



# 高雄電影節

KAOSIUNG FILM FESTIVAL

## XR DREAMLAND

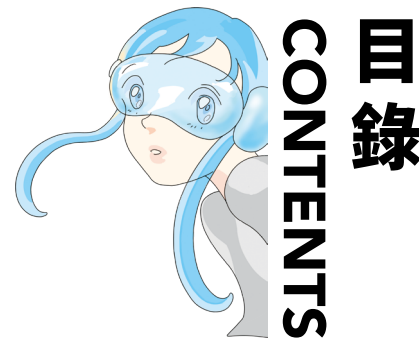
10.10 Fri. —————→ 26 Sun.

節目專刊

## TTX C 2025

TAIWAN TECHNOLOGY × CULTURE EXPO

台灣文化科技大會



主辦單位	 文化 部 MINISTRY OF CULTURE	 高雄市政府					
合作單位	Ministry of Digital Affairs 數位 發展部 mod <sup>a</sup>	 經濟部 Ministry of Economic Affairs	 文化內容策進院 TAIWAN CREATIVE CONTENT AGENCY				
執行單位	 高雄市政府文化局 Bureau of Culture Affairs Kaohsiung City Government	 高雄電影館 KAOHSIUNG FILM ARCHIVE	 高雄市立歷史博物館 KAOHSIUNG MUSEUM OF HISTORY				
節目協力	 JAPAN FOUNDATION 國際交流基金	 日臺交流協會 Japan-Taiwan Exchange Association	 公共電視	 小公視	 TAIWAN FILM & AUDIOVISUAL INSTITUTE 國家電影及視聽文化中心		
	 BUREAU FRANÇAIS DE TAIPEI 法台協會	 福爾摩沙 VILLA FORMOSE	 INSTITUT FRANÇAIS Liberté Créativité Diversité	 CENT QUATRE #104 PARIS	 animast		
	 Sanrio Virtual Festival® (2025)	 T-CONTENT 文化集團	 MSI	 寶騰數位 WANGWANG DIGITAL CO., LTD.			
活動協力	 Netflix	 Fund for Creative Equity	 中華民國電影導演協會 Directors Guild of Taiwan	 RIDE 飛行劇院	 VOLARE 全球輕奢飛行體驗	A BIT HUMANS	
場地協力	 高雄市立圖書館 Kaohsiung Public Library	 內惟藝術中心 NEIWEI ARTS CENTER	 THE PIER-2 ART CENTER 駁二藝術特區	 VR FILM LAB	 高雄市立歷史博物館 KAOHSIUNG MUSEUM OF HISTORY		
	 夢境現實 Moondream Reality	 PIER 2 BASE 共創基地	 高雄文學館 KAOHSIUNG LITERATURE MUSEUM	 福客大飯店 Fukunaka Hotel Kaohsiung 高雄	 福窩旅旅 FELLOW POSTEL		
	 CITY SUITES 城市商旅	 莊雲海城大飯店 CHU FENG OCEAN CITY HOTEL	 承億酒店 TAÍ Urban Resort	 hotel nikko kaohsiung			
媒體協力	 TL THE 關鍵評論 NEWS LENS	 EBC	 Focus 週報		 S		
購票單位	 OPENTIX 南藝院文化生活						
贊助單位	 文化部 影視及流行音樂產業局 Bureau of Audiovisual and Music Industry Development MOCC	 GREENVINES 綠藤生機	 auscentic nature as is	 藝感生活	 Nuts & Co.	 GOR COFFEE	 PENINSULA
	 漢寶 HAN BAO	 PURE DRIFT PH 90	 健酪	 奧利多 mini-Oligo	 樂啤 WOW! BEER	 波爾茶	
	 CHARGE SPOT THE POWER OF MOVING	 UNIFRANCE All the assets of creativity	 打邊爐 めくらずん 美野郎	 Hey Song	 とどけ、梅のちから。 CHOYA	 HARDY'S CELEBRATING 170 YEARS	
	 艸研所 CAOYANSHUO	 ANCMADÉ Clothes print	 Bard Shop Customized Products	 House Keeper 炒麵家	 PRO KAMPING 领航家	 人良油坊 OLICIOUS	
	 陳傑莊 CHEN JUI JIANSI	 RUH THE POWER OF MOVING	 臺灣文創：用好設計，做好產品 WONDER PRODUCT	 OSE 華泰電子	 ISRAEL 以色列 駁二藝術特區及駁二藝術特區基金會	 Imagography	 鹽城選品 YANCHENG SELECT KAH-CARTELL SELECTED FOR CANTIER A STORY FROM YANCHENG
技術協力	 遠東譯像 FAR EAST TRANSVIDEO						

## 序言 FOREWORD

02	館長的話	Words from the Director of KFA
04	策展人的話	Words from the Curator

## 高雄原創 VR KAOHSIUNG VR FILM LAB ORIGINALS

08	雲在兩千米	The Clouds Are Two Thousand Meters Up
10	深入海洋之心	PELAGOS

## XR 國際競賽 XR COMPETITION

16	寂靜	A Simple Silence
18	舞池漫波	Bodies of Water
20	遇見冰川那頭鵝	Ice Sailor
22	想嚮	IMAGINE
24	深陷我的混沌宇宙	Korstmos
26	戀戀畫時光	PLAY LIFE
28	默日迪斯科	Silent Disco
30	世界的溫柔終結	Sweet end of the World!
32	諾曼第：以快門作戰	D-Day: The Camera Soldier
34	舞動舞動馬蹄斯	Dance Dance Dance – Matisse
36	手護艾迪聲	Eddie and I
38	跳跳眼	Face Jumping
40	快樂的陰影	Happy Shadow
42	電流下我記得	In the Current of Being
44	傑克與孤鳥	Jack & Flo
46	穿越記憶謎宮	Lacuna
48	生命樹下的娜娜露	Nana Lou
50	Sosowon 的冒險	Sosowon: The Season of the Flying Fish
52	雲在兩千米	The Clouds Are Two Thousand Meters Up
54	歡迎來到人偶之家	The Dollhouse
56	遇見東坡	The Recluse Dongpo
58	聖誕累鼠了	The sad story of the little mouse who wanted to become somebody
60	駭客搞五人	Uncanny Alley: A New Day

## XR 大觀 XR SPOTLIGHT

64	鐵達尼：往日回聲	Titanic: Echoes from the Past
66	失控生存遊戲	Impulse: Playing with Reality
68	機動戰士鋼彈：銀灰的幻影	Mobile Suit Gundam: Silver Phantom

## 特別企劃 XR SPECIAL PROJECT

72	玉山守護者 VR – 森丑之助的臺灣奇幻旅程特展	The Guardians of Jade Mountain VR: MORI Ushinosuke's Fantastic Journey in Taiwan
73	玉山守護者	The Guardians of Jade Mountain
74	亞洲 XR 影展聯盟 × 三麗鷗虛擬音樂祭	XR Festival Asia × Sanrio Virtual Festival Project
75	龍宮：生成式樂園	RYUGU – Generated Paradise
76	你有一封來自 Hello Kitty 手機的訊息	The Hello Kitty Phone's Secret Messages
77	蜃景	Mirage
78	跟憂憂獸做朋友	Make Peace with Melancholy Beasties
79	擁抱希望向前	Keep Moving Forward / Good Morning
80	文化黑潮 XR 特映	Taiwan Content Plan XR Immersive Content Project Selection
82	一封來自法庭的邀請函	A Courtroom Invitation
83	心靈永動機	Poems of Life
84	寂靜	A Simple Silence
84	想嚮	IMAGINE
85	快樂的陰影	Happy Shadow
85	Sosowon 的冒險	Sosowon: The Season of the Flying Fish

## 專文 ESSAY

88	當故事需要空間呼吸：VR 帶來的不可取代體驗	Giving the Story Space to Breathe: The Irreplaceable Experience of VR
----	------------------------	---

## 參考資料 REFERENCE

96	版權資訊	Print Source
----	------	--------------

## 附錄 APPENDIX

100	感謝名單	Acknowledgement
-----	------	-----------------



# 館長的話



## 臺灣虛擬實境產業的下一個里程碑

元宇宙，5G 時代，電腦運算高速運轉的年代，VR 虛擬實境的互動技術也發展日趨成熟，但臺灣在技術端與內容端的整合，卻未曾看到傑出的 XR 互動作品，今年可以看見臺灣創作者進入了互動及大範圍走動技術躍進的新階段，高雄電影節這次的入圍作品也展現了新技術的發展趨勢。

過往入圍國際影展的臺灣作品都以 VR360 創作形式為主，在近兩屆威尼斯影展入圍作品中，難得看到近十部臺灣 XR 互動式作品，其中出現在本次雄影 XR DREAMLAND 沉浸大展的作品，包括：高雄原創參與投資的《雲在兩千米》、雄影工作坊衍生的《快樂的陰影》、臺法駐村合製的《玉山守護者》，以及三麗鷗 IP 衍生的線上 VRChat 作品《蜃景》等四部，從線上到線下的創作形式多元且豐富。

陳芯宜導演自《無法離開的人》後，首次嘗試大範圍走動作品《雲在兩千米》，改編自知名作家吳明益短篇小說集《苦雨之地》的其中一篇作品，將文學語境化為虛擬實境的想像空間，由班底演員莫子儀化身探索妻子死後謎題的登山者，觀眾跟隨著 4DViews 掃描後的主角，以近在眼前的貼身表演，毫無死角地感受影片中的悲傷迷離氛圍，劇中走動沉浸的模式堪比去年雄影轟動大作《亡靈者的步行曲》，是臺灣在此技術領域的重大突破。

年輕創作者林佩瑩以 2021 年雄影工作坊百萬首獎《唇》，概念延伸的三人互動作品《快樂的陰影》，加入手部辨識的技術，變化成兒時用手作影子的遊戲概念，結合安卡互動設計的多人連線系統，讓三位觀眾可以共同協助暗黑主角度過重重難題，猶如提姆波頓導演的劇中人跑進了虛擬實境世界，可愛卻又憂傷的劇情讓人印象深刻。

韓國導演權河允於 2021 年高雄駐村期間，帶著《玉山守護者》企劃深入田野調查，以日本殖民時期人類學家森丑之助為主角，探索其進行高山森林研究時，與臺灣布農族的特別友誼故事，結合歷史資料及皮影戲技法，讓三位觀眾同時翻越山脈，跟隨布農族足跡發現臺灣植物原生種，大範圍走動感受山林的廣闊，本次展覽更結合了高雄市歷史博物館的特展，蒐集森丑之助過往建立在國立臺灣博物館的標本資料，讓民眾感受臺灣山林虛實之間的魅力，也是臺法技術團隊合作的新頁。

這次威尼斯影展入圍的特別作品，當屬長期耕耘 VRChat 的臺灣創作者六森，透過雄影亞洲 XR 聯盟牽線日本三麗鷗公司的合作案《蜃景》，以三麗鷗音樂祭的線上平台呈現，讓來自世界各地的三麗鷗粉絲們可以同步登入虛擬音樂祭，也是線上平台商業驗證的最好實證，此次雄影展出的五部三麗鷗作品，更有《謎幻泡泡糖》導演克里斯多福戴維斯的新作，在彩虹的可愛世界裡，你將可以親近三麗鷗角色的分身，讓老牌偶像公司依靠虛擬實境作品，大量獲得年輕觀眾的粉絲經濟。

多元形式的互動 VR 作品，涵蓋歷史、人文、藝術及商業娛樂領域，集結了臺灣有志於開發互動性作品的創作者及科技公司，將技術端與內容端開啟了良性的結合，也讓過往被技術門檻限制的企劃作品，有了實際執行的可能，期待 2025 年會是臺灣虛擬實境產業大幅朝向多元互動作品邁進的元年。

高雄市電影館館長  
黃皓傑

# WORDS FROM THE DIRECTOR OF KFA

## A New Milestone for Taiwan's Virtual Reality Industry

In the age of the metaverse, 5G, and high-speed computing, interactive VR technology is becoming more sophisticated each day. However, Taiwan has seen few outstanding interactive XR works that truly integrate both technology and content – until now. This year, Taiwanese creators have made a new stage in interactive and large-scale free-roaming technology, with this year's Kaohsiung Film Festival entries highlighting these emerging trends.

The previous two editions of the Venice Film Festival provided a rare platform for Taiwanese XR works, featuring almost ten interactive experiences. Among these, several will be shown at this year's XR DREAMLAND, including *The Clouds Are Two Thousand Meters Up*, co-presented by Kaohsiung Film Archive, the KFF Talent-Workshop *Happy Shadow*, French-Taiwanese artist residency co-production *The Guardians of Jade Mountain*, and *Mirage* – a VRChat experience derived from Sanrio IP.

In her follow-up to *The Man Who Couldn't Leave*, director Singing CHEN has ventured into large-scale VR with *The Clouds Are Two Thousand Meters Up*. Adapted from a short story in author WU Ming-yi's *The Land of Little Rain*, this experience transforms the literary work into an imaginative virtual space, featuring MO Tzu-yi as a climber searching for answers after his wife's death. Audiences follow the 4DViews-scanned protagonist to experience an intimate, up-close performance, immersing themselves in the film's sorrowful and ethereal atmosphere. The result is comparable to last year's KFF sensation, *Songs for a Passerby*, and marks a breakthrough in Taiwan's technological field.

Young creator LIN Pei-ying has expanded on the concept of her 2021 KFF Workshop Grand Prize-winning piece *LIPs* to create the multi-user interactive work *Happy Shadow*. Using hand-recognition technology and Ankh IxD's multiplayer system, this work creates a VR experience from the childhood game of making shadows with one's hands, with users working together to help the protagonist navigate various obstacles. The result is akin to a Tim BURTON movie in VR, and is sure to leave a lasting impression.

During his 2021 residency in Kaohsiung, Korean director Hayoun KWON developed *The Guardians of Jade Mountain* through extensive field research. Based on the life of MORI Ushinosuke – an anthropologist from the Japanese colonial period – this work explores the unique friendship he formed with Taiwan's Bunun people while exploring the island's high mountain forests. Blending historical materials with shadow puppetry, this experience's large-scale, free-roaming design captures the vastness of the landscapes. Participants traverse Taiwan's mountain ranges and follow in the footsteps of the Bunun to discover Taiwan's native plant species. This experience marks a new stage of collaboration between French and Taiwanese technical teams, and is presented alongside a special exhibition at the Kaohsiung Museum of History featuring specimen records first established by MORI Ushinosuke himself.

A standout at this year's Venice Film Festival, *Mirage* was made by ROKUMORI, a long-term Taiwanese VRChat creator, with help from the XR Festival Asia in collaboration with Japan's Sanrio. It is presented as part of the online Sanrio Virtual Festival, which allows fans across the world to enjoy virtual music performances together. This year's Kaohsiung Film Festival showcases five Sanrio works in total, including the new experience from *Gumball Dreams* director Christopher Lane DAVIS. Participants can also obtain Sanrio character-like avatars, bringing this adorable, rainbow-colored world to a new generation of fans.

These works – incorporating history, culture, art, and commercial entertainment – have brought Taiwanese creators and tech companies together, fusing technology and content. Thanks to their collaboration, planned projects formerly constrained by technological limitations now have a chance to be realized. In 2025, Taiwan's VR industry is taking major strides into a new era of diverse and interactive products.

Director of Kaohsiung Film Archive  
HUANG Hao-jie

# 策展人的話



## 再次臨場，追尋一切曾隱身深處的

XR 的沉浸體驗，往往多重而複合。創作者不僅嘗試啟動人們身體和感官，作品取材也來自現實的考察、文本的轉譯再造，或指向人物的內在心靈。而國際團隊的參與，也十分關鍵。

《雲在兩千米》和《玉山守護者》，源自臺灣小說和自然博物史，展開不同的時間軸，帶我們走入意識與深林，逐步鬆動了虛構與現實的邊界。2025 年 Villa Formose 臺法駐村企劃《深入海洋之心》，透過不同的虛擬化身轉變，潛入一片或許未知、卻與臺灣緊密關聯的海域。來自臺灣、德國、法國的專才，致力且扎實地打造了臺灣原創內容。

【XR 大觀】單元，精選國際重要製作。多人走動作品《鐵達尼：往日回聲》，重回知名歷史事件現場，水上水下、艙體內外，自然的空間敘事與場景設計，復刻、召喚了當年的期盼與情懷。《失控生存遊戲》，轉向幽微的心理掙扎與嚴峻現實，運用 MR 形式，帶領我們一步步貼近、同理人物的尊嚴。《機動戰士鋼彈：銀灰的幻影》以史詩般的旅程，啟動了置身動漫宇宙的夢想。延續招牌單元及去年企劃，今年持續設置【XR 國際競賽】、【文化黑潮 XR 特映】和【亞洲 XR 影展聯盟 × 三麗鷗虛擬音樂祭】內容，成長與記憶、性別和音樂展演、藝術史與當代命題，我們隨著作品跨境追尋，在國內外沉浸式佳作中再次呼吸轉生。

# WORDS FROM THE CURATOR

## Back in the Moment: A Journey to Hidden Depths

Immersive XR experiences are often complex and multifaceted. Creators' works not only seek to engage the body and senses, but also draw inspiration from real-life observations, the reinterpretation and transformation of written texts, or explorations of the human heart. They often also require the participation of international teams.

