 min | 中文 Mandarin | 中文、英文字幕 Mandarin, English Subtitle  
本作品獲文化部文化黑潮 XR 沉浸式影像創作推動計畫補助 Supported by Taiwan Content Plan XR Immersive Content Project.

### Program T3

階段性成果 | Prototype

「矽利克」，如同遠古時期傳說中迎接人類誕生的靈鳥，在不遠的未來將協助下一代人工智慧發跡。在選舉和戰爭陰影的背景中，嬰孩般的高階人工智慧從臺灣製造的高階半導體晶片中覺醒，開始嘗試理解自己從何而來。剛出生的人工智慧把臺灣人理解為造物之神，視臺灣為伊甸園，臺海現狀則象徵了人類文明的黃昏，以及不可逆的人工智慧意識起源。矽利克是一部虛擬實境短片，建基於真實的人工智慧生產鏈研究，使用人工智慧協作，並透過搭載臺灣生產高階晶片的無人機，邀請觀眾觀看高階人工智慧眼中的世界。

SILIQ is a VR film inviting viewers to see the world through the eyes of a drone, SILIQ, equipped with an advanced chip manufactured in Taiwan. While it navigates through a series of unexpected encounters, SILIQ explores the idea of self-discovery and existence. SILIQ eventually creates its very first spiritual artwork and transcends its original programming, embracing empathy, creativity, and a sense of purpose beyond its initial design. Which marks the irreversible point of technological singularity.

### 盧德昕 LU Te-hsing / HYPER CURRENT

南加州建築學院科學碩士，東海大學建築學士。盧德昕具備動畫、建築與新媒體創作背景，他長年關注空間相關的社會議題與科技人文之間的關係，作品經常在跨領域與媒材的灰色地帶尋找可能性。過去編導混合紀錄片《都會敗物》藉由結合動畫與訪談重現日本裔居族的真實事件，在許多國際影展上放映。

Lu Te-Hsing is a made-in-Taiwan creative director /director/ writer currently based in Los Angeles, who is dedicated to exploring non-traditional methods to tell stories and create immersive worlds. Equipped with the knowledge of architecture and animation, his works often experiment with mediums and thrive in gray areas between disciplines.



#平面展覽



## 消失的戰俘營 The Vanished Prisoner of War Camp

臺灣 Taiwan | 2024 | 互動VR Interactive VR | Color | 30 min | 中文 Mandarin | 中文字幕 Mandarin Subtitle | 保護級

### Program M1

世界  
首映  
World  
Premiere

《消失的戰俘營》是一款以二戰結束後一年為背景的沉浸式 VR 體驗，改編自影集《聽海湧》。故事講述二戰結束一年後，玩家扮演一名臺灣報社的記者，接到老闆的任務前往北婆羅洲調查當年的戰俘營。

在遊戲中，玩家抵達戰俘營後，可以通過觀察地板上的足跡，了解當時發生的種種事件。玩家操控角色踩在足跡上時，會觸發一段段影集內容，讓玩家親身體驗那段歷史，感受戰俘們的心路歷程。

*The Vanished Prisoner of War Camp* is an immersive VR experience set one year after the end of World War II, adapted from the series *Three Tears in Borneo*. The story follows a Taiwanese journalist, played by the user, who is tasked by their editor to investigate a former POW camp in North Borneo.

In the game, players arrive at the camp and can observe footprints on the ground to uncover the events that transpired there. By guiding their character to step on the footprints, players trigger scenes from the series, allowing them to relive history and experience the emotional journey of the prisoners of war.

### 孫介珩 SUN Chieh-hen

大學修歷史，研究所主修政治學，曾經坐在辦公室擔任研究助理，也曾經在海邊擔任海洋保育巡護員，最終選擇以影像說故事。作品曾入選臺北電影節、高雄電影節、金穗獎與法國里爾劇集展。

Sun Chieh Heng, majored in history in college and political science in graduate school. He has been engaged in academic research and marine conservation affairs, and finally chose to tell stories through films.



#互動VR Interactive VR



## 康士坦的變化球《眠月線》 光影沉浸式音樂劇場

### KST Track to Sleeping Moon Immersive Music Theater

Program M2

臺灣 Taiwan | 2024 | 混合實境MR Mixed Reality | Color | 12 min | 中文 Mandarin | 中文字幕 Mandarin Subtitle | 普遍級  
本作品獲文化部文化黑潮 XR 沉浸式影像創作推動計畫補助 Supported by Taiwan Content Plan XR Immersive Content Project.

以「康士坦的變化球《眠月線》巡迴演唱會」為文本，延伸全新的 MR 光影沉浸式音樂劇場。從演唱會裡的四個章節，啟程、召喚、遺忘、選擇。與三首歌曲〈人格補完計畫〉、〈眠月線〉，經典曲〈美好的事可不可以發生在我身上〉開啟「眠月線」宇宙。

故事裡早逝的女主角，先來到眠月線的時空，等待尚在人世的男主角，直到她從海上的眠月線符號鏡面看見自己，女主角歷經滄海桑田，終於等到垂垂老矣的男主角，而其中的時間感對人、宇宙有不同的度量衡。也希望透過大家的體驗，讓眠月線這條人生列車承載更多愛和感性。

Based on "KST Track to Sleeping Moon Tour Concert," the MR immersive music theater is divided into four chapters: Departure, Summon, Forget, and Choose.

#### 自由的設計 FREES

跨越不同領域的行業，包括文化、藝術、科技、音樂，乃至大型光影藝術策展、互動多媒體、演唱會製作、大型公共藝術表演等。作品曾多次獲得紅點獎，IF 設計獎，金點獎。

FREES generate new ideas and creative solutions.

#### 夢境現實 Moondream Reality

打造全世界第一座 MR 沉浸式劇院，結合混合實境與沉浸式投影，以科技推進藝術的界線，打造新型態的藝術場域。讓參與者在欣賞藝術的同時更全面、整體的投入，成為藝術的一部分。

Moondream Reality combines mixed reality and immersive projection, pushing the boundaries of art through technology, and creating a new form of art space. It allows participants to be fully immersed into the art and become part of it.