*The Clouds Are Two Thousand Meters Up* and *The Guardians of Jade Mountain*, two works rooted in Taiwanese literature and natural history, unfold across different timelines to bring us into the realms of consciousness and the depths of the forest, gradually unfurling the boundary between fiction and reality. The French-Taiwanese artist residency program Villa Formose Immersive also brings us *PELAGOS*, which makes use of transformations between VR avatars to plunge us into an ocean environment – one which, though perhaps unknown, remains closely connected to Taiwan. Specialists from France, Germany, and Taiwan have worked with dedication and rigor to create this original work.

The XR SPOTLIGHT section showcases a range of major international works. The multi-participant, free-roaming work *Titanic: Echoes from the Past* takes audiences back to the scene of a major historical event, moving above and below the water as well as inside and outside the titular ship's hull. The natural spatial storytelling and scene design recreates a bygone era, summoning up the hopes and emotions of the time. *Impulse: Playing with Reality* focuses on subtle psychological struggles and harsh realities, applying an MR format and bringing participants step-by-step towards a greater understanding and empathy for the dignity of its characters. Meanwhile, *Mobile Suit Gundam: Silver Phantom* takes participants on an epic journey where they can fulfill their dreams of stepping into an anime universe.

The Kaohsiung Film Festival also continues its signature programming from last year, featuring content from the XR COMPETITION, the Taiwan Content Plan XR Immersive Content Project Selection, and the XR Festival Asia × Sanrio Virtual Festival Project. Exploring themes such as growth, memory, gender, musical performance, art history and contemporary issues, participants are invited to follow these works across borders, and experience the finest immersive XR content from Taiwan and abroad!

高雄電影節 XR DREAMLAND 策展人  
王冠人

Curator of KFF XR DREAMLAND  
WANG Kuan-jen

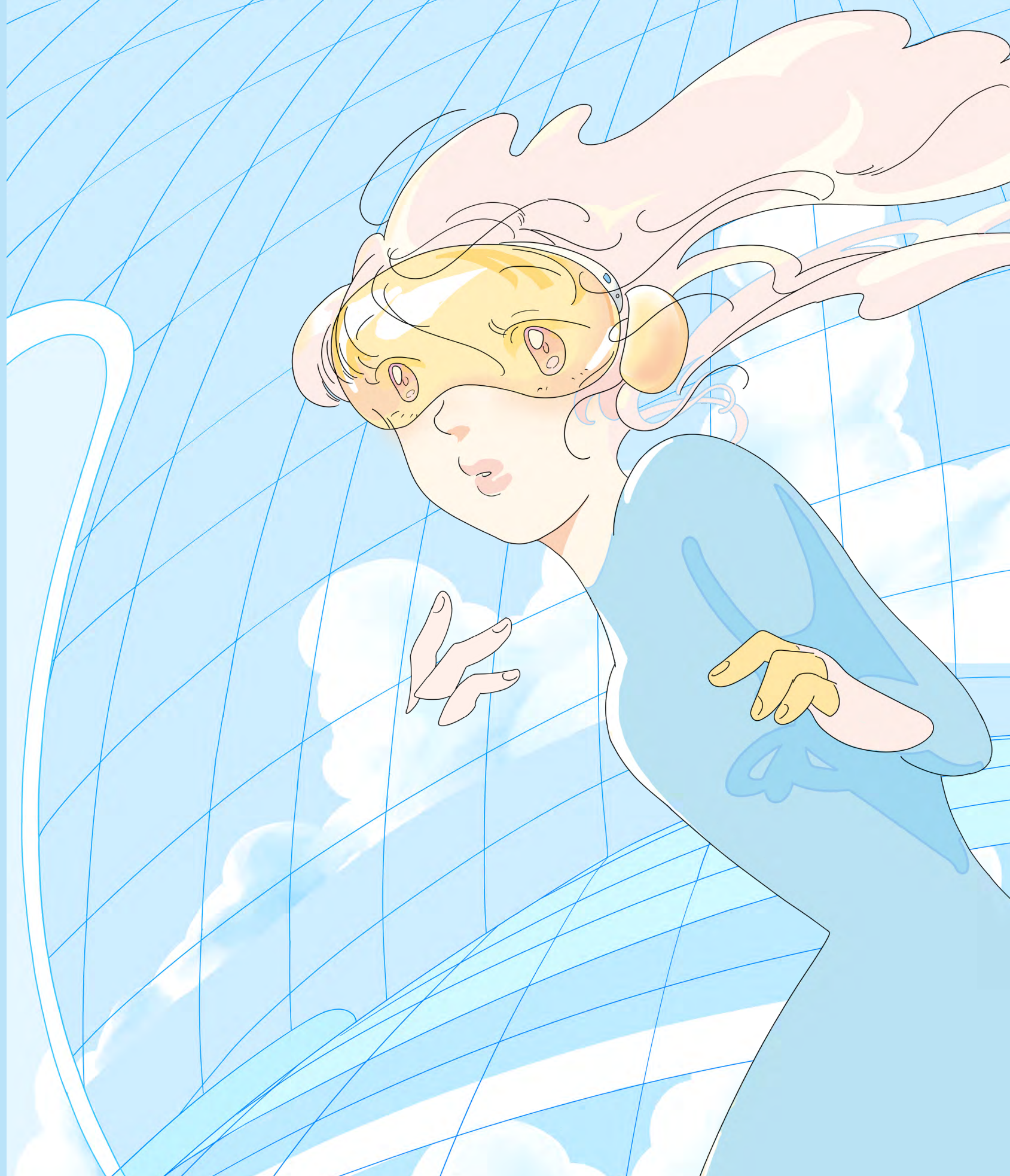




# 高雄原創 VR KAOHSIUNG VR FILM LAB ORIGINALS

2017 年設立的「高雄 VR FILM LAB」計畫，透過持續的獎助計畫、培育工作坊和駐村企畫等管道，至今已扶植近 50 部臺灣原創與國際合製作品。今年展出由公視與行者影像文化出品製作、高雄市電影館參與投資的《雲在兩千米》，將文學的想像轉化為沉浸式感官經驗，完成極具挑戰的創作實踐，為「高雄 VR FILM LAB」首部走動式作品，宣示「高雄 VR FILM LAB」進入全新紀元。2025 年 Villa Formose 臺法沉浸式內容 XR 原型駐地開發入選企劃《深入海洋之心》是一款實驗性水下探索遊戲，體驗者將逐步深入海洋生態與地緣政治議題，透過紀錄式的敘事風格，探索 XR 新的可能。

Established in 2017, the Kaohsiung VR FILM LAB has been a key incubator for immersive content, supporting nearly 50 original Taiwanese works and international co-productions through sustained funding, training workshops, and residency programs. This year's highlights include *The Clouds Are Two Thousand Meters Up*, which transforms literary imagination into a fully immersive sensorial journey. As the Kaohsiung VR FILM LAB's first room-scale VR piece, it marks a bold creative milestone and a new chapter for the program. Also featured is *PELAGOS*, a prototype selected for Villa Formose Immersive 2025 – an experimental underwater exploration game that blends documentary-style storytelling with themes of marine ecology and geopolitics, pushing the expressive boundaries of XR.





# 雲在兩千米

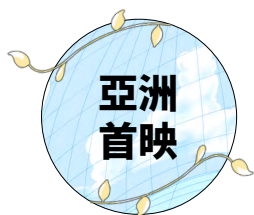
## The Clouds Are Two Thousand Meters Up

《雲在兩千米》由公視與行者影像文化出品製作、高雄市電影館參與投資。

臺灣、德國 Taiwan, Germany | 2025 | 互動 VR Interactive VR | Color | 62 min | 中文、英文  
Mandarin, English | 無字幕 No Subtitle | 普遍級 G

**2025 威尼斯影展 沉浸式內容競賽單元 最佳沉浸體驗大獎**

**Venice Film Festival Venice Immersive Competition Immersive Grand Prize**



Asia Premiere

# 互動 VR Interactive VR

# 走動 Roomscale



妻子驟逝後，律師關無意間發現她未完成的小說手稿，故事訴說著瀕危的臺灣雲豹與魯凱族的神聖傳說。懷著思念與疑問，他走進山林，踏入妻子潛意識的幽微深處。沿途，他聽見妻子的低語，回望曾經共享的記憶，在現實與神話交錯之中，找尋傳說中只為痴人現身的謎。

《雲在兩千米》改編自作家吳明益的同名短篇小說，結合文學敘事與沉浸式媒介，觀眾將隨主角進入超現實的潛意識迷宮、雲霧繚繞的山林與樹洞，體驗一段尋找與療癒的旅程。

After his wife's death, Guan discovers her unfinished novel intertwining the endangered clouded leopard and the Rukai tribe's sacred myth. Guided by her words, he journeys through mountains and subconscious realms, seeking healing and connection. Adapted from WU Ming-yi's story, *The Clouds Are Two Thousand Meters Up* is a free-roaming VR exploration of memory, reality, and myth.

陳芯宜的編導作品橫跨電影、紀錄片、劇集與 VR，關注生命處境與信仰，以魔幻寫實風格揭示社會荒謬與結構性問題，影像兼具細膩觀察與詩意表達。重要電影作品包括《流浪神狗人》、《我叫阿銘啦》、《行者》等；2022 年以 VR 作品《無法離開的人》獲威尼斯影展沉浸式單元最佳體驗大獎。

Singing CHEN is a multidisciplinary filmmaker whose work spans fiction, documentary, and virtual reality. Known for her poetic visual language and deep focus on social and structural issues, she often draws inspiration from theater, dance, and sound art. Her 2022 VR *The Man Who Couldn't Leave* won Best Immersive Experience at Venice Immersive Competition.



陳芯宜  
Singing CHEN

### 導演的話

#### Director's Statement

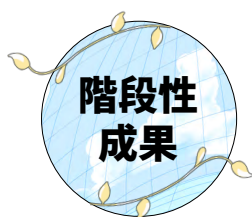
我長年景仰的小說家——吳明益，他筆下所交織的夢境、記憶與多重時空，總讓我產生強烈的改編衝動。本作是我首次嘗試以 VR 作為文學轉譯的載體，挑戰極大，也極具吸引力。小說中強烈的影像感、空間感與身體性，正與 VR 的沉浸特性相互呼應。透過走動探索，我試圖在虛實之中，重現一場關於失落、記憶與山林神話的旅程。本作是我對文學、技術與情感連結的深層對話，也希望藉此創造出跨文化觀眾的集體共感。

WU Ming-yi is one of the most influential contemporary novelists in Taiwan. His weaving of dreams, memory, and dimensions of time and space has long inspired me to adapt his work. When the opportunity arose to adapt *The Clouds Are Two Thousand Meters Up* into VR, I knew it would be daunting – but necessary. WU's writing evokes vivid imagery and a strong sense of presence that aligns with VR's immersive nature. Through free-roaming exploration, I aimed to recreate a journey that blurs the line between reality and imagination. This project connects literature, technology, and emotion, aiming to foster empathy across cultures.

# 深入海洋之心

## PELAGOS

法國、臺灣 France、Taiwan | 2025 | 互動 VR Interactive VR | Color | N/A | 英語、中文 English, Mandarin | 英文、法文字幕 English, French Subtitles | 普遍級 G



Prototype

# 互動 VR Interactive VR

# 裝置 Installation

# WIP



## PROGRAM 02

《深入海洋之心》是一款實驗性水下探索遊戲，玩家的化身會在各種遭遇中發生轉變。透過紀錄片式的敘事風格，玩家將逐步發現生態與地緣政治議題。

PELAGOS is an experimental underwater exploration game where the avatar transforms through encounters. Players discover ecological and geopolitical issues through a documentary narrative.

雨果阿塞克是以法國馬賽為據點的視覺與數位藝術家，是當代沉浸式創作領域的新銳之一。其作品融合神話、人類學與探究，在精準的切入點與深度詩意間展現迷人魅力。他所創作的影片、裝置、XR 體驗及平面作品，曾於多個國際重要藝術節與展覽場館展出。

Ugo ARSAC is a visual and digital artist based in Marseille, one of the rising voices of contemporary immersive creation. His work, at the intersection of mythology, anthropology, and exploration, fascinates with its formal precision and poetic depth. He creates films, installations, XR experiences, and graphic works that have been exhibited at major festivals and venues internationally.



雨果阿塞克  
Ugo ARSAC





# XR 國際競賽

## XR COMPETITION

高雄電影節自 2018 年設立 XR 競賽以來，迅速躍升為國際間最具指標性的沉浸式展映平台之一。今年自逾百件投稿中嚴選 23 部入圍作品，從互動裝置、追蹤技術、動畫美學，到抽象與寫實之間的自由轉換，多元呈現當代 XR 創作全面性的進展及提升。

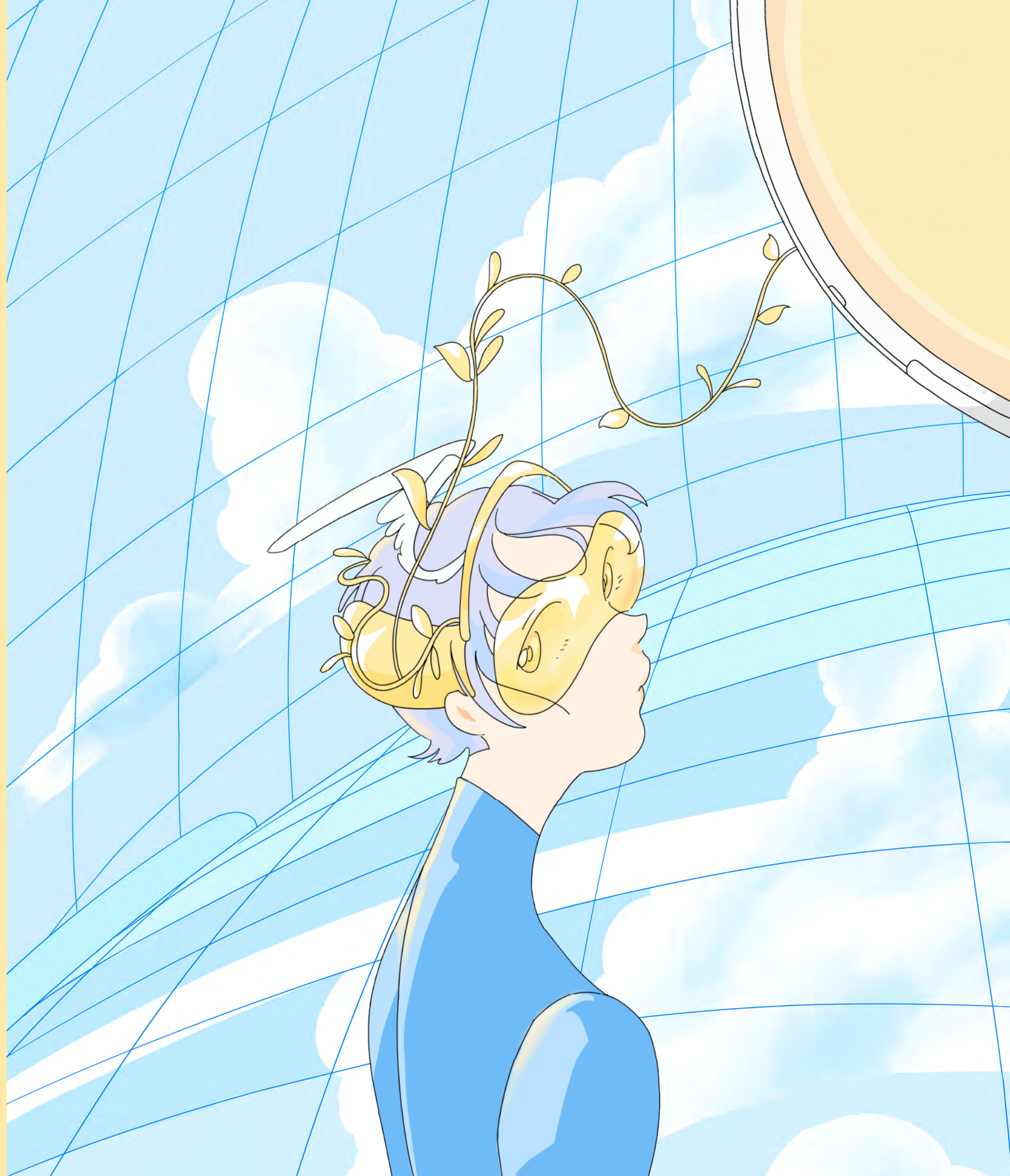
令人驚喜的是，臺灣作品一舉入圍五部，風格各自迥異，其中更有過往臺灣少見的 LBE (Location-Based Experience) 大範圍走動作品，彰顯臺灣 XR 創作者勇於多方嘗試的成果及技術掌握度的全面提升，也呼應了影展多年來致力促進國內外創作交流的初衷。

我們期待這 23 部一時之選，能夠進一步打開國內觀眾的視野、持續更新觀眾體感經驗。邀請您一起帶上頭顯、進入一年一度的極度沉浸！

Since its launch in 2018, the Kaohsiung Film Festival XR Competition has become a leading global platform for immersive storytelling, attracting creators worldwide to submit, exchange, and innovate.

This year, over a hundred submissions were narrowed down to 23 finalists, spanning interactive installations, tracking technologies, animation aesthetics, and fluid blends of abstraction and realism. Five Taiwanese entries made the cut, including rare large-scale location-based experience (LBE) works that showcase both bold experimentation and growing technical mastery.

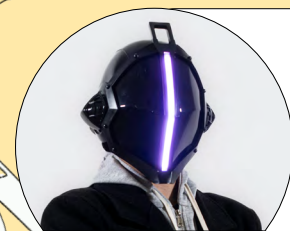
We look forward to these 23 works opening new horizons for audiences – so put on your headset and dive into a year's most immersive journey!





# XR 國際競賽初選評審團

## XR Competition Jury of Preliminary Stage

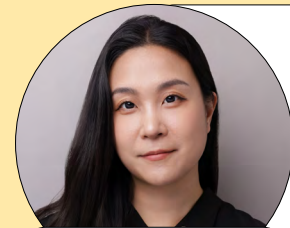


**蔡遵弘**  
TSAI Tsun-hung

國立清華大學  
科技藝術研究所 助理教授  
Assistant Professor, Graduate  
Institute of Art and Technology,  
National Tsing Hua University

現任國立清華大學科技藝術研究所助理教授，國立臺北科技大學設計博士、國立臺北藝術大學科技藝術碩士。曾任實踐大學媒體傳達設計系助理教授，並擔任台灣數位藝術基金會與在地實驗技術總監。作品涵蓋電腦動畫、互動設計、AR/VR 延展實境與遊戲設計領域，多次擔任各場館展演之技術顧問與總監，是科技藝術與遊戲應用領域的重要學術與實務推手。

Assistant Professor at the Graduate Institute of Art and Technology, National Tsing Hua University, TSAI Tsun-hung holds a Ph.D. in Design from National Taipei University of Technology. Formerly a professor at Shih Chien University and Technical Director at the Digital Art Foundation and Local Experimental Lab, his work spans animation, interactive design, AR/VR, and game design. He often serves as a technical director or consultant for exhibitions, playing a key role in tech art and game development.

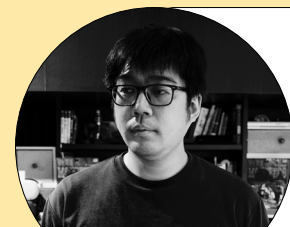


**郭旻薇**  
KUO Min-wei

新媒體展演暨  
國際拓展策劃  
New Media Exhibition &  
International Development  
Specialist

畢業於國立臺北藝術大學電影系，專精於跨領域國際溝通、專案管理與沉浸式內容策展。曾任文策院國際拓展專案經理，策劃加拿大、荷蘭、美國等地之臺灣 VR 特展與商務活動，亦參與 TCCF 創意內容大會與 TTXC 台灣文化科技大會策展及國際論壇規劃。曾任高雄電影節 XR 節目經理，執行逾 150 件展演，並推動 20 餘部臺灣原創 VR 作品進入威尼斯、翠貝卡、西南偏南影展等國際舞台。

KUO specializes in new media curation and international development, with extensive experience in immersive content showcases, global partnerships, and VR/XR distribution at major international festivals. Her professional career includes key roles in international collaborations at major cultural institutions of the country, such as Taiwan Creative Content Agency (TAICCA) and Kaohsiung Film Archive.



**高勤倫**  
KAO Chin-lun

赫儀聲音製作有限公司  
聲音設計師  
Sound Designer,  
Hzalyzer.Sound Ltd.

2013 年起於壹傳媒動畫部門投入音樂與音效製作，2017 年加入「好多聲音」，參與多部影視與虛擬實境作品聲音設計。以《火神的眼淚》入圍第 57 屆金鐘獎聲音設計獎。2021 年創立「赫儀聲音製作」，專注影視音效、錄音與混音，並拓展至 VR 聲音設計與音樂錄音，作品《My Nova》入圍第 36 屆金曲獎最佳演唱錄音專輯。

KAO Chin-lun specializes in immersive sound design for film and VR, with several projects selected for Venice Immersive. He is the founder of Hzalyzer.Sound Ltd., a studio dedicated to sound design, recording, and mixing for both traditional and immersive media. His credits include *Tears on Fire* (Golden Bell Award nominee) and *My Nova* (Golden Melody Award nominee).

# XR 國際競賽決選評審團

## XR Competition Jury of Final Stage



**貝瑞金莫瑞**  
Barry Gene MURPHY

Anagram 創意總監  
Creative Director, Anagram

屢獲殊榮的導演與藝術家，擁有逾 20 年的動畫、3D 與特效電影創作經驗，投身於 XR 創作領域已逾十年。《Playing with Reality》系列的編劇與導演，自 2017 年起，他與創意工作室 Anagram 合作擔任創意總監，作品《哥利亞的思覺遊戲》、《失控生存遊戲》榮獲多項國際大獎，包括兩座威尼斯影展沉浸式內容獎項與一項艾美獎提名。

Barry Gene MURPHY is an award-winning filmmaker and artist with over 20 years' experience in animation filmmaking, 3D and special effects, and a decade in XR creation. Writer and Director of the *Playing with Reality* series, MURPHY has worked with Anagram as a creative director and artist since 2017. In that time, his projects have won multiple awards, including two Venice Lions and an Emmy Nomination.



**待場勝利**  
MACHIBA Katsutoshi

XR 製作人 /  
Beyond the Frame 影展總監  
XR Producer /  
Festival Director,  
Beyond the Frame Festival

XR 作品製作人及導演，現為東京藝術大學電影與新媒體研究所兼職講師。創辦日本首個專注 XR 影像的國際影展「Beyond the Frame」。赴美攻讀電影製作，曾任電視導演、二十世紀福斯製片人、三星電子日本分部 GearVR。他擔任眾多 VR 作品製作人，享譽國際，其作品連續五年（2020–2024 年）入圍威尼斯影展。

MACHIBA Katsutoshi is a producer and director of XR content, and a part-time lecturer at the Graduate School of Film and New Media, Tokyo University of the Arts. He founded Beyond the Frame Festival, Japan's first international XR film festival. After studying filmmaking in the U.S., he worked as a TV director and producer for 20th Century Fox Home Entertainment Japan and Samsung Electronics Japan (Gear VR). His VR works have been showcased at major festivals, with five consecutive nominations in Venice Immersive (2020–2024).



**鄭心**  
Jimmy CHENG

數字王國集團  
營運副總裁  
Vice President of Operations,  
Digital Domain Holdings Limited

擔任數字王國集團營運副總裁，鄭心同時也專注於沉浸式內容發行，身兼沙核科技的國際合作總監職位，並同時代理超過 100 間沉浸式內容製作公司的內容（包含 Atlas V、City Lights、Faber Courtial 等），鄭心致力尋找從線上到線下，以及展映等發行機會，並協商合理的商業條件。

Jimmy is Vice President of Operations at Digital Domain Holdings, overseeing SSD and memory trading across the Americas and Greater China. He also focuses on immersive content distribution, concurrently serving as Director of International Partnerships at Sandman Studios. In this role, he represents a global network of over 100 immersive and XR studios (including Atlas V, City Lights, and Faber Courtial) collaborating with streaming platforms, physical venues, and international showcases to connect outstanding immersive works with the right audiences.



# 寂靜

## A Simple Silence

臺灣 Taiwan | 2024 | VR360 | Color | 12 min | 中文、英語 Mandarin, English | 中文字幕 Mandarin Subtitle | 保護級 P

**2025 富川國際奇幻影展 Beyond Reality 單元 BIFAN Beyond Reality**

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

**2024 聖保羅國際電影節 São Paulo International Film Festival**

# VR360



T-CONTENT  
文化黑潮

這似乎是個簡單的請求：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彌平的鴻溝，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。必先有遺失，方能尋得。

這是河床劇團屢獲獎的「開房間」VR 三部曲之最終章，延續了「開房間」對我們與周圍世界連結的探索，讓舞台空間有了靈性，模糊了觀看與被觀看之間的界限。觀眾不是經驗的見證者，他們就是經驗自身。《寂靜》讓我們直面不可避免的真相，亦即每一個開始都指向一個結束，我們是穿越黑暗的陰影。

It seems like such an easy request: a simple silence. A stillness without the weight of work or love or death. A moment in between. But we have learned there is an almost impossible gap between this ambition and the reality of living, that our silence is never simple. In the flickering light, we hold our breaths, anticipating the storm. Something must be lost before it can be found.

河床劇團藝術總監，已執導 50 多部原創的意象劇場作品，並於多國展演。他也是位雕塑家和裝置藝術家，曾在臺北、上海及威尼斯等地展出。連續三部虛擬實境作品於威尼斯影展首映，並屢獲獲獎。曾為美國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 QUINTERO has written and directed over 50 original image-based performances. His VR works premiered at the Venice Film Festival and received awards from festivals around the world. QUINTERO is currently a professor at Grinnell College.



郭文泰  
Craig QUINTERO



## 舞池漫波

### Bodies of Water

加拿大 Canada | 2024 | VR360 | Color | 10 min | 無對白 No Dialogue | 無字幕 No Subtitle | 普遍級 G

2025 西南偏南倫敦 SXSW London

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

2024 日內瓦國際影展 Geneva International Film Festival (GIFF)

# VR360



屏住呼吸，任由自己隨著水流被帶往他方，不由自主地變化——與這群充滿好奇的個體。

在夜色掩映下，「他們」悄然侵入公共泳池，在這個偌大的液態世界，以超越自然的姿態，在變化中起舞，在舞動中變化，透過這場在水中展開的現代舞蹈重新定義自身。水使身軀輕盈、柔軟，水既脆弱又剛強，既寬大包容又令人窒息，在這樣詩意的流體中，他們凝聚、解離。

《舞池漫波》帶領觀眾深深潛入這段難得一遇的舞蹈體驗，沉浸於一場無聲卻充滿張力的當代演出。

As night falls, they invade a public pool, immersing themselves in the watery mass where they transgress boundaries and metamorphose. In a fluid yet defiant contemporary dance, the water shapes them – supple, weightless, vulnerable, and fierce – while its poetic depths unite and divide them. *Bodies of Water* explores the transformation of human bodies as they interact with water – a fluid and adaptable medium that simultaneously presents resistance. It takes you underwater for an immersive experience that unfolds an uncommon and otherwise inaccessible contemporary dance.

席蘭妮伯汀康坦執導 XR 作品、舞蹈及劇情片，展出橫跨歐美兩地。首部 VR 電影《21 響禮炮》（2020）描繪了機器人與除雷人員之間緊密的關係。目前，她正在投入 VR 動畫《L'enfant Perdu》的劇本製作，並預定在今年推出關於抗爭的舞蹈電影《À bras-le-corps》，以及 AR 歌劇《Une maison dans la main》。

Chélanie BEAUDIN-QUINTIN directs XR projects, dance, and fiction films. She currently works on the immersive script of *L'enfant Perdu*, an animated VR film, and she is releasing this year *Bodies of Water*, an underwater VR film premiering at Mostra 81, *À bras-le-corps*, a dance film about protest, and *Une maison dans la main*, an AR opera using volumetric captures. Her work has been shown in Canada, Switzerland, Belgium, Italy, Germany, and the United States.

卡羅琳洛蘭博卡奇為編舞家、表演者兼教師，創作逾十部作品，涵蓋裝置藝術、特定場域演出與建築投影等。她的作品展演橫跨美洲、歐洲及亞洲等多地。她是編舞創作平台 Lorganisme 的共同創辦人，於 2020 年起於魁北克大學蒙特婁分校舞蹈系任教，致力於發展舞蹈與新科技跨領域的結合。

Choreographer, performer, and teacher, Caroline LAURIN-BEAUCAGE has a repertoire of about ten works, including installations, in situ performances, and architectural projection. Her work has been presented in Montreal, and across Canada, France, Spain, Hungary, Germany, South Korea, Switzerland, and Israel. She is co-founder of the structure for choreographers Lorganisme. She joined UQAM's Department of Dance in 2020 where she is developing the field of dance and new technologies.



席蘭妮伯汀康坦  
Chélanie BEAUDIN-QUINTIN



卡羅琳洛蘭博卡奇  
Caroline LAURIN-BEAUCAGE



# 遇見冰川那頭鵝

## Ice Sailor

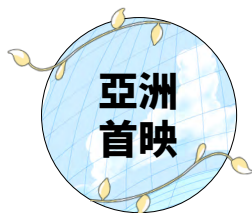
法國 France | 2024 | VR360 | Color | 8 min | 英語、法語 English, French | 中文字幕 Mandarin Subtitle | 普遍級 G

2025 FIPADOC 紀錄片影展 Festival International de Programmes Audiovisuels (FIPADOC)

2025 Videocittà 視覺藝術節 Videocittà Festival

2025 義大利 Visioni dal Mondo 影展

The International Documentary Festival Visioni dal Mondo



Asia Premiere

# VR360

PROGRAM C3



探險家馬修托德帶領我們前往南極，邀請我們探索這塊遙遠而充滿未知的土地，以喚起人們對極地的關心。我們將與馬修一同發掘令人屏息的絕美風景，以及豐富而脆弱的生態。馬修在首度徒步遠征南極的四年後，重返這片極南之地，也同時親眼見證了世界一隅正遭受迅速而不可逆的改變。

Explorer Matthieu TORDEUR takes us with him to Antarctica, with the aim of raising awareness of respect for the poles. He invites us to discover its remote lands, breathtaking landscapes, and rich yet fragile biodiversity. This return to Antarctica – four years after his expedition to the South Pole – is also an opportunity for Matthieu to bear witness to the rapid and irreversible changes affecting this part of the world.

傑羅姆威斯林克是 VisionR 製作公司的共同創辦人，也是一位專注於 VR360 影片的導演。自 2016 年起，他全心投入於沉浸式電影的創作，這份熱情源於他對遼闊空間、大自然、冒險與探索的熱愛。他在 ARTFX 學校取得特效學位。他的作品展現結合技術與創意，致力於打造引人入勝的作品。懷抱著持續探索的好奇心與熱情，傑羅姆不斷挖掘虛擬實境與沉浸式科技所帶來的可能性，深信藉由此媒介為敘事與體驗冒險開啟了全新的視野。



傑羅姆威斯林克  
Jérôme WAESLYNCK

Jérôme WAESLYNCK is the co-founder of VisionR Production studio and a director specializing in 360° films. He has created immersive works inspired by his love for wide open spaces, nature, and exploration since 2016. A graduate in special effects from the ARTFX school, he constantly seeks new storytelling forms, blending technique and creativity to craft films that captivate audiences. Passionate about virtual reality, Jérôme explores its potential to open new ways of telling stories and experiencing adventures.



When the world disconnects, what connects you?

# 想 嚮 I M A G I N E

## 想嚮 IMAGINE

臺灣 Taiwan | 2024 | VR180 | Color | 16 min | 英語 English | 中文字幕 Mandarin Subtitle | 普遍級 G



世界  
首映

World Premiere

# VR180

當世界斷線，你還與誰相連？在日復一日的奔忙裡，你真切感受到「連結」的脈動嗎？當衝突、戰火與氣候巨變的陰霾籠罩全球，我們是否真的被彼此理解、被好好擁抱？生命之舞搖擺於絕望邊緣，黑暗窒息希望；然而，幽影深處仍有微光待點燃。想嚮所有理所當然的依靠瞬間瓦解，最基本的連結永遠斷絕，什麼才是你最後的依歸？

When the world disconnects, what connects you? Do you feel truly connected in your daily life? As we navigate through the crush of conflicts, wars, and climate change enveloping our globe, we must ask ourselves: are we truly understood and embraced by one another? The dance of life teeters on the brink of despair. Darkness encroaches, threatening to extinguish all hope. Yet, within this shadow, a spark flickers – a beacon of light waiting to be reignited. IMAGINE everything you take for granted crumbling in an instant. IMAGINE the most fundamental link you rely on vanishing forever. Then, what would remain?