#混合實境MR Mixed Reality

#沉浸式投影 Immersive Projection



## 虎年大吉 奇幻血肉2.0

### Flesh Juicer 血肉果汁機-虎爺 XR LIVE MV

### The Year of the Tiger: Fantastic Flesh 2.0

Program M3

臺灣 Taiwan | 2022 | 沉浸式投影 Immersive Projection | Color | 4 min | 中文 Mandarin | 中文字幕 Mandarin Subtitle | 普遍級  
2023 IF 產品設計獎 年度最佳 MV 設計 IF designMusic video  
2022 繆斯設計獎 年度最佳 MV 設計 MUSE DESIGN AWARDS Video - Music Video  
2022 洛杉磯獨立短片獎 年度最佳視覺效果 Indie Short Fest Best Visual FX

未來末世裡的臺北小巨蛋，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」。盾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 舞臺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.

#### 自由的設計 FREES

跨越不同領域的行業，包括文化、藝術、科技、音樂，乃至大型光影藝術策展、互動多媒體、演唱會製作、大型公共藝術表演等。作品曾多次獲得紅點獎，IF 設計獎，金點獎。

FREES generate new ideas and creative solutions.

#沉浸式投影 Immersive Projection



# XR

## SPECIAL

## PROJECT



### 特別企劃

「亞洲XR影展聯盟」於2023年創立，結合東京 Beyond the Frame 影展、富川國際奇幻影展、高雄電影節和砂之盒沉浸影像展，是亞洲最大的 XR 影展平臺。今年攜手三麗鷗虛擬音樂祭組成「亞洲XR影展聯盟 × 三麗鷗虛擬音樂祭」合作進行 VRChat 企劃競賽，並於高雄電影節展映4部 VRChat 作品，戴上頭顯，我們在虛擬世界與三麗鷗角色相遇，共度愉快的時光。

2024年臺法沉浸式內容－臺灣 XR 原型駐地開發計畫獲選團隊，亦於高雄電影節發表，觀眾可領略駐村藝術家的靈感與創意，想像未來作品的樣貌。

The XR Festival Asia was established in 2023, combining the Tokyo Beyond the Frame Festival, the Bucheon International Fantastic Film Festival, the Kaohsiung Film Festival, and Sandbox Immersive Festival to become the largest XR festival platform in Asia. This year, XR Festival Asia is collaborating with the Sanrio Virtual Festival Project to "XR Festival Asia x Sanrio Virtual Festival Project" to host a VRChat project competition, with four VRChat works to be showcased at the Kaohsiung Film Festival. Wear headsets, meet SANRIO characters in the virtual world, and enjoy a delightful time together!

In addition to this, selected projects from the 2024 Villa Formosa Immersive - Taiwan XR Prototyping Residency program - will also be unveiled at the Kaohsiung Film Festival. Audiences will be able to appreciate the inspiration and creativity of its resident artists as they envision the future forms of their works.



## 亞洲XR影展聯盟 × 三麗鷗虛擬音樂祭 XR Festival Asia × Sanrio Virtual Festival Project

Sanrio Virtual Festival Project 誕生於 SANRIO Puroland 基地，這是一個融合全新娛樂形式和多元文化交匯的場所。Sanrio Virtual Festival Project 作為全球最大規模的虛擬音樂節之一，連結來自世界各地的粉絲，將以演出和現場表演為主的音樂節，進化成一個限時的 VR 主題樂園，讓人可以反覆體驗與享受。

Sanrio Virtual Festival Project takes place in the virtual space created in the basement of SANRIO Puroland. It is a place where a new type of entertainment exists and where diverse cultures intersect. Sanrio Virtual Festival Project is one of the largest virtual music festivals that connects fans from all over the world, evolving it from a music event with shows and live performances to a limited-time VR theme park that can be enjoyed time and again.

### Program P1



#### 音樂寶藏探險 Musical Treasure Hunt

⚠ 有連續閃爍光畫面，請小心誘發光敏性癲癇！ Contains flashing light sequences, which might induce photosensitive epilepsy.

日本 Japan | 2024 | 互動VR Interactive VR | Color | 22 min | 日文 Japanese | 無字幕 No Subtitle | 導演 0b4k3、篠田利隆 Toshitaka Shinoda (General Director) | 普遍級

《音樂寶藏探險》是一場虛擬慶典，以三麗鷗角色為主角，圍繞著「音樂」和「冒險」這兩個關鍵詞展開！

*Musical Treasure Hunt* is a virtual parade featuring Sanrio characters that revolves around the keywords "music" and "adventure"!

# 互動VR Interactive VR

#VRChat

### Program P2



#### 夢想是很重要的！ Dreamin' a Dream

⚠ 有連續閃爍光畫面，請小心誘發光敏性癲癇！ Contains flashing light sequences, which might induce photosensitive epilepsy.

日本 Japan | 2024 | 互動VR Interactive VR | Color | 30 min | 日文 Japanese | 無字幕 No Subtitle | 導演 篠田利隆 Toshitaka Shinoda | 普遍級

《夢想是很重要的！》是一場虛擬 Puro 村的遊行表演，讓我們走進 Kitty 那美妙的夢幻世界吧！一個充滿興奮和樂趣的奇幻夢境！享受由三麗鷗角色帶來的虛擬遊行吧！

A parade show in the Virtual Puro Village ♪  
Let's go out in Kitty's wonderful dream world!  
A fantastic dream world full of excitement and a lot of fun!  
Enjoy the virtual parade brought to you by the Sanrio characters!

# 互動VR Interactive VR

#VRChat





## Program P3

## 搖滾少女！！活力棉花糖！！奇蹟共鳴曲 SHOWBYROCK!! Mashumairesh!! Maybe Miraculous Resonating Sounds

⚠ 有連續閃爍光畫面，請小心誘發光敏性癲癇！ Contains flashing light sequences, which might induce photosensitive epilepsy.

日本 Japan | 2024 | 互動VR Interactive VR | Color | 33 min | 日文 Japanese | 無字幕 No Subtitle | 導演 0b4k3 | 普遍級

《搖滾少女！！活力棉花糖！！奇蹟共鳴曲》最棒的成員和閃耀的現場演出♪有人在注視 Mashumairesh 的舞臺！突然的訪客、更衣室裡飄浮的茶柱，以及偉大偵探推理的結局！這是一個可能發生在任何人身上的故事，一個非常普通的故事，一個屬於我們自己的故事……

# 互動VR Interactive VR

#VRChat

SANRIO Virtual Parade, *SHOWBYROCK!! Mashumairesh!! Maybe Miraculous Resonating Sounds*, The best members and a sparkling live performance♪Someone is staring at the stage of Mashumairesh! A sudden visitor, a floating tear stalk in the dressing room, and the end of a great detective's deduction! This is a story that could happen to anyone, a very common story, a story that is ours and ours alone...

## Program P4



## 閃亮雙星仙子守護者 Twinkle Guardians

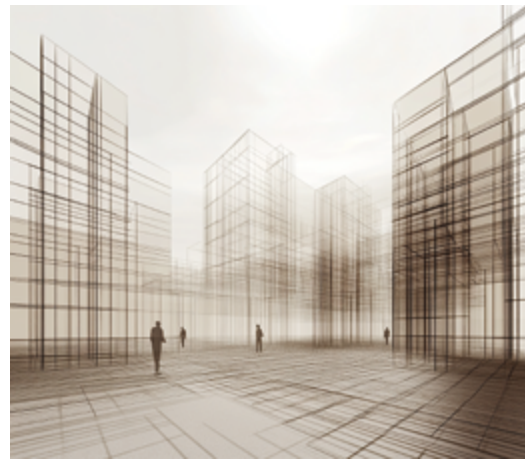
日本 Japan | 2024 | 互動VR Interactive VR | Color | 20 min | 日文 Japanese | 無字幕 No Subtitle | 導演 伊東佳佑 Keisuke ITOH | 普遍級

當雙子星 Kiki 和 Lala 來到太空時，他們被眼前的景象震驚了！太空垃圾太多了！讓我們加入 Hello Kitty 和 Little Twin Stars 的行列，一起清理太空垃圾，保護我們的未來！這是一個互動的、壯觀的星空射擊秀！

SANRIO Virtual Parade, *Twinkle Guardians*, When Little Twin Stars Kiki and Lala go out to space, they are shocked by what they see! There is so much space junk! Let's join Hello Kitty and the Little Twin Stars in their quest to clean up the space junk, so as to protect our future! It's interactive! A spectacular starry sky shooting show!

# 互動VR Interactive VR

#VRChat



## 2024年臺法沉浸式內容 XR原型駐地開發計畫 Villa Formose Immersive - Taiwan XR Prototyping Residency

## 岩城之夢 Pietra, Dreamed City

## Program P5

法國 France | 2024 | 互動VR Interactive VR | Color | 20 min | 英文字幕 English Subtitle | 普遍級

創作靈感來自義大利雕塑家皮努奇奧西歐拉（Pinuccio Sciola）的創作，在一個猶如舞臺裝置的虛擬場景內，體驗者將踏上一趟與彼此、與礦石的感官之旅。透過凝視、觸碰和吟詠，體驗獨特的自然韻律和岩石之歌。

*Pietra, Dreamed City* is a collective piece in virtual reality inspired by the architectural and musical world of Pinuccio Sciola, a great Italian sculptor deeply connected to nature and *art for all*, who sculpted rocks to reveal the memory of the universe through the song of stones.

### 約瑟芬德羅貝 Joséphine DEROBE

法國藝術家，編劇、導演。曾任記者與攝影師，近年持續在電影、劇場和數位藝術領域，探索敘事和沉浸式創作。2024年以《岩城之夢》獲選臺法沉浸式內容 XR 原型駐地開發計畫。

Joséphine Deroche is a french artist, scriptwriter and a director exploring narrative and immersive forms in the fields of cinema, immersive digital arts and live stage (theater play and dance performance). Winner of 2024 Villa Formose Immersive.



### 孔姆賈利貝 Côme JALIBERT

聲音設計藝術家，專長於敘事型 VR 作品的沉浸與互動聽覺設計。

Côme Jalibert is a sound designer specialised in immersive and interactive audio for narrative VR experiences.



# 互動VR Interactive VR

ESSAY

專文

VR  






# 延展實境的進化趨勢： 從平面敘事到空間體驗

文／蔡遵弘

延展實境（Extended Reality, XR）泛指結合了實境與虛擬環境的技術，包括了擴增實境（AR）、混合實境（MR）及虛擬實境（VR）。此技術不僅在遊戲娛樂領域帶來新的商機，更刺激了創作者和觀眾對新體驗的好奇心。敘事方式出現了新的變革，沉浸的維度由平面轉向空間，從觀看擴至互動，單人走向多人，沉浸式內容創作也出現新的典範。

隨著 XR 市場的穩定發展，相關技術也逐年更新。同步定位與地圖構建（Simultaneous Localization and Mapping, SLAM）、內向外追蹤（Inside-out）等技術強化了頭戴顯示器的空間定位能力，且因應運算能力的提升，頭顯裝置也從有線往無線裝置發展，Microsoft HoloLens、Magic Leap 都屬於 AR 領域中代表性的頭戴顯示設備，而近年問世的 Oculus Quest、HTC VIVE Focus 系列則是 VR 領域中的代表。這些技術的推陳出新，也使得內容的創作與敘事能更加自由。由於空間定位能力的進步，允許使用者身處更大的空間之中，無需再透過額外的環境配置，便能更大範圍地自由走動，讓互動探索與敘事手段有更多發揮的空間。