國際知名 VR 導演張文杰與黃心健，專注沉浸式敘事與跨域合作。前者擅長在文化與商業、藝術與科技之間尋求細膩而深刻的平衡；後者跨足藝術、設計與工程，以空間敘事和互動裝置探索科技與感知。兩人攜手以 VR 建構與觀眾對話的嶄新語言，既呈現藝術的美感，也彰顯文化的脈動與情感的共鳴，激發觀眾對社會與人際情感的深刻反思。

Internationally renowned VR directors CHANG Wen-chieh and HUANG Hsin-chien craft immersive narratives that bridge disciplines. CHANG balances culture, commerce, art, and technology; HUANG fuses art, design, and engineering through spatial storytelling and interactive installations. Together, they pioneer a singular VR language that melds aesthetic precision with cultural pulse and emotional depth, prompting audiences to reflect on society and human connection.



張文杰  
CHANG Wen-chieh



黃心健  
HUANG Hsin-chien



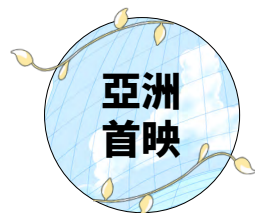


# 深陷我的混沌宇宙

## Korstmos

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

荷蘭 The Netherlands | 2024 | VR360 | Color | 23 min | 荷蘭語、英語 Dutch, English | 中文字幕  
Mandarin Subtitle | 限制級 R  
2025 義大利未來影展 The 24 Frame Future Film Festival



Asia Premiere

# VR360

PROGRAM C5

透過這部作品，你將走進長年獨居者的內心宇宙。男人禁閉在公寓的牆內，日復一日以規律、沉默和企盼來感知世界，他執著地準備迎接門鈴響起，只因那聲音代表著外送貨運的抵達——也是他與外部世界僅存的聯繫之一。

提博爾德戎的《深陷我的混沌宇宙》既是技術層面的實驗，也是哲學層次的探索，在虛擬實境這個沒有邊界的媒介中，邀請觀眾反思何謂構成生活的邊界，這不只是窺探他人生活的私密體驗，更是針對孤獨、秩序與存在感的沉浸式探索。作品同時向 VR 提出了挑戰——虛擬實境如何拆解限制，卻又同時在沉浸式空間中創造出新的侷限？

*Korstmos* is a 23-minute journey into the mind of a man living in complete solitude. Confined to the walls of his apartment, he experiences the world through routine, silence, and anticipation. As he obsessively prepares for the sound of the doorbell, he awaits the arrival of his grocery delivery, one of his few remaining connections to the outside world. *Korstmos* serves as both a technical and philosophical exploration of the boundaries that define life, set within the inherently boundaryless medium of virtual reality. *Korstmos* challenges how VR dissolves limits while simultaneously constructing new ones within its immersive space.

提博爾德戎，筆名尼莫沃斯（Nemo Vos），他運用 3D 軟體、掃描和拍攝創作出充滿詩意的作品，他善於結合 VR 的物理性和視覺元素，探索全新的敘事方式。其創作常見主題圍繞著人性、人類與「我們」，反映當代社會的兩極化與數位主義。他創作了多部動畫音樂影片和 VR 作品，透過抽象的虛擬世界為成人帶來一趟夢幻旅程。

Tibor DE JONG (Nemo Vos) creates poetic work using 3D software, scans, and film. 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. With the latter, he has created various animated music films and VR projects, generating dreamflights for adults through abstract virtual worlds. His latest VR work, *8 Billion Selves*, won the award for Best VR Experience at the Bolton Film Festival and Best VR360 at Kaohsiung Film Festival in Taiwan.



提博爾德戎  
Tibor DE JONG



# 戀戀畫時光

## PLAY LIFE

立陶宛 Lithuania | 2024 | VR360 | Color | 26 min | 英語、立陶宛語 English, Lithuanian | 中文字幕  
Mandarin Subtitle | 普遍級 G

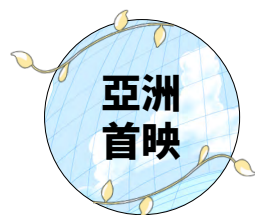
**2025 FIPADOC 紀錄片影展 SMART 競賽單元**

**Festival International de Programmes SMART Audiovisuels (FIPADOC) / SMART**

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

**2024 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 The Golden Alexander Award**



Asia Premiere

# VR360



藝術富有生命，繪畫充滿生機。走進畫家阿爾吉  
斯克里什丘納斯的世界，觀眾將沉浸在情感與美  
感的場景中，聆聽男人與女人的對話，藉而憶起  
過往、探索愛情與時光的流轉。

PLAY LIFE invites you into the vibrant world  
of Algis KRIŠČIŪNAS' paintings, where a man  
and a woman reflect on love, memory, and  
time. Their nostalgic dialogue brings the artist's  
work to life, weaving emotion and story into an  
immersive journey through art.

資深的電影導演及製片人，積極推動和支持東歐電影發展和反盜版  
行動。

An experienced film director and producer, Žilvinas NAUJOKAS  
has led Tauras Films and Litl Baz Pictures since 2008. He has made  
significant contributions to ACME Group's film division, while  
actively supporting cinematic growth and anti-piracy efforts in  
Eastern Europe.



日爾維納斯瑙約卡斯  
Žilvinas NAUJOKAS

muonā studio 執行長，擔任概念藝術家與藝術總監，其多元的合作  
展露他在視覺敘事和創新數位藝術的專業。

CEO of muonā studio, he is a concept artist and art director  
with credits including *God of War Ragnarok* and *Captain Marvel*.  
Leading projects in VR and animation, his diverse collaborations  
reflect deep expertise in visual storytelling and innovative digital  
artistry.



維利尤斯佩特勞斯卡斯  
Vilius PETRAUSKAS

muonā studio 製作總監，CGI 通才。以其在 3D 設計和豐富地製作  
經驗，推動創新視覺專案向前發展。

A versatile CGI generalist and production director at muonā  
studio. With a journalism background, he has worked as a  
producer, editor, and 3D artist. He currently leads innovative visual  
projects through his experience in 3D design and production.



曼塔斯普朗克斯  
Mantas PRONCKUS

執導逾 150 支廣告、40 部 MV 與多檔電視節目，展現了多元且充滿  
活力的影像敘事風格。

An accomplished filmmaker known for films such as *Tadas Blinda*  
(2011) and *Emilija iš laisvės alėjos* (2017), he directed over 150  
commercials, 40 music videos, and major TV projects, showcasing  
a versatile and dynamic visual storytelling approach.



多納塔斯烏爾維達斯  
Donatas ULVYDAS



在《默日迪斯可》中，你將被邀請至三個截然不同的虛擬舞池。在集體孤立的狀態之下，首先，你進入的是超現實的脫衣舞俱樂部，接著，你將在一部通往地獄的電梯裡，參與那場電子樂派對，最後，將歷經一場民間傳統的死亡之舞——這是你我終要面對的死亡命運。

跳舞吧，表演於焉展開——在虛擬與現實的狂喜之間，持續拉扯與震顫。

*Silent Disco* is a VR performance in which the audience is sent to three different virtual dance floors. In collective isolation, they experience a folk dance of death, a techno party in the elevator to hell, and a surreal strip club while facing their own mortality. A performance emerges as the participants are invited to dance away in the constant tension between virtual and physical ecstasy.

法比歐提姆是位屢獲殊榮的作者導演，現居柏林，從事電影與劇場導演工作。他的作品常以假裝、模仿與偽裝作為創作的主题。

Fabio THIEME is an award-winning auteur filmmaker and film and theater director based in Berlin. His work often explores pretense, imitation, and forgery as acts of creation.



法比歐提姆  
Fabio THIEME

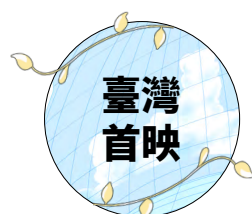
# 默日迪斯可

## Silent Disco

德國 Germany | 2025 | VR360 | Color | 42 min | 無對白 No Dialogue | 無字幕 No Subtitle | 普遍級 G

2025 富川國際奇幻影展 Beyond Reality 單元 BIFAN Beyond Reality

2025 新影像藝術節 XR 開發市場 NewImages Festival XR Development Market



Taiwan Premiere

# VR360

PROGRAM C7



# 世界的溫柔終結

## Sweet end of the World!

義大利 Italy | 2024 | VR360 | Color | 16 min | 英語 English | 中文字幕 Mandarin Subtitle | 輔導級 12+ PG12

**2025 塞薩洛尼基國際影展 金亞歷山大獎最佳沉浸式作品獎**

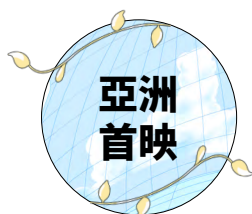
**Thessaloniki International Film Festival The Golden Alexander Award**

**2025 德國法蘭克福 Lichter 國際電影節競賽單元 VR Storytelling 獎**

**Lichter Filmfest Frankfurt International VR Storytelling Award**

**2024 Filmmaker 電影節 Rai Cinema Channel VR 獎**

**Filmmaker Festival Premio Rai Cinema Channel VR Award**



Asia Premiere

# VR360

# PROGRAM C8



曾經，人類與諸神同桌共享盛宴——然而貪婪的人類卻將殘羹冷炙堆積成了高聳如山的廢物，直逼眾神所居住的奧林帕斯山。這是母親哄孩子入睡時，所低語的寓言，也是一部關於世界末日的神話。

在介於夢與醒、神話與當下之間的 VR 夢境裡，我們將見證這樣的一則故事：人類在瀕臨世界崩毀之際，將災厄轉化為警告，藉由世間最親密的行為「哺乳」，代代傳承下去。這部作品帶領你我探索並遊走於氣候崩壞的臨界點，遇見象徵性的引路人，迫使我們重新審視生存之道。

只要貪婪以及對於嗜肉的欲望依舊存在，人類的命運就不會改變，我們都將迎來世界的溫柔終結。

Once, humans and gods feasted together – until human greed turned banquet scraps into a mountain of waste reaching Olympus. This is the myth a mother whispers while nursing her child: a bedtime fable for the end of the world.

In a VR dreamscape between sleep and wakefulness, myth and present, we witness a visual tale where humanity, facing collapse, transforms catastrophe into a warning passed down through the most intimate act: a mother's breastfeeding.

As long as greed and hunger for flesh endure, our fate remains unchanged. Good end of the world!

斯特法諾康卡波尼佐尼為屢獲殊榮的導演及 XR 沉浸式影像製作人，在歐洲設計學院（IED Milan）奠定了紮實的電影研究與紀錄片導演基礎。他的作品，包括廣受國際好評的紀錄片《Castaways of Kerch》與《Docile Bodies》，均獲得義大利文化部支持。

斯特法諾曾與拉瓦薩博物館、布雷拉畫廊以及義大利國家廣播電視公司等機構合作。現在擔任帕維亞大學技術研究員，並持續投身於 XR 創作。

Stefano CONCA BONIZZONI is an award-winning director and XR filmmaker with a strong foundation in Cinema Studies and Documentary Directing from IED Milan. His work, including critically acclaimed documentaries such as *Castaways of Kerch* and *Docile Bodies*, has garnered international recognition and been supported by Italy's Ministry of Culture. He has created works for institutions such as the Lavazza Museum, Pinacoteca di Brera, and Rai Cinema, focusing on the intersection of visual culture and new media. Currently, he is a research technologist at the University of Pavia.



**斯特法諾康卡波尼佐尼**  
Stefano  
CONCA BONIZZONI



# 諾曼第：以快門作戰

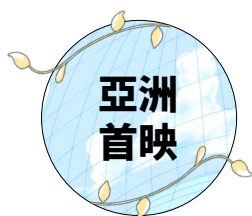
## D-Day: The Camera Soldier

△ 本節目放映使用 Apple Vision Pro 裝置，配戴眼鏡將無法穿戴本裝置，請配戴軟式隱形眼鏡以確保體驗順利。  
This program uses the Apple Vision Pro headset. The device is not compatible with eyeglasses. Please wear soft contact lenses to ensure a smooth experience.

法國 France | 2025 | 互動 VR Interactive VR | Color | 20 min | 英語 English | 無字幕 No Subtitle | 普遍級 G

2025 威尼斯影展 沉浸式內容最佳體驗單元

Venice Film Festival Venice Immersive Best of Experiences



Asia Premiere

# 互動 VR Interactive VR

# 手勢追蹤 Hand Tracking

# 混合實境 MR Mixed Reality

PROGRAM C9



二戰結束 80 年後，這部沉浸式紀錄片揭開鮮為人知的歷史——理查·泰勒中士作為最早登上奧馬哈海灘的人之一，手中拿的不是步槍，而是一台攝影機。他的任務，是記錄盟軍登陸的瞬間，讓全世界見證歐洲的解放。

數十年後，他的女兒珍妮佛收到一封意外訊息，展開一段橫跨時空與大陸的旅程，試圖重新認識這位她從未真正了解過的父親。

透過修復後的照片與影像，歷史將鮮活重現，邀請您親身走回二戰現場。

80 years after the end of World War II, this immersive documentary uncovers the untold story of Sgt. Richard TAYLOR – one of the first to land on Omaha Beach, not with a rifle but with a camera.

His mission: to capture the Allied invasion so the world could witness the liberation of Europe. Decades later, his daughter Jennifer receives an unexpected message that launches her on a journey across time and continents to reconnect with the father she never truly knew.

Through his restored photos and films, history is brought to life in stunning immersive 3D – transforming memory into an experience you can step into.

克羅伊羅謝爾伊是位獲得艾美獎提名並橫掃多項大獎的導演，她擅長運用沉浸式和互動技術，講述引人入勝的非虛構故事。她共同創立了 TARGO，一間屢獲殊榮的沉浸式紀錄片工作室。曾執導多部備受矚目的沉浸式紀錄片，包括《永恆聖母院》、《生還 911：瓦礫堆下的 27 小時》、《甘迺迪：重回暗殺現場》和《諾曼第：以快門作戰》。

Chloé ROCHEREUIL is an Emmy-nominated and multi-award-winning director using immersive and interactive technologies to craft compelling non-fiction stories. She co-founded TARGO, an award-winning studio specializing in immersive documentaries. ROCHEREUIL directed high-profile immersive documentaries such as *Rebuilding Notre Dame*, *Surviving 9/11*, *JFK Memento*, and *D-Day: The Camera Soldier*.



克羅伊羅謝爾伊  
Chloé ROCHEREUIL

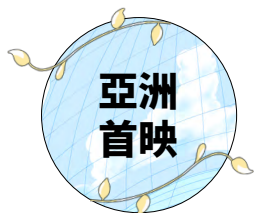


# 舞動舞動馬諦斯

## Dance Dance Dance – Matisse

法國 France | 2025 | 互動 VR Interactive VR | Color | 10 min | 英語、法語 English, French | 無字幕 No Subtitle | 普遍級 G

2025 威尼斯影展 沉浸式內容競賽單元 Venice Film Festival Venice Immersive Competition



Asia Premiere

# 互動 VR Interactive VR

PROGRAM C10



1906 年至 1954 年間，亨利馬諦斯創作了 20 多幅以「舞蹈」為主題的畫作。這個主題形塑了他的藝術取向，深刻影響其風格和技法。對這位色彩大師而言，律動與舞蹈是他終其一生的靈感源泉。《舞動舞動馬諦斯》是一場沉浸式的舞蹈之旅，邀請觀眾親身進入馬諦斯的藝術世界，參與由舞蹈家莎拉席佛布拉特布瑟所創作的舞蹈。

透過視覺和身體舞動，觀眾得以貼近這位大師創作巔峰時刻的內在世界，深刻感受馬諦斯傑作的鮮明與偉大。

Henri MATISSE created over 20 paintings exploring the theme of dance. This subject shaped many of his artistic choices, influencing his style and technique. Movement and dance were constant sources of inspiration for the master of color throughout his lifelong work. An immersive, dance-led journey through MATISSE's most iconic works, *Dance Dance Dance – Matisse* invites viewers to step inside his world. Featuring original choreography by Sarah SILVERBLATT-BUSER, in which the user takes part, the experience pays tribute to the vibrant movements and colors that define his art. This journey into dance and painting grants an intimate view into the creation of some of his greatest masterpieces.