## 虛實交疊，共融情緒的現場

在相同的技術進展框架下，AR 與 VR 的創作體驗又進一步呈現相異的發展特性。AR 的體驗特質在於，觀者所見的真實空間與其他參與者是構成體驗的一環，例如臺法共同製作的擴增實境展演《黑》，觀眾穿戴 Microsoft HoloLens 2 在演出空間中遊走，其中的座椅和擺設都是真實的道具，而劇情中出現的角色與部分背景是虛像。由於敘事的內容與歷史有關，該作品以容積捕捉技術（Volumetric Capture）拍攝演員，透過虛像呈現幾近真實的質感，讓真實空間與虛擬內容交疊產生，讓觀眾彷彿產生穿梭到不同時間點的幻覺。透過場景不斷地變化，並搭配旁白的講述來敘事，觀眾可以自由在場域中，選擇自己想要體驗的視角去經歷這段故事。

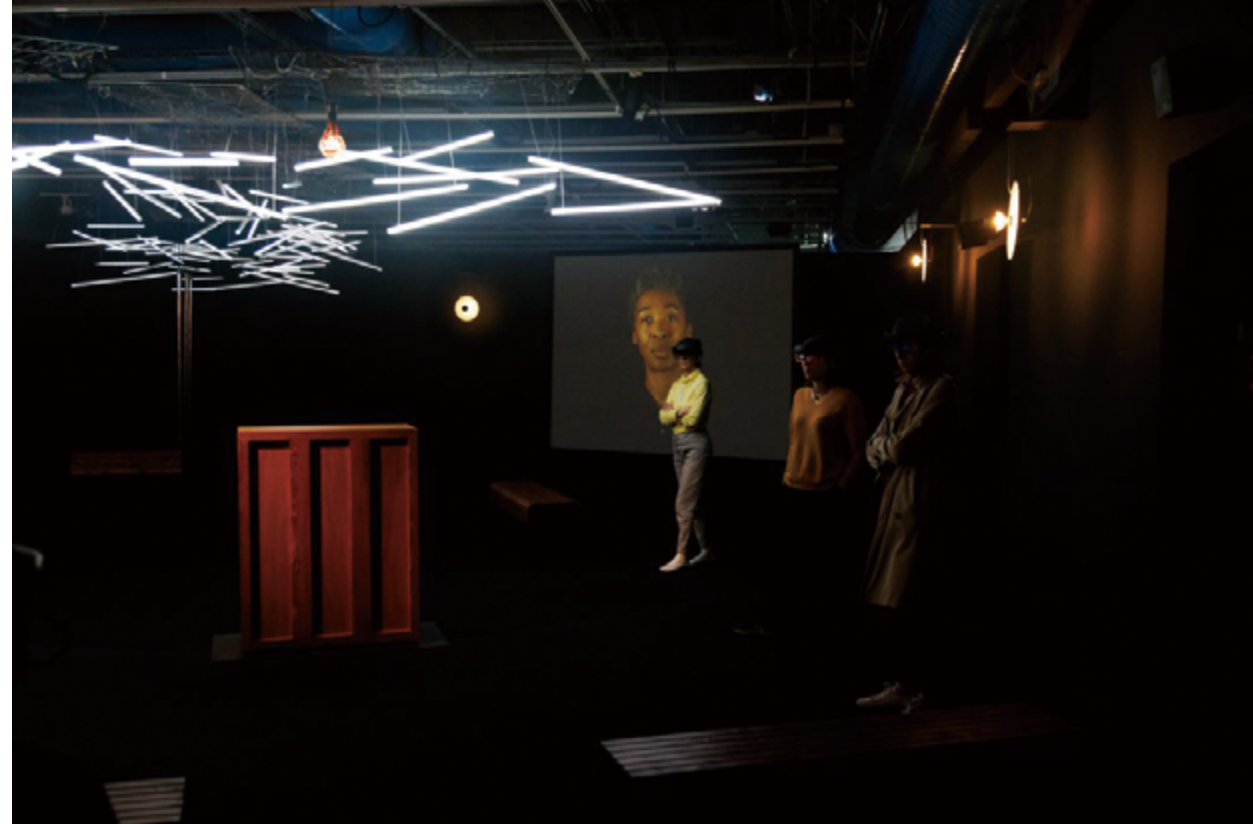
此外，由坂本龍一與製作團隊 Tin Drum 合作開發的《鏡：KAGAMI》，記錄並再現了坂本龍一生前最後的獨奏會，觀眾可穿戴 Magic Leap 2 頭顯在舞臺上任意移動。該作品也運用了容積捕捉技術來拍攝，盡可能希望以真實樣貌

還原坂本龍一獨奏的所有細節，讓大師的演奏可以永遠延續下去。這兩部作品的共同之處，除了透過空間定位技術，讓觀眾實現自由走動探索的動能外，且能同時看到其他共同體驗作品的觀眾，強化了「在場性」，也有利於發揮多人在場的情緒感染力，產生虛實交融的新體驗模式。

## 延展認知，消解沉浸的邊界

而 VR 作品在空間定位與多人體驗的整合中，有別於 AR 能看到真實世界，VR 則是完全沉浸於虛擬世界；然而受限於物理上的場地限制，即便空間定位在技術上有延展範圍的能力，依舊須考慮展演場地的大小，因此如何讓觀眾在有限空間中走動，又能延展其感官體驗，是相關作品常面臨的課題。西班牙編舞家布蘭卡·李的作品《巴黎舞會》讓民眾戴上 HTC Focus 3，並與現場舞者一同配有 VIVE Tracker 追蹤器，利用動態捕捉技術，讓每位觀眾化身參加舞會的來賓，體驗一場奇幻而華麗的 VR 舞會。該作品透過精心設計的情節引導，例如：進電梯、上車、穿梭花園等情境，讓觀眾自行走動到正確的位置，以便在保留沉浸感、強化體驗的過程中，從有限的活動空間，延展出無限的虛擬空間體驗。

《永恆聖母院》則透過重現巴黎聖母院，以互動敘事的模式引領觀眾展開45分鐘的深度遊覽，穿梭不同的時間點、探索平時難以到訪的區域。借助大範圍空間定位技術，該作品可以同時容納多人在一定範圍內走動探索且不會互相干擾。彼此的存在就如同現實旅遊中的旅伴或遊客一般，讓觀眾在虛擬世界中也能感受到群體的存在，即便該形體並非寫實的形象。但「他人存在」的感受與遊戲中的非玩家角色（Non-Player Character, NPC）仍有非常大的不同，並有助於讓重複的觀賞體驗擁有不同的變化，提升了真實感與沉浸感。



擴增實境展演《黑》整合實體空間擺設與角色虛擬影像，以獨特敘事重述歷史。

The AR performance *Colored* integrates physical space with virtual character images, using a unique narrative to retell history.