導演兼藝術總監艾妮斯莫利亞執導多部藝術與文化紀錄片。在 XR 領域，她與黛爾芬勒古夫共同執導了在羅浮宮朗斯分館展出的《我們的奇幻世界》。

作家、導演兼舞台導演高登，創作橫跨電視、劇場和混合實境等多種跨界作品。在 XR 領域，曾執導《Archi VR: La villa Savoye》、《La petite danseuse》和《Outrenoir》。

艾妮斯莫利亞和高登於 2022 年開始合作，創作的 VR 作品《商博良之埃及考古》在羅浮宮展出。兩人共同創作的作品，包含在奧賽美術館展出的《梵谷的調色盤》，以及在巴黎市立現代藝術博物館展出的《舞動舞動馬諦斯》。

Filmmaker and artistic director, Agnès MOLIA directs numerous art and culture documentaries. In XR, she co-directed *Nos Mondes Fantastiques* with Delphine LE GOUÉFF, presented in the Louvre-Lens.

Author, director, and stage director Gordon creates hybrid works for television, stage, and mixed reality. In XR, he also directed *Archi VR: La villa Savoye*, *La petite danseuse*, and *Outrenoir*.

Gordon and Agnès MOLIA began their collaboration in 2022 with the VR *Champollion l'Égyptien* presented at the Louvre. They then continued to collaborate with *La Palette de Van Gogh* at the Musée d'Orsay, and *Dance Dance Dance – Matisse* at the Musée d'Art Moderne de la Ville de Paris.



艾妮斯莫利亞  
Agnès MOLIA



高登  
Gordon

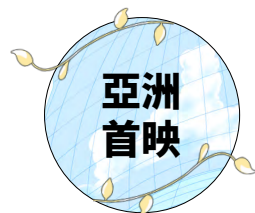
# 手護艾迪聲

## Eddie and I

法國、德國、以色列 France, Germany, Israel | 2025 | 互動 VR Interactive VR | Color | 25 min | 美國手語、英語 American Sign Language, English | 英文字幕 English Subtitle | 普遍級 G

2025 新影像藝術節 XR 開發市場 NewImages Festival XR Development Market

2025 威尼斯影展 沉浸式內容競賽單元 Venice Film Festival Immersive Competition



Asia Premiere

# 互動 VR Interactive VR

# 手勢追蹤 Hand Tracking

PROGRAM C11



八歲的聾兒羅恩，對於即將到來的人生第一次露營感到害怕。母親為了安撫他，說了一個關於「露營小怪獸艾迪」的故事——艾迪是住在森林裡的友善怪獸。儘管如此，羅恩的恐懼仍揮之不去。入睡後，他在一座超現實的森林中甦醒，遇見了你——化身為艾迪的你。你們即將一起展開冒險，卻面臨一道障礙：羅恩聽不見，而你不懂手語。在這段 25 分鐘的 VR 體驗中，你將陪伴羅恩，學習如何溝通，一同穿越森林，踏上理解與連結的旅程。

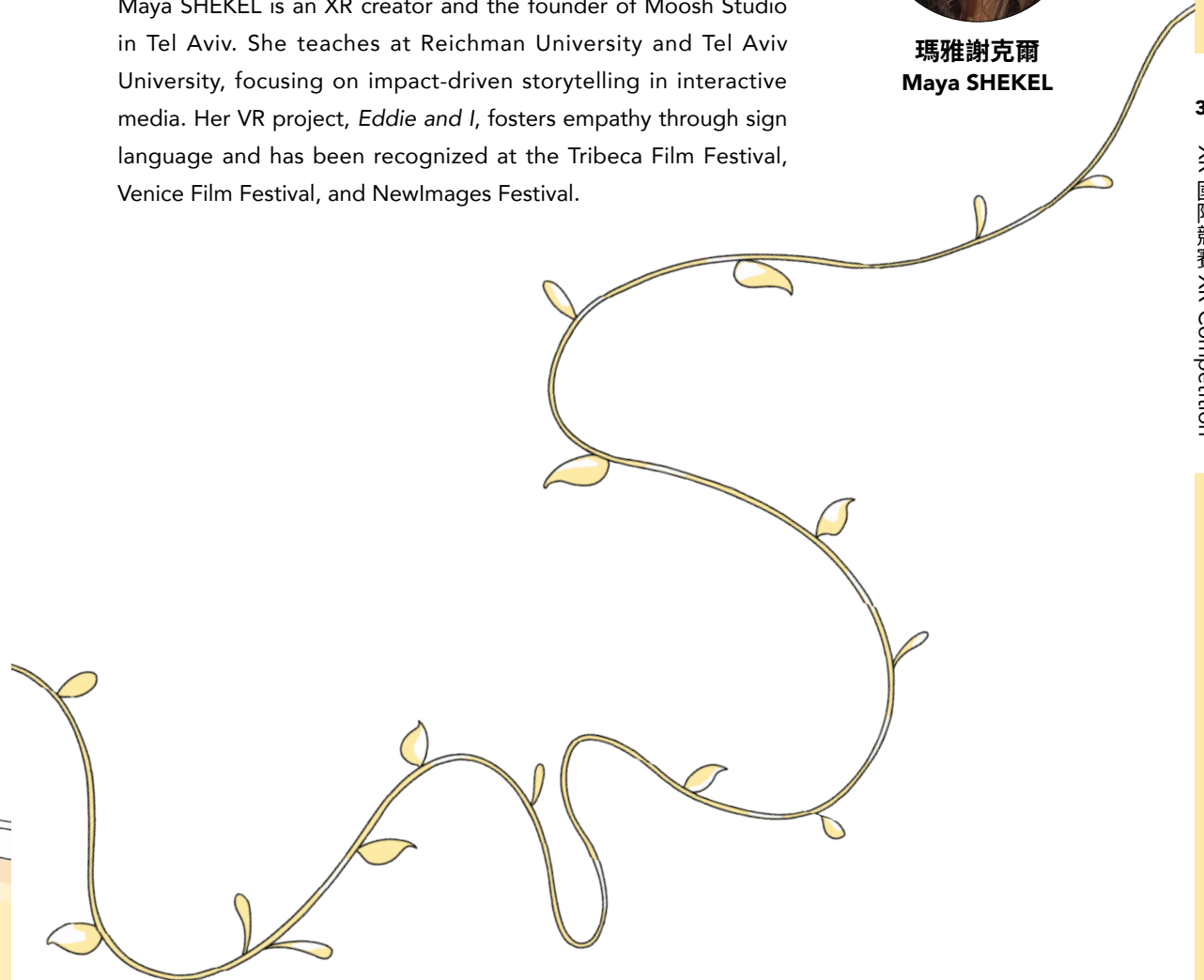
How do you face the unknown? 8-year-old deaf Ron fears his first camping trip. His mother comforts him with a story about "Eddie the Camper," a friendly forest monster. Despite her efforts, Ron's fear lingers. After falling asleep, he awakens in a surreal forest and meets you, as Eddie. Together, you embark on an adventure, but there's a barrier: Ron can't hear, and you don't know sign language. In this 25-minute VR journey, you'll join Ron, learn to communicate, and navigate the forest together.

瑪雅謝克爾是位 XR 創作者，也是 Moosh Studio 的創辦人。任教於瑞赫曼大學和特拉維夫大學，專注於以互動媒體進行具影響力的敘事。VR 作品《手護艾迪聲》透過手語培養同理心，並在多個影展中獲得肯定。

Maya SHEKEL is an XR creator and the founder of Moosh Studio in Tel Aviv. She teaches at Reichman University and Tel Aviv University, focusing on impact-driven storytelling in interactive media. Her VR project, *Eddie and I*, fosters empathy through sign language and has been recognized at the Tribeca Film Festival, Venice Film Festival, and NewImages Festival.



瑪雅謝克爾  
Maya SHEKEL





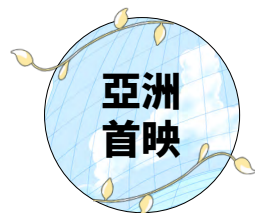
# 跳跳眼

## Face Jumping

美國 United States | 2025 | 互動 VR Interactive VR | Color | 25 min | 英語 English | 無字幕 No Subtitle | 普遍級 G

2025 西南偏南影展 觀眾票選獎 SXSW XR Experience Competition Audience Award

2025 威尼斯影展 沉浸式內容競賽單元 Venice Film Festival Venice Immersive Competition



Asia Premiere

# 互動 VR Interactive VR

# 控制器互動 Controller Interaction

# 眼球追蹤 Eye Tracking

# PROGRAM C12



電梯裡，兩個陌生人目光相遇，那瞬間，一股轉變的力量產生！《跳跳眼》是一部互動式 VR 短片，運用眼球追蹤技術作為靈感與載體，探索那份無法實現的渴望：從他人的觀點看世界。你將透過不斷的四目相交，跳入鳥兒、岩石、外送機器人、幽靈、西部牛仔，甚至雲朵的視角之中，展開一段又一段重生與演化的旅程。

Two strangers' eyes catch in an elevator – what transformational powers does that moment hold? *Face Jumping* is an interactive VR short that uses eye-tracking technologies as both muse and platform to explore the impossible desire of seeing through another's eyes. Visitors navigate a journey of rebirth and evolution by meeting the gaze of other characters and swapping perspectives – including those of birds, rocks, delivery bots, ghosts, cowboys, and clouds.

Tender Claws 是間屢獲殊榮的藝術實驗和創意工作室，由丹尼坎尼扎羅和莎曼莎戈爾曼於 2014 年創立，其作品巧妙地探索我們與真實世界和架構世界之間的關係，並以意想不到的方式融入科技。Tender Claws 的作品幾乎參與了各大主流 XR 平台的初期發展，並榮獲多項產業獎項與肯定。

Tender Claws is an award-winning creative studio and artistic practice. Founded by Danny CANNIZZARO and Samantha GORMAN in 2014, the studio's work deftly explores our relationship to both real and constructed worlds, integrating technology in unexpected ways. Work from Tender Claws has helped to launch nearly every major XR platform and has received numerous industry awards and accolades.



丹尼坎尼扎羅  
Danny CANNIZZARO



莎曼莎戈爾曼  
Samantha GORMAN

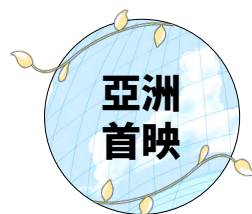
# 快樂的陰影

## Happy Shadow



△ 本節目為多人互動作品，須與同場觀眾同時體驗，敬請準時入場，避免影響他人與自身之權益。  
This is a multi-participant interactive program that requires simultaneous participation.  
Please arrive on time to ensure a proper experience for yourself and others.

臺灣 Taiwan | 2025 | 多人互動 VR Multi-user Interactive VR | Color | 25 min | 中文、英語  
Mandarin, English | 無字幕 No Subtitle | 普遍級 G  
**2025 威尼斯影展 非競賽「威尼斯學院」沉浸式單元**  
**Venice Film Festival Venice Immersive Biennale College Cinema Immersive Section**  
**2025 威尼斯影展 Fanheart3 獎 - XR 粉絲體驗**  
**Venice Film Festival Fanheart3 Awards - XR Fan Experience**



Asia Premiere

# 多人互動 VR Multi-user Interactive VR

# 控制器互動 Controller Interaction

# PROGRAM C13/T5



喬曾是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。她的影子察覺悲傷，卻無能為力，直到你們從日記闖入她的內心世界。透過小精靈的協助，你們將與她的影子一同踏上旅程，追尋窗外的快樂蝴蝶。在這場互動冒險中，觀眾將陪伴喬面對恐懼，找回深藏心中的純真與快樂。

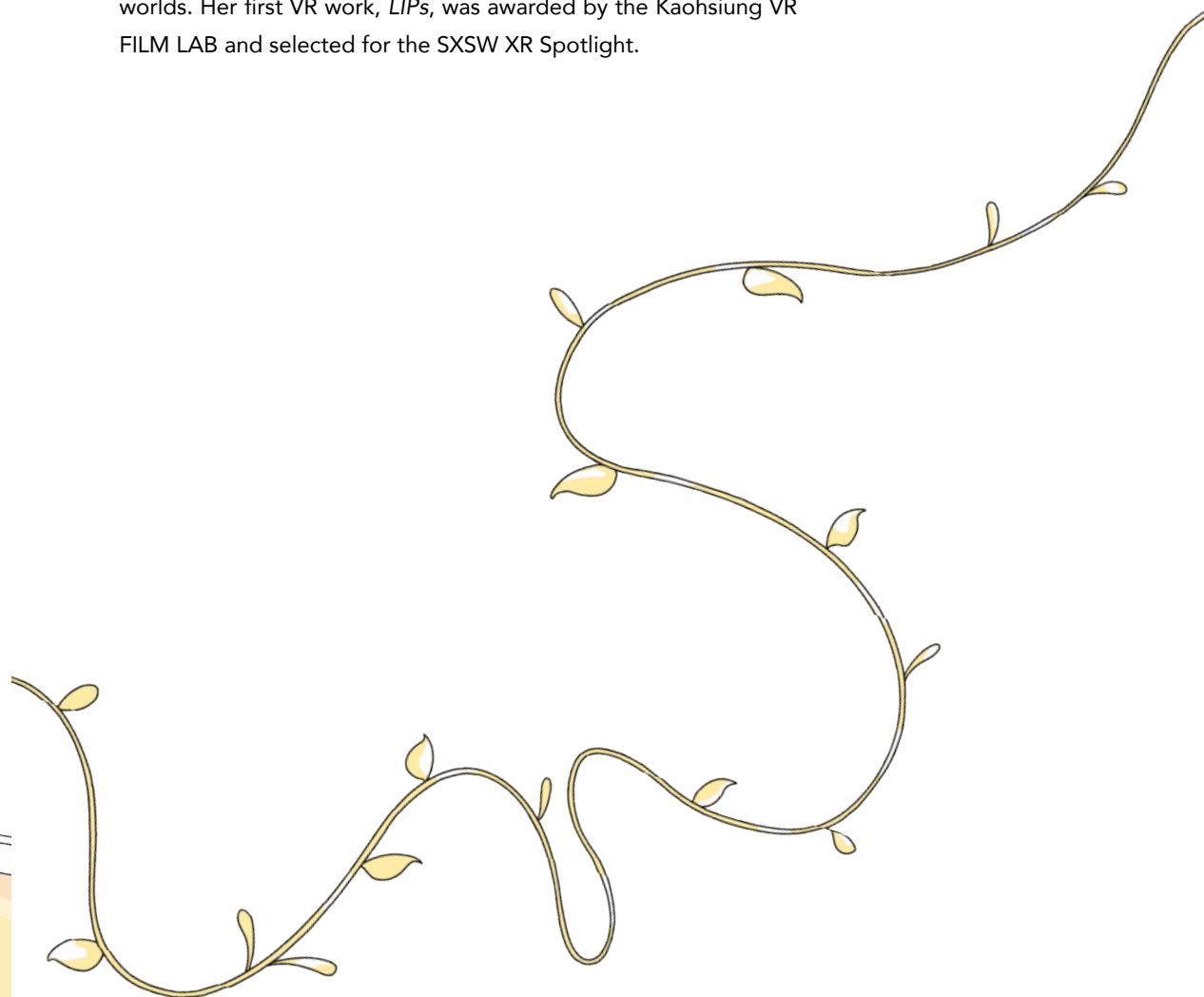
Joey believed happiness was lost forever – until you stumbled into her world through a diary while chasing butterflies. With Dusty, the dust spirit, you team up with Joey's Shadow, using your own shadow to solve puzzles and face her deepest fears. Happy Shadow is an interactive journey through confusion, wonder, and healing.

1991 年生，喜歡跳舞的 VR 導演與影像創作者。她透過影像與沉浸式體驗，捕捉下女性在身體與心理中經歷的震盪、混亂與流動。《唇》是她的首部 VR 作品，於 2020 年榮獲「高雄 VR FILM LAB」工作坊百萬首獎，並入選美國 SXSW 西南偏南影展。《快樂的陰影》是她第二部 VR 作品。

Born in 1991, LIN Pei-ying is a VR artist with a passion for dance, exploring the emotional and physical turbulence of women's inner worlds. Her first VR work, *LIPs*, was awarded by the Kaohsiung VR FILM LAB and selected for the SXSW XR Spotlight.



林佩瑩  
LIN Pei-ying





# 電流下我記得

## In the Current of Being

△ 本節目使用觸覺震動裝置且含有強烈閃爍燈光與高分貝聲響，可能對心臟病、癲癇、孕婦或聽覺敏感者造成不適，請留意並斟酌觀賞。

This program includes the use of haptic vibration devices and contains strobe lighting effects, sudden or prolonged loud sounds. It may cause discomfort or adverse reactions in individuals with heart conditions, epilepsy, pregnancy, or sound sensitivity. Viewer discretion is advised.