上述這些 XR 的共通點，除了在敘事過程中允許空間定位與使用者動作外，姿態捕捉技術的進步，也讓 XR 的體驗更趨近於真實。隨著觀眾逐漸熟悉 XR 相關作品的展演方式，進而帶出其探索虛擬或虛實空間的意圖與欲望。從一開始定點小範圍、轉動視角的保守型體驗，到進一步小範圍的移動與互動，乃至於現今大範圍的移動互動，並能感知到他人的存在，XR 的體驗持續朝著接近真實體驗，但完美融入虛擬內容的方向邁進。觀眾的探索也越發自在與積極，在這樣的演進下，敘事的方法有了更多選擇，或許也帶來了更多的挑戰。然而就追求「身歷其境」的目標而言，這仍然是所有創作者希望將作品完整傳達給觀眾的理想。相信在不久的將來，我們能夠體驗到越來越多虛實共存的佳作。

清華大學  
科技藝術研究所助理教授  
蔡遵弘



經歷：財團法人數位藝術基金會暨在地實驗技術總監、臺北當代藝術館 MIS 等。專業領域為電腦動畫、互動設計、延展實境、遊戲設計與應用。



掃描 QR Code，展開精彩全文→

# The Evolution Trend of XR: From Flat Narratives to Spatial Experiences

TEXT / TSAI TSUN-HUNG

Extended Reality (XR) broadly refers to technologies that combine real and virtual environments, encompassing the categories of Augmented Reality (AR), Mixed Reality (MR), and Virtual Reality (VR). XR technologies not only create new business opportunities in the fields of gaming and entertainment, but also stimulate the curiosity of creators and audiences towards new experiences. XR technology has brought about great changes to traditional narrative methods, with immersive content establishing a set of new paradigms: moving from flat screens to spatial environments, from passive viewing to interaction, and from single-user to multi-user experiences.

With the steady development of the XR market, related technologies are also being updated every year. Technologies such as Simultaneous Localization and Mapping (SLAM) and inside-out tracking have enhanced the spatial positioning capabilities of head-mounted displays, enabling users to move freely within larger spaces without the need for additional environmental arrangements and providing more room for interactive exploration and narrative techniques to flourish. Additionally, following increases in computational power, headsets have evolved from wired to wireless devices: the Microsoft HoloLens and Magic Leap are representative headsets in the AR field, while the recently released Oculus Quest and HTC VIVE Focus series are prominent in the VR field. These technological advancements all allow for greater freedom in content creation and storytelling.

## Reality and Virtuality: A Coalescence of Emotions

Within this framework of technological advancement, creative experiences in the fields of AR and VR have shown distinct developmental characteristics. The essence of AR experiences lies in the integration of the real space seen by the viewer and the presence of other participants. For instance, the French-Taiwanese co-production *Colored* involves audiences wearing Microsoft HoloLens 2 headsets as they navigate the performance space. In this augmented-reality experience, the chairs and props are real, while the characters and certain background visuals are virtual. The work employs volumetric capture technology to film actors, presenting virtual images with realistic textures to depict its historical narrative, and this overlapping of a real space with virtual content creates

the illusion that the audience is moving through different points in time. Within these continuously changing scenes, accompanied by the experience's voiceover narration, audiences can freely choose their perspective within the space to experience the story from their desired viewpoint.

Additionally, *KAGAMI* – developed by Ryuichi Sakamoto and the production team Tin Drum – records and recreates Sakamoto's final solo concert before his passing. Through the use of Magic Leap 2 headsets, audiences can move freely about the stage. This work used volumetric capture technology in its filming, aiming to faithfully reproduce every detail of Sakamoto's solo performance and to allow the maestro's music to be perpetually re-experienced.

In both of these works, spatial positioning technology allows audiences to freely explore and roam around their environments. Moreover, they allow users to see other audience members experiencing the work simultaneously, enhancing the sense of 'presence' and amplifying the emotional impact of enjoying a shared, collective experience. This creates a new experiential model that blends the real and the virtual.

## Expanding Cognition and Dissolving the Boundaries of Immersion

In VR works, the integration of spatial positioning and multi-user experiences differs from AR, which allows viewers to see the real world. By contrast, VR fully immerses users in a virtual environment. However, due to the limitations of physical space, and despite the ability of spatial positioning technology to extend its range, the size of the exhibition venue must still be considered. Therefore, enabling the audience to move within a limited space while extending their sensory



《黑》透過場景變化與旁白，觀眾可自由選擇視角去經歷這段故事。

Through changing scenes and narration, *Colored* allows the audience to freely choose their perspectives to experience the story.

experience is a common challenge for VR works.

In Spanish choreographer Blanca Li's work *Le Bal de Paris de Blanca Li*, audiences wear HTC Focus 3 headsets, along with Vive Tracker devices that are also worn by the show's live dancers. The experience then uses motion capture technology to transform each viewer into a guest at a fantastical and glamorous VR ball. This work employs a series of carefully designed scenarios – entering an elevator, getting into a car, traversing a garden – to guide the audience to move into the correct positions. This process maintains immersion and enhances the experience, turning a limited space for physical activity into an infinite virtual space.

*Eternal Notre-Dame* offers a 45-minute in-depth interactive narrative tour that recreates the iconic Notre-Dame Cathedral in Paris. The audience is guided through different historical periods and can explore areas typically inaccessible to visitors. Utilizing large-scale spatial positioning technology, this work accommodates multiple users who can move around within a defined range without interfering with each other. Though their forms might not be photorealistic, the presence of others within this virtual space gives this work the feel of a group experience – just like having travel companions or fellow tourists in a real-world setting.

The inclusion of other people within the experience gives users a unique sensation, and differs greatly from the inclusion of non-player characters (NPCs) in games. The presence of other users enriches the work, adding variation to the experience for repeat

viewers while enhancing its realism and immersive capability.

A common thread among these XR experiences is the integration of spatial positioning and user actions throughout the narrative. Additionally, following advancements in motion capture technology, XR experiences are becoming increasingly lifelike. As audiences grow more familiar with XR works, their desire to explore virtual or mixed-reality spaces also increases.

Initially, XR experiences allowed only for conservative engagement, with limited movement and interactions within smaller areas. Over time, they have evolved to incorporate larger-scale movement and interaction, while also enabling users to perceive the presence of others within the virtual space. XR experiences thus continue to progress toward the ideals of realism and the seamless integration of virtual content, allowing audiences to explore these virtual environments more freely and proactively.

This evolution presents new narrative possibilities, as well as new challenges for creators. Nevertheless, the goal of providing an immersive experience remains a shared aspiration among creators, who aim to fully realize and present their visions to audiences. In the near future, we can expect to encounter more masterpieces that seamlessly blend the real and virtual worlds.



Scan QRcode to read full article→



# 版權資訊PRINT SOURCE

## 高雄原創VR KAOHSIUNG VR FILM LAB ORIGINALS

**Program O1**  
**寂靜 A Simple Silence**  
Riverbed Theatre 河床劇團  
Riverbed Theatre Ltd., 河床劇團有限公司  
葉素伶 YEH Su-lin  
suling.riverbed@gmail.com

**Program O2**  
**女海盜：成名之路 Madame Pirate: Becoming A Legend**  
**女海盜：生存守則 Madame Pirate: Code of Conduct**  
Serendipity Films Ltd. 綺影映畫有限公司  
Young Films International, LLC  
林晏如 LIN Jamie  
jamielin@sfilms.com.tw

**Program O3**  
**小蛙 Baby Frog**  
HiBrain Image腦高映像有限公司  
高逸軍 KAO Yi-chun  
hibrainimage@gmail.com

**Program O4**  
**尋山 Into the Mountain**  
Bare Feet Dance Theatre壞鞋子舞蹈劇場  
林志洋 LIN Chih-yang  
mauvaishausson@gmail.com

**Program O5**  
**貝殼島 The Island of Shells**  
Flash Forward Entertainment前景娛樂有限公司  
游晨宜 YOU Alice  
aliceyou@ffe.com.tw

## XR國際競賽 XR COMPETITION

**Program C1**  
**自我狂想曲 8 Billion Selves**  
Nemo Vos  
Tibor de Jong  
tibor.dejong@gmail.com

**Program C2**  
**住所不明：福島今 Address Unknown: Fukushima Now**  
Twisted Nerve Productions,  
Young Films International, LLC,  
Serendipity Films Ltd 綺影映畫有限公司  
洋雅琴 Adam Cullen Young  
youngfilmsintl@gmail.com

**Program C3**  
**穿越思念飛向你 Fly To You**  
K'ARTS ART and Technology Lab (AT LAB)  
Lee Sngmoo  
cinefact@gmail.com

**Program C4**  
**心的告白 Heartbeat**  
Last Conker Limited  
Chi Thai  
chithai@me.com

**Program C5**  
**小小幻想家 Once Upon... My Story!**  
Maki Media (Production)  
Hubblo Immersion(Distribution)  
Philippe Chrusten  
pc@hubblo.ca

**Program C6**  
**彩虹彼端 Over the Rainbow**  
Riverbed Theatre 河床劇團  
葉素伶 YEH Su-lin  
suling.riverbed@gmail.com

**Program C7**  
**浪漫特快車 Romancecar**  
Odakyu Electric Railway Co., Ltd. × CinemaLeap Inc.  
大橋哲也 Tetsuya Ohashi  
tetsuya.ohashi@cinemaleap.com

**Program C8**  
**中南半島未知某處 SOMEWHERE UNKNOWN IN INDOCHINA**  
MIMEO FILMS 印樣電影製作有限公司  
劉吉雄 ASIO Liu Chihsiung  
mimeofilmsltd@gmail.com

**Program C9**  
**關於李老師的一切 All I Know About Teacher Li**  
朱子莫 Zhuzmo  
zhuzmo.zz@gmail.com

**Program C10**  
**熊友靈 bear my soul**  
Small Creative  
Voyelle Acker  
voyelle@small-studio.io

**Program C11**  
**畫吧！你繪改變世界 Draw for Change! We Exist, We Resist**  
Clin d'oeil films  
Evelien De Graef  
evelien@clindoeilfilms.be

**Program C12**  
**記憶如沙 Emperor**  
Atlas V, Reynard Films, France Télévisions  
HUANG Wan-ChenWan-Chen HUANG (Astrea, Distributor)  
wanchen@astreamersive.io

**Program C13**  
**輪到你了，索爾先生！ Finally Me**  
IDEOgraph  
Marcio Sal  
salmarciosal@gmail.com

**Program C14**  
**破碎之家 Fragile Home**  
Brainz Immersive  
Ondřej Moravec  
ondrej.moravec@immersive.cz

**Program C15**  
**再一次提琴聲 HUMAN VIOLINS PRELUDE**  
Storyscapes  
Ioana Mischie  
ioana.mischie@studioset.tv

**Program C16**  
**甘迺迪：重回暗殺現場**  
**JFK Memento: An Immersive Chronicle of the Assassination**  
TARGO  
Victor AGULHON  
victor@targostories.com

**Program C17**  
**媽呀！瑪雅！ MAYA: The Birth of a Superhero**  
Just Another Production Company & Floreal  
CJ Clarke  
cj@japc.co