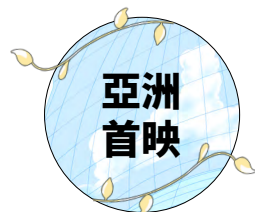
美國、法國 United States, France | 2025 | 互動 VR Interactive VR | Color | 25 min | 英語 English |

無字幕 No Subtitle | 輔導級 15+ PG15

2025 西南偏南影展 沉浸式影響力獎 SXSW Immersive Impact Award

2025 法國坎城影展 沉浸式內容競賽單元 Cannes Film Festival Immersive Competition

2025 翠貝卡電影節 沉浸式官方評選單元 Tribeca Film Festival Immersive Official Selection



Asia Premiere

# 互動 VR Interactive VR

# 裝置 Installation

# PROGRAM C14

當電流穿越體膚深處，你／妳，還能保留多少自我？這部觸覺 VR 體驗講述的是一段真實故事：卡洛琳默瑟接受電擊轉化療法以「矯正」她的性別認同，並倖存下來的歷程。透過可穿戴的觸覺背心與觸覺手套，你將實際感受到她的心跳節奏、呼吸頻率，並與卡洛琳一起忍受那些療程中身體所承受的顫抖。卡洛琳的人生經歷直面這些非人道的偽科學治療手段，並從中彰顯了活出真實自我所需的非凡勇氣與韌性。

This haptic VR experience shares the true story of Carolyn MERCER, a survivor of electroshock conversion therapy aimed at "correcting" her gender identity. Through wearable haptic vests, sleeves, and gloves, participants physically connect to the rhythm of Carolyn's heartbeat, the cadence of her breath, and the tremors of the procedures she endured. Her journey confronts the inhumanity of these practices and highlights the extraordinary strength it takes to live authentically.

卡麥隆科斯托波洛斯是位屢獲殊榮的沉浸式作品創作者。其首部沉浸式作品《Body of Mine》榮獲 PGA 創新獎，並在西南偏南影展、英國電影學院獎、變革遊戲節等獲獎。同時也是 Kost 的創辦人兼執行長，Kost 是一個敘事團隊，旨在藉由自我抒發，幫助我們更進一步地認識自我、理解我們周遭的世界與他人。

Cameron KOSTOPOULOS is an award-winning immersive creator. Their debut experience, *Body of Mine*, received the PGA Innovation Award and won prizes at SXSW, BAFTA, Games for Change, and more. They are the Founder & CEO of Kost, a storytelling collective dedicated to helping us better understand ourselves, the world around us, and our fellow human beings.



卡麥隆科斯托波洛斯  
Cameron KOSTOPOULOS

## 傑克與孤鳥

### Jack & Flo

法國 France | 2024 | 互動 VR Interactive VR | Color | 14 min | 無對白 No Dialogue | 無字幕 No Subtitle | 普遍級 G

2025 克萊蒙費宏國際短片影展 XR 競賽

Clermont-Ferrand International Short Film Festival XR Competition

2025 上海國際電影節 SIFF XR Shanghai International Film Festival SIFF XR

2025 安錫動畫影展競賽單元 Annecy International Animation Film Festival VR Competition

臺灣  
首映

Taiwan Premiere

# 互動 VR Interactive VR

PROGRAM C15



傑克獨居在遺世獨立的懸崖小島上，四周盡是無垠海洋。盛年時期的他，曾經是守望燈塔的管理員，而今，他享受著平靜而簡單的生活，在島上他的住房周圍，傑克只有一座燈塔和一棵小樹作伴，彷彿整個世界只剩下他一個人存在。某一天，當他坐在懸崖邊釣魚時，意外遇見一隻受困在這座小島的鵜鶘，一段友誼就此展開，也悄然改變了傑克日復一日的的生活。

Jack, a former lighthouse keeper in his prime, lives isolated on his cliff-island, lost in the middle of the ocean. He lives a peaceful existence at the top of the island, surrounded by his house, the lighthouse, and a small tree. It seems that Jack is the last human being. While fishing from the top of the cliff, he accidentally encounters a great white pelican stranded on his island. A story of friendship begins between the two, which will profoundly change Jack's daily life.

康平瑞於 2014 年創立 Studio Geppetto。在完成科學領域學業後，他繼續在南巴黎電信學院接受電信工程師培訓。康平瑞對人及物體的動態充滿熱情，尤其熱衷於透過敘事來表現動態。他致力於創作虛擬實境短片，身兼編劇、導演與製作人，作品包括《Homage à Isao Takahata》(2018) 和《再見了，章魚先生》(2020)。

Amaury CAMPION founded Studio Geppetto in 2014. After completing scientific studies, he continued his training as a telecommunications engineer at Télécom SudParis. Passionate about movement in general and through storytelling in particular, he writes, directs, and produces short films in virtual reality. His VR works include *Homage à Isao Takahata* (2018) and *Goodbye Mr. Octopus* (2020).



康平瑞  
Amaury CAMPION

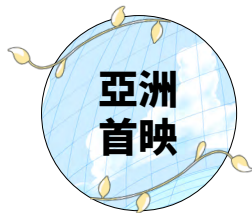


# 穿越記憶謎宮

Lacuna

荷蘭 The Netherlands | 2025 | 互動 VR Interactive VR | Color | 34 min | 荷蘭語、英語 Dutch, English | 英文字幕 English Subtitle | 普遍級 G

2025 法國坎城影展 沉浸式內容競賽單元 Cannes Film Festival Immersive Competition

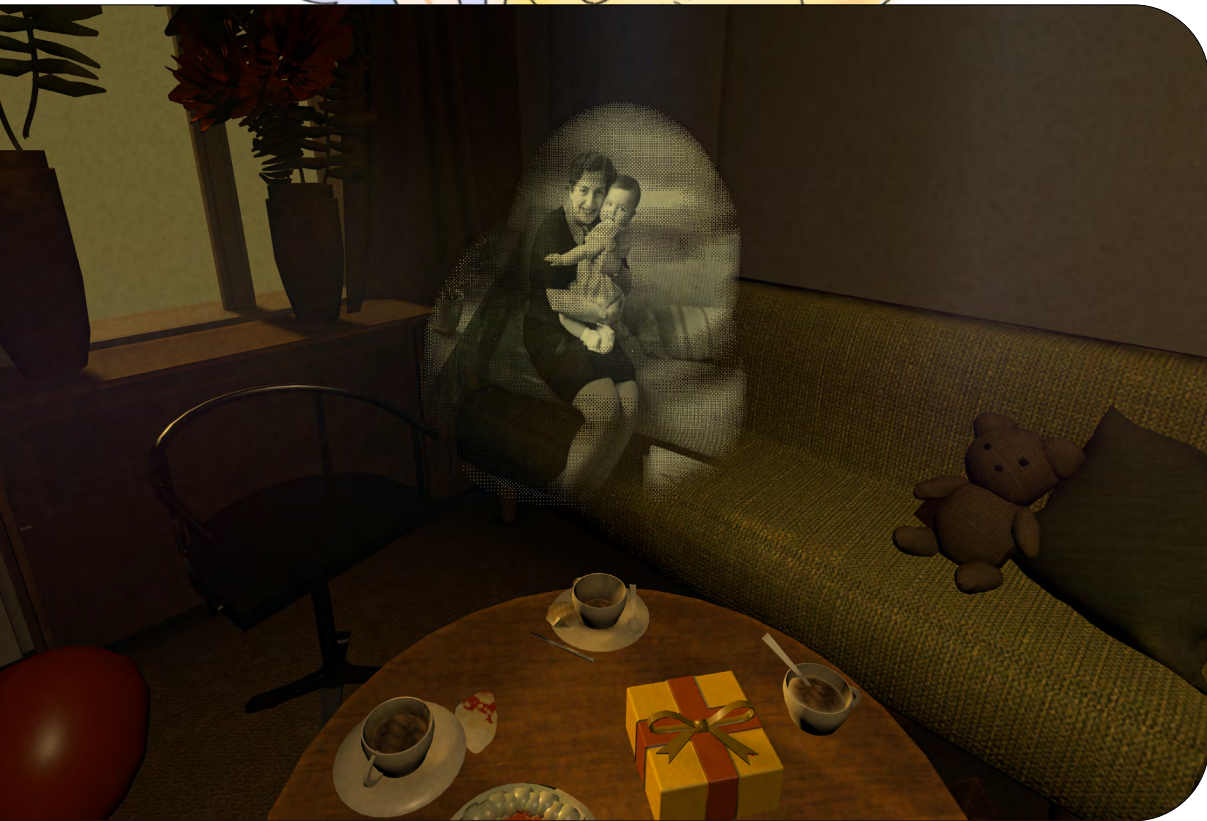


Asia Premiere

# 互動 VR Interactive VR

# 走動 Roomscale

PROGRAM C16



桑雅對童年那段拯救一生的關鍵時刻毫無記憶：1943 年，她與父母被迫分離，命運自此轉折。發生在她身上的真實故事，將帶領你從南美洲的前荷蘭殖民地帕拉馬利博前往阿姆斯特丹，並走入荷蘭的阿珀爾多倫療養院，那座猶太族群經營的精神療養院，在二戰期間遭逢納粹德軍毒手。

與桑雅的訪談，結合 3D 建模與動畫，以及個人影像素材，你將陪她穿越模糊的過往，撿拾並拼湊破碎的記憶，一步步走向那場發生於二戰期間的失落時分。

Sonja has no memory of the crucial moment in her childhood that saved her life: the separation from her parents in 1943. This is a true story that leads you from Paramaribo to Amsterdam, and into a psychiatric facility called Het Apeldoornsche Bosch.

Combining conversations with Sonja, mesmerizing 3D modeling, animation, and personal footage, you accompany her through skewed memories, elusive images, and re-imaginings toward a moment of loss and grief during World War II.

紀錄片導演瑪爾切維赫丹，透過創新的敘事手法，從個人與心理層面探索「人之所以為人」的本質。她執導的獲獎紀錄片《No Place for a Rebel》是關於童兵奧波諾奧朋多的故事。

Maartje WEGDAM is a documentary director exploring personal and psychological perspectives on what makes us human through innovative ways of storytelling. She previously directed the award-winning feature documentary *No Place for a Rebel* about former child soldier Opono Opono.



瑪爾切維赫丹  
Maartje WEGDAM

沉浸式導演妮恩克赫滕加布羅倫將數位藝術與沉浸式體驗融合，創作的線上跨媒體作品《Human Birdwings》和《The Modular Body》引人入勝。在她的藝術實踐中，科技並非創作的起點，而是處理社會、文化和個人經驗的重要工具。

Immersive director Nienke HUITENGA BROEREN blends digital art and immersive experiences, captivating online transmedia work such as *Human Birdwings* and *The Modular Body* (by Floris KAAYK). In her artistic practice, technology is never the starting point in her work, yet an important tool for addressing societal, cultural, and personal experiences.



妮恩克赫滕加布羅倫  
Nienke HUITENGA BROEREN





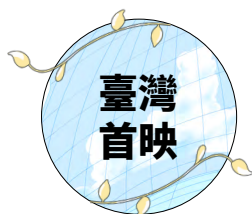
# 生命樹下的娜娜露

## Nana Lou

法國、盧森堡 France, Luxembourg | 2024 | 互動 VR Interactive VR | Color | 35min | 英語、法語  
English, French | 無字幕 No Subtitle | 普遍級 G

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

2024 Stereopsia EUROPE 最佳使用者體驗獎 Stereopsia EUROPE Best User Experience



Taiwan Premiere

# 互動 VR Interactive VR

# 手勢追蹤 Hand Tracking

PROGRAM C17

娜娜露是一位對植物學充滿熱情的可愛奶奶，然而，在她準備好之前，就得面對生命的終點。她的孫女正在東京迎接新生兒，娜娜露卻在法國的家裡突然中風，她被送到醫院，徘徊於如夢境般的生死之間……

在這個互動式敘事體驗中，你，將化身為發亮的靈魂引路人，在娜娜露承受病痛時給予陪伴和安慰，你將穿梭於生命之樹，幫助她回望記憶片段，化解內心的衝突與執念，使娜娜露的最後一程，成為一段溫柔而動人的故事。

Nana Lou is a VR interactive animated short film that invites the viewer to embark on a journey through the Tree of Life, becoming the luminous presence who guides a grandmother through her final moments.

After suffering a stroke at home in France – just as her granddaughter is giving birth in Tokyo – Nana Lou finds herself in a dreamlike space between life and death. With the help of ancestral spirits, you accompany her as she revisits cherished memories, confronts unresolved emotions, and passes on in peace, with your gentle light by her side.

伊莎貝安德列亞尼是位科幻小說作家及導演，特別專精於沉浸式科技領域。在過去的 25 年中，持續在互動式內容和數位體驗方面進行創新。她是 XN 資金委員會的重要成員，並在大學教授新型敘事，傳授其專業經驗。

Isabelle ANDREANI is a writer and director specializing in fiction, especially in immersive technologies. She has been innovating in interactive content and digital experiences for the past 25 years. She is an influential member of XN funding commissions and imparts her expertise by instructing new narrative forms at the collegiate level.



伊莎貝安德列亞尼  
Isabelle ANDREANI



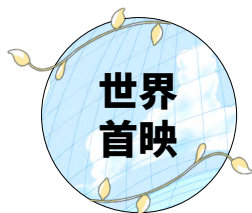


# Sosowon 的冒險

## Sosowon: The Season of the Flying Fish



臺灣 Taiwan | 2025 | 互動 VR Interactive VR | Color | 18 min | 中文、英語、達悟族語 Mandarin, English, Tao | 無字幕 No Subtitle | 普遍級 G



World Premiere

# 互動 VR Interactive VR

# 手勢追蹤 Hand Tracking

# 頭部追蹤 Head Tracking

PROGRAM C18/T6

《Sosowon 的冒險》為一部關於臺灣蘭嶼達悟族（雅美族）小男孩 Masarey 和他的祖父 Syapen 講述飛魚 Sosowon 的 VR 傳說故事。在體驗過程中，觀眾將與小飛魚 Sosowon 並肩同行。為了逃離漁網捉捕，Sosowon 將經歷來自海洋、天空及人類行為嚴峻的考驗，並在陷入深深懊悔之下，鼓起勇氣、突破重圍拯救自己的家人。本片藉由手勢及頭部方位追蹤的互動，觀眾得以感受漁村的日常生活、環境變化對第一線海洋生物的衝擊，重新思考人類和生物間的平衡關係。

*Sosowon: The Season of the Flying Fish* is a VR tale set on Lanyu, an island in southeastern Taiwan, featuring a boy, Masarey, and his grandfather, Syapen. During the experience, the viewer will join Sosowon, a flying fish who, to escape a fisherman's net, must perform a feat to save his family. Along the way, Sosowon will go through ordeals, will be overcome by remorse, and will retrace his steps to rescue his family. As an intergenerational tale, the experience opens doors to Sosowon's fantastical world, and evokes a universal theme of love and sacrifice for loved ones.

尼娜巴比爾是作家兼電視導演，1984 年畢業於哥倫比亞大學電影學院。她曾在 ARTE、France 2、BBC 4 等法國及海外頻道工作 15 年，專注於探索、歷史及宗教類節目。她的首部沉浸式體驗作品《星砂》（2021）與黃心健合作，入選多個 XR 藝術節，包括威尼斯 XR Mostra、Stereopsia EUROPE、坎城影展 XR 單元等，並榮獲東京國際短片影展最佳虛擬實境獎，2023 年於新加坡藝術與科學博物館展出。



尼娜巴比爾  
Nina BARBIER

Nina BARBIER, author and director for television and immersive works, graduated from Columbia Film School. After 15 years with French and international channels, she now focuses on Indigenous and environmental topics. *Sosowon: The Season of the Flying Fish* is her second work following *The Starry Sand Beach*, which was awarded at TIFF and showcased at Venice.



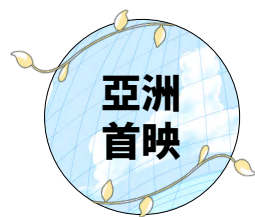
# 雲在兩千米

## The Clouds Are Two Thousand Meters Up

臺灣、德國 Taiwan, Germany | 2025 | 互動 VR Interactive VR | Color | 62 min | 中文、英語  
Mandarin, English | 無字幕 No Subtitle | 普遍級 G

2025 威尼斯影展 沉浸式內容競賽單元 最佳沉浸體驗大獎

Venice Film Festival Venice Immersive Competition Immersive Grand Prize



Asia Premiere

# 互動 VR Interactive VR

# 走動 Roomscales

PROGRAM C19/O1



妻子驟逝後，律師關無意間發現她未完成的小說手稿——訴說著瀕危的臺灣雲豹與魯凱族的神聖傳說。懷著思念與疑問，他循著妻子的筆跡走進山林，踏入她潛意識的幽微深處。沿途，他聽見妻子的低語，回望曾經共享的記憶，在現實與神話交錯中，找尋傳說中只為癡人現身的謎。

《雲在兩千米》改編自作家吳明益的同名作品，結合文學敘事與沉浸式媒介，觀眾將隨主角進入夢境般的場景，體驗一段尋找與療癒的旅程。

*The Clouds Are Two Thousand Meters Up*, adapted from a story by WU Ming-yi, follows a man's search for healing after the loss of his wife. Guided by her unfinished novel, he enters a dreamlike journey through misty forests, hollowed trees, and the subconscious – a surreal path shaped by the myth of the clouded leopard and the sacred origins of the Rukai people.