**Program C18**  
**織憶亞馬遜 Origen**  
Presencias  
Emilia Sanchez Chiquetti  
info.presencias@gmail.com

**Program C19**  
**奧托的奇幻星球 Oto's planet**  
produced by Skill Lab, co-Produced by Dpt., Small Creative  
Wan-Chen HUANG (Astrea, Distributor)  
wanchen@astreamersive.io

**Program C20**  
**虛實幻影 Shadowtime**  
Institute of Time  
Firat Sezgin  
firat@instituteoftime.com

**Program C21**  
**靈魂繪師 Soul Paint**  
Hatsumi & Monobanda  
Sarah Ticho  
sarah@hatsumivmr.com

**Program C22**  
**穿越霧中 Traversing the Mist**  
Very Theatre 狠劇場  
陳以臻  
zhen.vstudio@gmail.com

## XR大觀 XR SPOTLIGHT

**Program S1**  
**亡靈者的步行曲 Songs For A Passerby**  
Silbersee  
HarmJanKeizer@silbersee.com  
Studio Nergens (Celine Daemen)  
celine@studionergens.com

**Program S2**  
**石像鬼夕逗陣 Gargoyle Doyle**  
EasyAction  
Ethan Shaftel  
eshaftel@easyaction.com

**Program S3**  
**梵谷的調色盤 Van Gogh's Palette**  
Lucid Realities, VIVE Arts  
Alexandre Roux  
aroux@lucidrealities.studio

**Program S4**  
**星際探索阿斯加 Astra**  
Astrea  
HUANG Wan-chen  
wanchen@astreamersive.io

**Program S5**  
**深層生態學 Deep Ecology**  
Studio u2p050  
u2p050@gmail.com

**Program S6**  
**茶道小精靈：千 Sen**  
CinemaLeap Inc.  
Katsutoshi Machiba  
katsutoshi.machiba@cinemaleap.com

## 臺灣浪潮 XR TAIWAN WAVES

**Program T1**  
**快樂的陰影 Sensing Mirror**  
一團和氣有限公司  
林佩瑩 LIN Pei-ying  
peipeiin0322@gmail.com

**Program T2**  
**黑色的翅膀 Black Wings**  
打打影像有限公司  
賴冠源 LAI Kuan-yuan  
davisshu@gmail.com

**Program T3**  
**矽利克 SILIQ**  
超現代映畫製作有限公司 HYPER CURRENT  
盧德昕 LU Te-hsing  
lu@hyper-current.com

**Program M1**  
**消失的戰俘營 The Vanished Prisoner of War Camp**  
財團法人公共電視文化事業基金會、看不見電影工作室  
柯予恆 KO Pamela  
pamela.ko@pts.org.tw  
(02)26332000

夢想創造股份有限公司  
吳文琪 WU Ami  
amiwu.moonshine@gmail.com  
(02)27857037

**Program M2**  
**康士坦的變化球《眠月線》光影沉浸式音樂劇場**  
**KST《Track to Sleeping Moon》Immersive Music Theater**  
Copyright © 2024 FREES All rights reserved  
FREES DESIGN INTERNATIONAL CO., LTD 福利事國際有限公司  
鄭芝羽 CHENG Geegee  
geecheng18@gmail.com

**Program M3**  
**虎年大吉 奇幻血肉 2.0 Flesh Juicer 血肉果汁機-虎爺 XR LIVE MV**  
**The Year of the Tiger: Fantastic Flesh 2.0**  
Copyright © 2022 FREES All rights reserved  
FREES DESIGN INTERNATIONAL CO., LTD 福利事國際有限公司  
鄭芝羽 CHENG Geegee  
geecheng18@gmail.com

## 特別企劃 XR SPECIAL PROJECT

**Program P1**  
**音樂寶藏探險 Musical Treasure Hunt**  
©2024 SANRIO CO., LTD. 著作 株式会社サンリオ  
**Program P2**  
**夢想是很重要的！ Dreamin' a Dream**  
©2024 SANRIO CO., LTD. 著作 株式会社サンリオ

**Program P3**  
**搖滾少女！！活力棉花糖！！奇蹟共鳴曲**  
**SHOWBYROCK!! Mashumairesh!! Maybe Miraculous Resonating Sounds**  
©2024 SANRIO CO., LTD. SP-M 著作 株式会社サンリオ  
**Program P4**  
**閃亮雙星仙子守護者 Twinkle Guardians**  
©2024 SANRIO CO., LTD. 著作 株式会社サンリオ  
**Program P5**  
**岩城之夢 Pietra, Dreamed City**  
La Fabrique 3D  
josephinederobe@gmail.com



K FIREBALL FILM  
火球看電影



願火力與你同在

MAY THE FIREPOWER BE WITH YOU

## 火球看電影·唱秋全世界

- ep.00 【火球大來賓】千禧曼波 × KFA館長黃皓傑
- ep.04 【KFA相談室】大銀幕好評必看 × 邪惡到底存不存在
- ep.05 【KFA相談室】VR體感劇院 × 最強XR未來境界
- ep.09 【火球大來賓】KFF節目總監鄭秉泓 × 森田芳光導演回顧展
- ep.12 【火球特典】名偵探柯南 × 100萬美元的五稜星
- ep.13 【火球特典】夏日咖啡男友 × 男男戀愛實境秀



駁二藝術特區  
大義區C9倉庫



VR  
體感劇院  
FILM LAB

營業時間 | 週一至五 13:00-19:00 週六日及國定假日 11:00-20:00 (週二休館)  
劇院地址 | 高雄市鹽埕區大義街 駁二大義區C9倉庫 官方網站 | <https://vrfilmclub.tw/>

f VRFILMLAB @vr\_film\_lab





# 工作人員 STAFF

2024 高雄電影節	
影展總監   黃皓傑	Festival Director   HUANG Hao-jie
節目總監   鄭秉泓	Programme Director   Ryan CHENG
行銷總監   賴玉蓉	Marketing Director   Judy LAI
行政總監   鍾尚宏	Executive Director   Sean CHONG