導演、編劇。作品形式橫跨電影、紀錄片、電視劇集、VR 等，常聚焦於人生存的處境與信仰，藉此探尋生命的本質，並以魔幻寫實的手法，突顯現實社會的荒謬性與結構性問題。2022 年 VR 電影《無法離開的人》榮獲第 79 屆威尼斯影展沉浸式內容競賽單元最佳體驗大獎，並受邀擔任第 80 屆威尼斯影展沉浸式內容競賽單元評審團主席。其他重要作品有 VR《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，皆榮獲國內外影展獎項或參展。



陳芯宜  
Singing CHEN

Singing CHEN is a multidisciplinary filmmaker working across fiction, documentary, and virtual reality. Her documentaries explore artistic practices and environmental issues, while her VR works delve into space, movement, and memory through immersive storytelling. Her acclaimed *The Man Who Couldn't Leave* (2022) won Best Immersive Experience at the Venice Immersive Competition (79th Venice International Film Festival), after which she served as President of the Jury for the 80th edition.

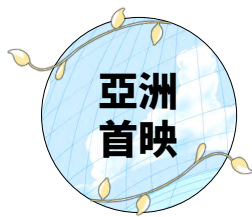


# 歡迎來到人偶之家

## The Dollhouse

盧森堡、加拿大 Luxembourg, Canada | 2025 | 互動 VR Interactive VR | Color | 23 min | 英語、法語 English, French | 無字幕 No Subtitle | 保護級 P

2025 法國坎城影展 沉浸式內容競賽單元 Cannes Film Festival Immersive Competition



Asia Premiere

# 互動 VR Interactive VR

# 手勢追蹤 Hand Tracking



請進，人偶之家，這是個立體呈現的摺紙世界。這裡住著九歲的茱妮珀，她正在試圖釐清內心的愧疚感——關於她的家庭如何對待瑪格諾莉亞，那位從遠方來到她家擔任清潔婦的女人。這部互動式 VR 動畫，探討家庭親密關係中如何孕育出權力的不對等。茱妮珀透過與洋娃娃重現回憶的過程中，開始對自己的行為感到羞愧，並鼓起勇氣面對父母，追隨自己的內心，表達出不同的聲音。

你願意幫助她尋求原諒嗎？

*The Dollhouse* is an unfolding paper world where 9-year-old Juniper begins to untangle feelings of guilt about how her family treated Magnolia, a woman who came from far away to work as a cleaner in their house. This animated interactive VR tale explores how power dynamics are born within the intimacy of our homes. While reenacting memories with her dolls, Juniper becomes ashamed of her actions and finds the courage to stand up to her parents and follow her heart. Will you help her ask for forgiveness?

夏洛特布魯諾是位盧森堡法裔導演兼記者。她的作品關注個人與群體在政治與社會變遷中所受的影響。她的首部虛擬實境作品《The Assembly VR》是一場關於人民聲音力量的多人沉浸式體驗，曾於多個歐洲影展及日本的 Beyond the Frame 展出。於中東擔任多年記者，目前為盧森堡公共廣播電台的專題記者。

Charlotte BRUNEAU is a Luxembourgish-French director and journalist. Her work explores how individuals and communities live through political and social change. Her first VR experience, *The Assembly*, is a multiplayer immersive journey into the power of the human voice. It was shown at several festivals in Europe and at Beyond the Frame in Japan. After several years working as a journalist in the Middle East, she currently works as a feature journalist at Luxembourg's public radio.



夏洛特布魯諾  
Charlotte BRUNEAU

多明尼克德夏丹斯在加拿大有多部電視、電影與 XR 的創新作品。早期擔任演員與劇場導演，隨後編導兩部劇情長片和多部電視節目。在 Zazie Films，他與長期合作的夥伴雷恩祖克曼共同創作，並執導了兩季電視影集《Paris-Paris》。多明尼克熱衷於將強而有力的敘事與科技結合，透過數位創作編織夢境，使觀眾融入故事。

Dominic DESJARDINS has created innovative projects in television, cinema, and XR in Canada. After working as an actor and stage director, he went on to write and direct two feature films and multiple television programs. At Zazie Films, he co-created and directed two seasons of the TV series *Paris Paris* with Rayne ZUKERMAN. DESJARDINS is passionate about merging powerful storytelling with technological tools, making computers dream, and audiences feel they are a part of the story.



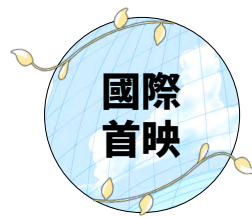
多明尼克德夏丹斯  
Dominic DESJARDINS



# 遇見東坡

## The Recluse Dongpo

中國 China | 2025 | 互動 VR Interactive VR | Color | 28 min | 中文、英語 Mandarin, English | 無字幕 No Subtitle | 普遍級 G



International Premiere

# 互動 VR Interactive VR

# 走動 Roomscale

PROGRAM C21



《遇見東坡》由 PICO 攜手上海圖書館、上海戲劇學院上海市虛擬環境下的文藝創作重點實驗室共同開發製作的 VR 沉浸式體驗作品。以蘇軾個人生涯為主軸，融合了蘇軾經典詩詞、古風意境美學，以及北宋文人真實生活細節的中國傳統文化為題材。觀眾透過 VR 頭戴式裝置走進真實的蘇軾世界，見證他跌宕起伏的人生，和在此誕生的傳世名篇。

*The Recluse Dongpo* is a VR immersive experience co-developed by PICO, Shanghai Library, and Shanghai Theatre Academy's Virtual Performing Art Lab. It recreates the life of SU Shi (Dongpo) by blending his poetry with traditional ink-wash aesthetics and richly detailed depictions of Northern Song scholarly life. Through VR, viewers are transported into SU Shi's world, witnessing the dramatic journey that inspired his literary legacy.

鐵鐘，教授，任上海戲劇學院藝術科技與管理學院副院長（主持工作），曾獲「上海設計 100+」、MUSE 國際設計金獎，並主導《遇見東坡》等 VR 項目，大阪世博會世博博物館等數位化計畫。

Professor TIE Zhong is the Deputy Dean (currently in charge) of the College of Art, Technology and Management at Shanghai Theatre Academy. He is a recipient of prestigious honors such as Shanghai Design 100+ and the MUSE Design Awards Gold Prize.



鐵鐘  
TIE Zhong

卞野，資深 XR 內容製作人、導演，擁有近 20 年網路、影視、遊戲、XR 跨界產業經驗，專注於科技與人文的跨界融合、互動與敘事的創新表達。

BIAN Ye is a senior XR content producer and director with nearly 20 years of experience spanning the internet, film, gaming, digital art, and XR industries. His work focuses on the interdisciplinary integration of technology and the humanities, with a particular emphasis on innovative approaches to interaction and narrative.



卞野  
BIAN Ye



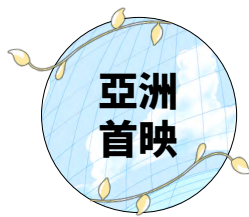
# 聖誕累鼠了

The sad story of the little mouse who wanted to become somebody

法國、德國、比利時 France, Germany, Belgium | 2025 | 互動 VR Interactive VR | Color | 28 min |

英語、法語、德語 English, French, German | 無字幕 No Subtitle | 普遍級 G

2025 威尼斯影展 沉浸式內容競賽單元 Venice Film Festival Venice Immersive Competition



Asia Premiere

# 互動 VR Interactive VR

PROGRAM C22



從前從前，有一隻小老鼠，她日以繼夜地努力，只為了實現一個目標：成為一隻「了不起」的老鼠。但是，在野心的驅使下，她漸漸變得刻薄又傲慢，把身邊的朋友一個個趕走。直到某一天，她接下了一份工作——為世界上最多產的玩具製造商聖誕老人效力。然而，小老鼠很快就發現，職場晉升之路並不如她所想的那般美好……。

《聖誕累鼠了》是一則以 VR 形式呈現的童話，也是對現代職場的犀利諷刺。

Once upon a time, there was a little mouse who worked relentlessly to achieve a single goal: becoming somebody. Driven only by her ambition, she gradually grew mean and arrogant, pushing everyone else away. Then one day, she accepted a job offer from the most prolific toymaker in the world: Santa Claus. The little mouse was about to find out that climbing the corporate ladder wasn't everything she had hoped it would be...

This film is a biting satire of corporate life in the form of a VR Christmas tale.

尼可拉布尼凱爾在廣告、紀錄片和劇情片等領域擁有 15 年平面設計與導演的經驗。自 2016 年起，他全心投入虛擬實境和新媒體形式創作，為現場和沉浸式 3D 專案提供專業支援。他在導演和平面設計方面的雙重專業知識，使他能夠在製作前有效地概念化和審視專案全貌。

Nicolas BOURNIQUEL has over 15 years of experience in advertising, documentary, and fiction as a graphic designer and director. In 2016, he devoted himself fully to VR and new storytelling formats, supporting live and immersive 3D projects. His dual expertise in directing and graphic design enables him to conceptualize and preview projects effectively before production.



尼可拉布尼凱爾  
Nicolas BOURNIQUEL





## 駭客搞五人

**Uncanny Alley: A New Day** (A Live Theatrical Experience Set in VR)

△ 本節目為多人互動作品，須與同場觀眾同時體驗，敬請準時入場，避免影響他人與自身之權益。  
This is a multi-participant interactive program that requires simultaneous participation.  
Please arrive on time to ensure a proper experience for yourself and others.

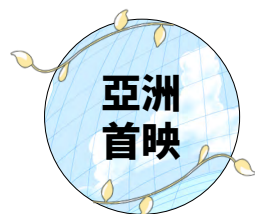
美國、南非 United States, South Africa | 2024 | 互動 VR Interactive VR | Color | 75 min | 英語 English | 無字幕 No Subtitle | 輔導級 12+ PG12

**2025 美國 AWE 擴增世界博覽會 Auggie 獎提名 AWE Auggie Awards Nominee**

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

**2024 XRMust 獎 最佳互動表演獎一等獎、最佳音效設計獎二等獎**

**XRMust Awards Best Interactive Performance 1st Place, Best Sound Design 2nd Place**



Asia Premiere

# 線上即時互動演出 VR Live Performance

# 多人互動 VR Multi-user Interactive VR

# 控制器互動 Controller Interaction

PROGRAM C23

自適應學習產業即將透過一項未經民意支持的法案，推動「新日計畫」。身處異境的元宇宙公民，很快就會感受到由武器化無線電波所帶來的類似失憶症的副作用。

賽博龐克駭客高手 Gh0st 成功營救了一群遭囚的抗議者，並帶著他們與愈發具有意識的服務型機器人 Atom，一起穿越駭入的傳輸通道，逃離城市、邁向另一個元宇宙。他們必須團結一心、躲避追捕，並在旅途中做出抉擇：離開，還是留下來為自由與家園而戰。

Adaptive Learning Industries is set to launch the New Day update via unpopular legislation, exposing Uncanny Alley's "Metizens" to memory-wiping radio frequency waves.

Gh0st, a cyberpunk hacker, leads escaped detainees and her sentient bot, Atom, toward freedom via a hacked portal before a fascist corporation erases their memories. As they evade capture, they must decide: escape to the open metaverse or stay and fight for their freedom—and the digital city they love.

史蒂芬布奇科於西華盛頓大學獲得戲劇學士學位。移居洛杉磯後，他與妻子蒂爾德麗萊昂斯一起從事表演與創作。在 2020 年共同創立 Ferryman Collective 後，轉而投入虛擬實境異地共演的新形態劇場創作。

Stephen BUTCHKO earned a BA in theatre from Western Washington University. After relocating to Los Angeles, he began producing and performing with his wife, Deirdre V. LYONS. In 2020, he co-founded Ferryman Collective, transitioning into creating and performing innovative live theatre experiences in virtual reality.



史蒂芬布奇科  
Stephen BUTCHKO

瑞克崔威克是一位創意技術專家和 XR 先驅。作為 Eden 的技術長兼共同創辦人，以及 Virtual Worlds Company 共同創辦人，他透過結合科技與敘事，推動沉浸式 VR 體驗發展，讓虛擬實境在商業、藝術和主流應用中更普及，且不斷拓展數位創新的界限。

Rick TREWEEK is a creative technologist and XR pioneer. As CTO and co-founder of Eden and founder of Virtual Worlds Company, he advances immersive VR experiences by merging technology with storytelling, making virtual reality more accessible for business, art, and mainstream use while pushing the boundaries of digital innovation.



瑞克崔威克  
Rick TREWEEK



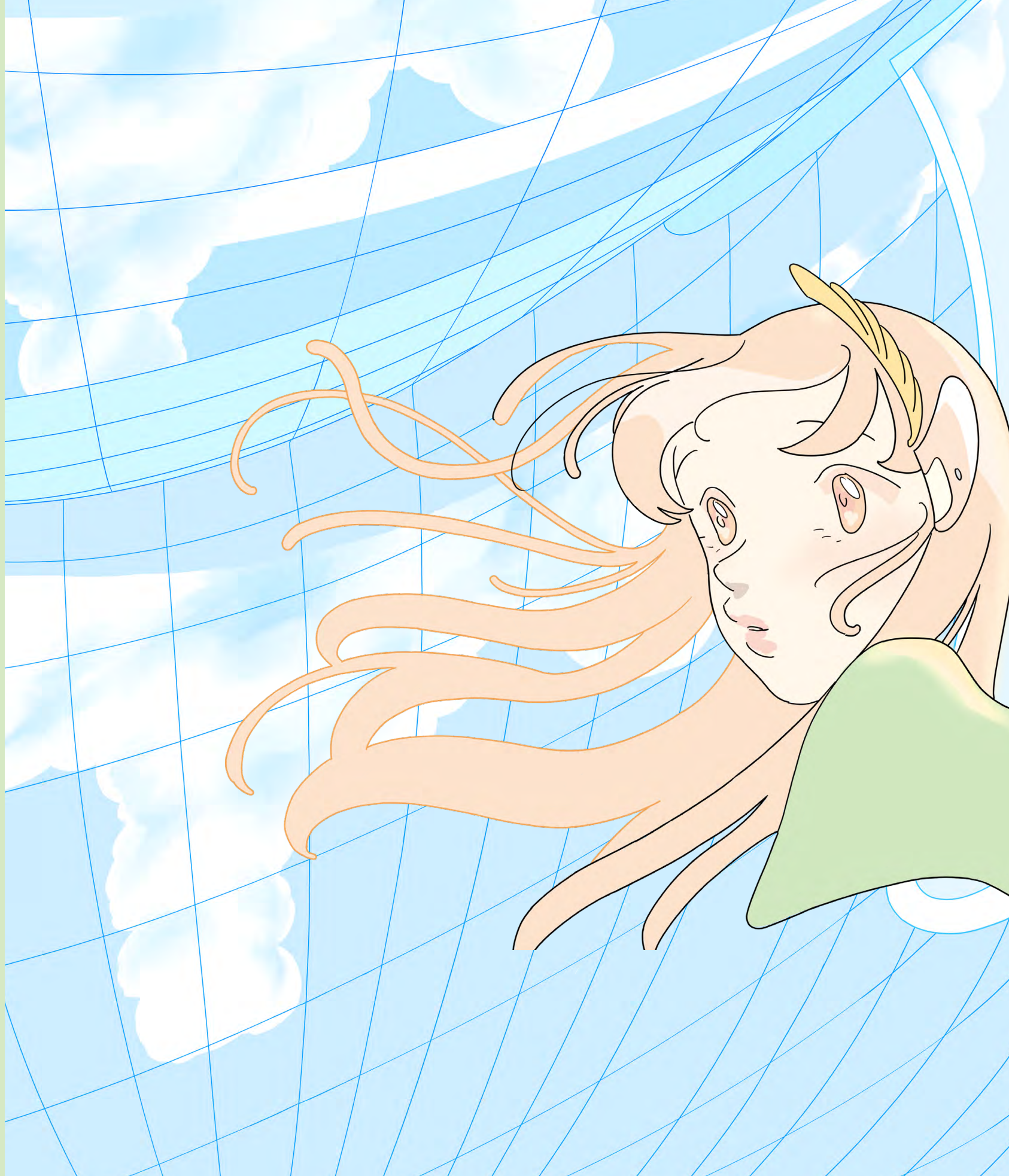


# XR 大觀

## XR SPOTLIGHT

【XR 大觀】單元精選三部作品，有多人同場的大範圍走動式體驗，轉身就來到大眾熟知的歷史事件現場；有 MR 動畫形式探索人物內在心理，結合認知遊戲，勾勒當代生活經驗；以及知名動漫 IP 轉譯的互動 VR 體驗，人們置身機甲座艙，挑戰未知任務和關卡。內容與技術結合的絕佳範例，教人一再跨境，立即轉生。

XR SPOTLIGHT presents three curated works, each exemplifying the seamless fusion of content and technology. A large-scale, multi-user room-scale experience that transports participants into the heart of historical moments with a simple turn of the body; a piece crafted in MR animation, delving into the complexities of the human psyche and weaving cognitive gameplay into an evocative reflection on contemporary life; an interactive VR encounter that translates a well-known anime IP into a mecha cockpit as participants navigate uncharted missions and escalating challenges. These works stand as compelling demonstrations of immersive storytelling, inviting participants to transcend borders and be reborn – all in the blink of an eye.





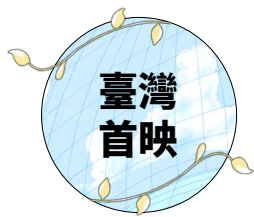


small creative ECLIPSO Cultural Adventures

## 鐵達尼：往日回聲

### Titanic: Echoes from the Past

法國 France | 2024 | 互動 VR Interactive VR | Color | 30 min | 法語、英語、西語、中文 French, English, Spanish, Mandarin | 無字幕 No Subtitle | 普遍級 G



Taiwan Premiere

# 多人互動 VR Multi-user Interactive VR

# 走動 Roomscales

# 手勢追蹤 Hand Tracking



我們化身遊客，從星空高處到水深 3800 公尺的海底，跟隨鐵達尼號展開命運的旅程。隨著 AI 導覽員，知名的場景一一重現：階梯舞會、撞擊冰山，甚至能近距離地查看沉船遺骸。觀眾將透過電影導演威廉哈貝克的角色引導，尋找在那次不幸航行中失落的神秘電影膠卷。觀眾將與 1912 年的乘客漫步在船艙和甲板，見證鐵達尼的宏大規模，回望、紀念在這場重大的悲劇中失去的生命、夢想和願望。

Deep-dive 3,800 meters below the surface to the Atlantic Ocean seabed in a one-of-a-kind quest aboard a legendary vessel. With the aid of revolutionary technology, travel back in time to experience the Titanic's maiden voyage. Get ready for a unique, immersive journey that fuses history, innovation, and emotion aboard the world's most iconic ocean liner.



班雅明歐黑什  
Benjamin AURICHE

視覺創作者，活躍於影像創作領域逾 15 年，長期專注於音樂錄影帶與廣告導演。近年轉向虛擬實境創作，致力於打造富有敘事野心的沉浸式作品。繼以 VR 形式重建《鐵達尼：往日回聲》的歷史記憶後，他持續挖掘沉浸式世界的敘事可能性，強調情感張力勝於技術展示，帶領觀眾走入既真實又夢幻的想像空間。

Benjamin AURICHE has been an active visual explorer for over 15 years, specializing in music videos and advertising. Currently, he focuses on virtual reality, creating ambitious narrative experiences. After his virtual reality reconstruction of the Titanic's history, he continues exploring the creation of immersive worlds where emotional impact surpasses technical aspects.

沉浸式體驗的創意技術總監與導演，曾於電影產業耕耘多年，專精於即時數位創作工具的開發，參與多部國際製作。隨後轉向虛擬實境領域，並共同創辦 Small Creative 公司，持續探索現場演出、電影、遊戲、紀錄片與互動敘事之間的邊界。他以融合藝術與科技的跨域視角，打造出具實驗性與未來感的混合型體驗。

Jean DELLAC is a creative technologist and director of immersive experiences. He began his career in cinema, developing real-time digital creation tools for international productions, before moving into virtual reality. As the co-founder of Small Creative, he shapes the artistic and technological vision of hybrid experiences combining live performance, cinema, video games, documentaries, and interactive storytelling.



尚德拉克  
Jean DELLAC



# 失控生存遊戲

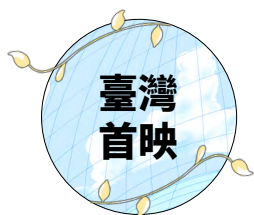
## Impulse: Playing with Reality

英國、法國 United Kingdom, France | 2024 | 混合實境 MR Mixed Reality | Color | 38 min | 英語、西語、法語 English, Spanish, French | 英文、西文、法文字幕 English, Spanish, French Subtitle | 保護級 P

2025 安錫動畫影展競賽單元 Annecy International Animation Film Festival VR Competition

2024 威尼斯影展 沉浸式內容成就獎 Venice Film Festival Immersive Achievement Prize

2024 阿姆斯特丹影展 IDFA



Taiwan Premiere

# 混合實境 MR Mixed Reality

# 走動 Roomscale

# 控制器互動 Controller Interaction



英國團隊 Anagram 繼前作《哥利亞的思覺遊戲》後，再次以心理健康為主題，由蒂妲史雲頓擔任旁白，呈現心理健康議題系列《Playing with Reality》，聚焦注意力不足過動症（ADHD）的成長與現實挑戰。四位主角看似混亂失序的行為背後，卻反映出普世的情緒與追求；渴望尊重、尋覓陪伴、成為一個有用的人。透過認知遊戲設計、MR 手法和動畫打造，人物的內心世界浮現，更逐漸立體。本作與 Meta、Floreal、france tv、CNC 共同製作。

Narrated by Academy Award® winner Tilda SWINTON, *Impulse: Playing with Reality* is a groundbreaking 40-minute mixed reality experience that transforms your surroundings – revealing the chaos, creativity, and intensity of ADHD.

ADHD is widely misunderstood. Many remain undiagnosed and face serious risks – including a suicide rate five times higher among adults with ADHD. Greater awareness can be life-changing. This production is a co-production with Meta, Floreal, France TV, and CNC.

梅阿布達拉以融合實體體驗、科技與敘事的創新方式聞名。她與貝瑞金莫瑞共同創立 Anagram 工作室，致力於探索沉浸式科技與非虛構敘事可能性，作品四度入選威尼斯影展。2021 年，她以《哥利亞的思覺遊戲》獲威尼斯影展最佳 VR 評審團大獎，2024 年更獲頒威尼斯沉浸式內容成就獎，持續以獨特視角拓展沉浸式敘事的疆界。

May ABDALLA is a highly acclaimed director and artist known for blending physical experience, technology, and storytelling in ground-breaking ways. She co-founded Anagram, a multi-award-winning studio to explore the use of immersive technology in non-fiction storytelling, with projects presented at the Venice Film Festival on four occasions. She was awarded the Grand Jury Prize for Best VR in 2021 and the Venice Immersive Achievement Prize in 2024.

屢獲殊榮的導演與藝術家，擁有逾 20 年的動畫、3D 與特效電影創作經驗，投身於 XR 創作領域已逾十年。《Playing with Reality》系列的編劇與導演，自 2017 年起，他與創意工作室 Anagram 合作擔任創意總監，作品《哥利亞的思覺遊戲》、《失控生存遊戲》榮獲多項國際大獎，包括兩座威尼斯影展沉浸式內容獎項與一項艾美獎提名。

Barry Gene MURPHY is an award-winning filmmaker and artist with over 20 years' experience in animation filmmaking, 3D and special effects, and a decade in XR creation. Writer and Director of the *Playing with Reality* series, MURPHY has worked with Anagram as a creative director and artist since 2017. In that time, his projects have won multiple awards, including two Venice Lions and an Emmy Nomination.



梅阿布達拉  
May ABDALLA



貝瑞金莫瑞  
Barry Gene MURPHY



© SOTSU・SUNRISE

# 機動戰士鋼彈：銀灰的幻影

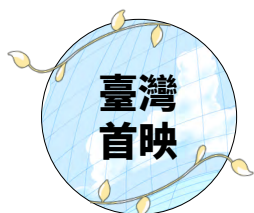
## Mobile Suit Gundam: Silver Phantom

日本、法國 Japan, France | 2024 | VR 互動電影 Interactive VR Film | Color | 90 min | 日語、英語、法語、德語、韓語、西語 Japanese, English, French, German, Korean, Spanish | 日文、英文、法文、德文、韓文、西文字幕 Japanese, English, French, German, Korean, Spanish Subtitle | 保護級 P

2025 安錫動畫影展競賽單元 Annecy International Animation Film Festival VR Competition

2025 富川國際奇幻影展 Beyond Reality 單元 BIFAN Beyond Reality

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



Taiwan Premiere

#VR 互動電影 Interactive VR Film

#控制器互動 Controller Interaction



U.C.0096 年，距離新吉翁與地球聯邦最後一次衝突已過三年。地球聯邦委託一個獨立傭兵組織，追捕加入新吉翁殘黨「袖章」的前指揮官。

由萬代南夢宮與法國沉浸式內容製作公司 Atlas V 聯合打造世界第一部 VR 動畫長片，體驗者將化身獨立傭兵組織的一員，置身 MS 內的操縱桿駕駛並展開激戰，為鋼彈迷帶來前所未有的臨場體驗。本作深入日本最具代表性的動畫宇宙之一，展開一段全新且史詩般的冒險。

Universal Century 0096. Three years after the last conflict between Neo Zeon and the Earth Federation, an independent mercenary organization is hired by the Earth Federation to track down a former commander who joined the Neo Zeon remnants known as "Sleeves."

An all-new epic adventure into the heart of one of Japan's most iconic anime universes.

鈴木健一，1968 年出生於日本千葉，動畫導演。曾任職於遊戲公司與日昇動畫公司（萬代南夢宮前身），之後轉為自由導演。代表作品包括：《工作細胞》、《漂流武士》以及《JOJO 的奇妙冒險：石之海》等。

SUZUKI Kenichi, born in 1968 in Chiba, Japan, is an animation director celebrated for his dynamic and fluid animation style. After working at game companies and the studio Sunrise, he became an independent creator. His major works include *Cells at Work!*, *Drifters*, and *JoJo's Bizarre Adventure: Stone Ocean*.



鈴木健一  
SUZUKI Kenichi



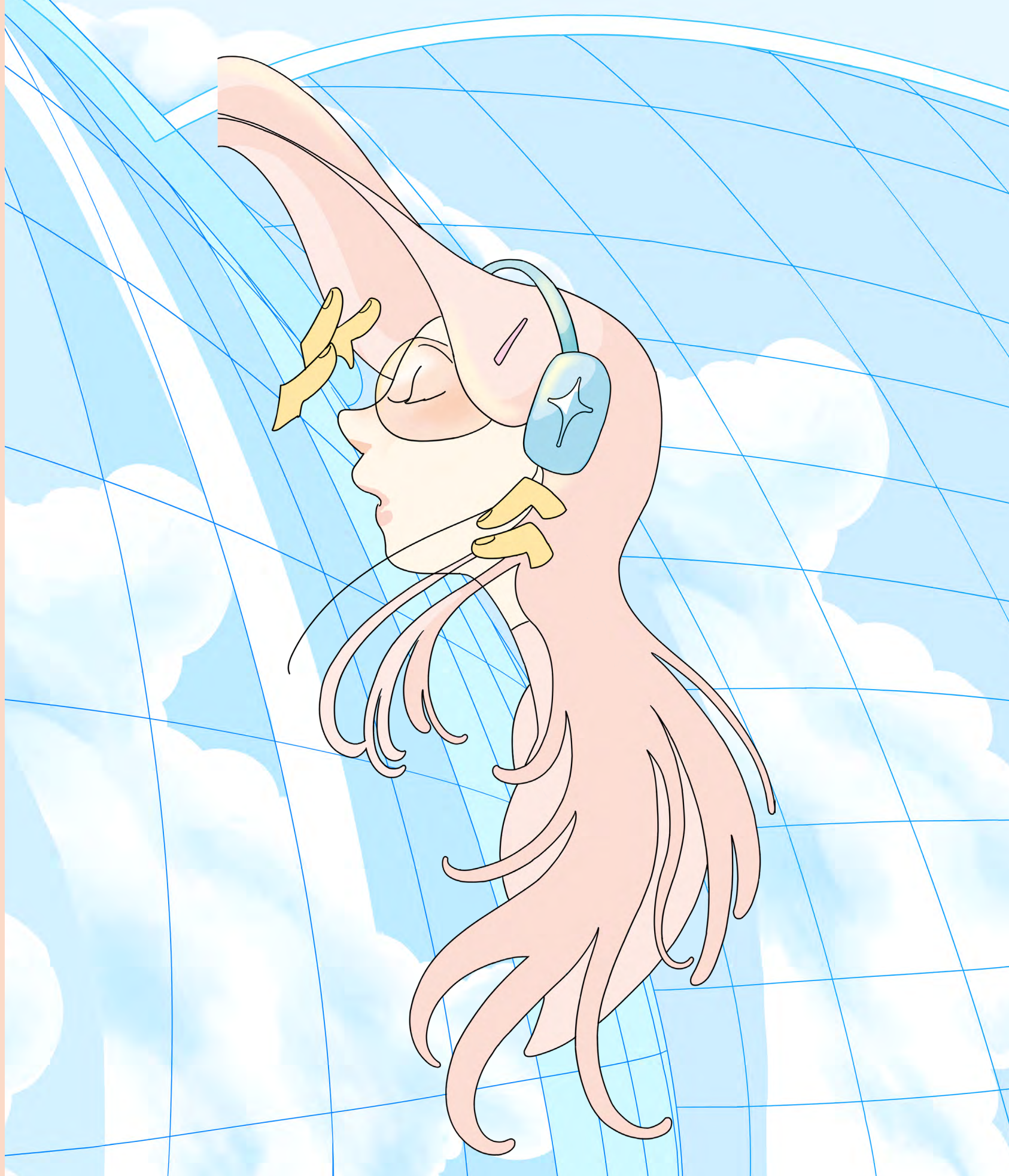




## 特別企劃 XR SPECIAL PROJECT

共有三個單元，包含：聚焦於臺灣山林歷史與日本人類學家的多人走動 VR《玉山守護者》及平面特展；亞洲 XR 影展聯盟與三麗鷗虛擬音樂祭的 VRChat 節目精選；以及文化部文化黑潮 XR 沉浸式影像計畫之成果展示。

XR SPECIAL PROJECT unfolds across three sections: *The Guardians of Jade Mountain*, a multi-user, free-roaming VR experience revisiting Taiwan's forest history through the lens of Japanese anthropologist, presented alongside a companion archival exhibition; a curated selection of VRChat programs from XR Festival Asia × Sanrio Virtual Festival Project, and a showcase of works supported by Taiwan Content Plan XR Immersive Content Project.







# 玉山守護者 VR—森丑之助的臺灣奇幻旅程特展

## The Guardians of Jade Mountain VR: MORI Ushinosuke's Fantastic Journey in Taiwan

2021 年，由法國在台協會、新影像藝術節、高雄市電影館共同合作的國際 VR 駐村計畫，導演權河允於高雄駁二進行駐地開發和田野工作。今年由高雄市電影館與高雄市歷史博物館雙館合作特展，呈現臺法合製的多人走動 VR 作品《玉山守護者》以及豐富的史料文件展覽。重回人類學家森丑之助與臺灣山林相遇之際，關於族群、物種的夢迴沉思，透過精細的 VR 美術和互動設計，搭配現場史料爬梳，再一次感受。

In 2021, director Hayoun KWON embarked on an on-site development and field research at the Pier-2 Art Center in Kaohsiung for an international VR residency program jointly initiated by the French Office in Taipei, the NewImages Festival, and the Kaohsiung Film Archive. This year, the Kaohsiung Film Archive and the Kaohsiung Museum of History co-present *The Guardians of Jade Mountain*, a Taiwan-France co-produced multi-user VR piece, alongside a rich exhibition of archival materials. Revisiting the moment when anthropologist MORI Ushinosuke first encountered Taiwan's mountainous landscapes, the piece invites a contemplative return to questions of ethnicity and species. Through meticulously crafted VR aesthetics and interactive design, woven together with in-depth historical documentation, participants are offered an evocative and immersive reflection on memory and the natural world.



臺灣首映  
Taiwan Premiere

# 玉山守護者

## The Guardians of Jade Mountain

法國、臺灣 France, Taiwan | 2024 | 多人互動 VR Multi-user Interactive VR | Color | 30 min | 中文、英語、韓語、法語、布農族語 Mandarin, English, Korean, French, Bunun | 無字幕 No Subtitle | 普遍級 G

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

《玉山守護者》以民族學調查題材出發，對敵人的概念提出反面質疑。20 世紀初日本佔領臺灣期間，被視為玉山守護者的布農族部落領袖，遇上奉殖民政府之令前去進行研究的日本人類學家，在緊張的時代氛圍下，兩人的相遇竟形成意外的友誼。韓裔導演權河允受臺韓相似的殖民歷史啟發，透過高雄 VR FILM LAB 與巴