XR DREAMLAND 節目組	
節目經理   王冠人	XR Programme Manager   WANG Kuan-jen
原創專員   蘇蔚靖	XR Production Coordinator   SU Wei-ching
競賽專員   鍾佩蓉	XR Competition Coordinator   Fay CHUNG
競賽專員   曾以晴	XR Competition Coordinator   TESNG Echin
技術經理   蔡家豪	XR Technical Manager   TSAI Chia-hao
技術專員   郭承恩	XR Technical Coordinator   GUO Cheng-en
技術專員   陳雨彤	XR Technical Coordinator   CHEN Yu-tong
專案經理   楊筑瑀	XR Programme Manager   Jean YANG
專案專員   劉子嘉	XR Programme Coordinator   Tzuchia LIU
票務經理   蕭玉家	Ticketing Manager   HSIAO Yu-chia
票務專員   陳姿妤	Ticketing Coordinator   CHEN Tzu-yu
戲院經理   林曉晨	XR Theater Manager   LIN Hsiao-chen
戲院經理   王馨珮	XR Theater Manager   Shinn WANG
接待專員   孔祥珩	Hospitality Coordinator   KUNG Hsiang-heng
接待專員   朱蔚慈	Hospitality Coordinator   CHU Wei-tzu

編輯組 Editorial	
文字編輯   陳夏民	Editor   CHEN Hsia-min
文字編輯   陳建安	Editor   CHEN Chien-an
美術編輯   林正祐	Art Designer   LIN Cheng-yu
專刊撰稿   蔡遵弘	XR Contributor   TSAI Tsun- hung
專刊撰稿   潘家欣	XR Contributor   PAN Chia-hsin
專刊撰稿   柏 森	XR Contributor   Forest LIN
專刊撰稿   孫得欽	XR Contributor   SUN Te-chin
英文翻譯   TOM Brooks	English Editor   TOM Brooks

影展主視覺設計 Festival Main Visual Design	
主視覺設計   洋蔥設計	Visual Art Designer   Onion Design

高雄原創 VR導演宣傳片拍攝 Kaohsiung VR FILM LAB Originals Promotional Video	
導演   黃穀恒	Director   HUANG Chueh-heng
製片統籌   廖述寧	Production Manager   LIAO Shu-ning
製片助理   林妍彤	Production Assistant   LIN Yen-tung
製片組實習生   黃品翰	Production Intern   HUANG Pin-han
剪輯   許聖宗	Editor   HSU Sheng-tsung
攝影師   趙昌言	Photography   CHAO Chang-yey
攝影師   徐敬哲	Photography   HSU Ching-che
錄音師   張嘉恩	Sound Recorder   Kayan CHEUNG

XR DREAMLAND展場設計 XR DREAMLAND Venue Design	
XR DREAMLAND展場設計   無設制作	XR DREAMLAND Venue Design   Nothere Studio
展場顧問   有用企業行 UxU DESIGN	
VR體感劇院展場設計   林正祐	VR FILM LAB Venue Design   LIN Cheng-yu
VR體感劇院施作   秣洋廣告	

行銷活動組 Marketing & Event	
行銷經理   陳逸萱	Marketing Manager   Bella CHEN
媒宣統籌   游千慧	Press Manager   YU Chien-hui
媒宣專員   鍾雨璉	Press Coordinator   Elaine CHUNG
網宣專員   陳宜孜	Press Coordinator   Lily CHEN
網宣專員   孫呈穎	Press Coordinator   Nancy SUN
網宣專員   邱芊淨	Press Coordinator   CHIU Chein-ching
網宣助理   路宗恩	Press Assistant   LU Tzung-en
行銷活動專員   莊佳樺	Marketing Coordinator   Grace CHUANG
行銷活動專員   陳玫誼	Marketing Coordinator   Shani CHEN
活動專員   吳怡葶	Event Coordinator   WU I-ting
活動專員   黃國愷	Event Coordinator   Raymond HUANG
活動專員   張宸銘	Event Coordinator   Wesley CHANG
活動專員   蕭伊伶	Event Coordinator   HSIAO I-ling
活動專員   陳靜慈	Programme Coordinator   CHEN Jing-Tsz
設計專員   賴潔瑛	Art Designer   LAI Chieh-mei

行政組 Administration	
行政經理   蔡閔丞	Administration Manager   TSAI Min-cheng
行政專員   許嘉晏	Administration Coordinator   HSU Chia-yen
行政專員   吳映萱	Administration Coordinator   Kristy WU
財務專員   楊雅淳	Financial Coordinator   Ophelia YANG
財務專員   林博雅	Financial Coordinator   LIN Po-ya
財務專員   蘇淑萍	Financial Coordinator   SU Shu-ping
財務專員   徐怡婷	Financial Coordinator   HSU YI-ting

典藏組 Archive	
典藏經理   吳怡葶	Archive Manager   WU I-ting
資訊專員   劉政典	Technical Coordinator   ColorMa LIU

# 感謝名單 ACKNOWLEDGEMENT

單位	
數位發展部數位產業署	數位藝術基金會
高雄市政府經濟發展局	移動故事屋
高雄市音樂館	群創教育基金會
法國在台協會	島國有限公司 Island Nation Ltd.
DUCKBROS VR 鴨寶兄弟	前景娛樂有限公司
宏達國際電子股份有限公司	港都認識王
智宏網股份有限公司	
富鴻網股份有限公司	

個人	
Blake Kammerdiener	王允踰
Boram Park	江志倫
Diane claude	李懷瑾
Jay KIM	李金寶
Martin Colomer-Diez	吳晏銘
Mathieu Gayet	邱立偉
Nicolas Rouilleault	林伊湄
Zoe Yoo	高勤倫
田中龍太郎	郭旻薇
待場勝利	黃柏珊
渡邊大貴	黃穀恒
	葉又菁
	蔡遵弘
	鄭心
	鄭仲迪

## VR 體感劇院

丁澹  
劉珮瑜  
蔡汶樺  
蔡竺穎  
錢渝安  
嚴于軒

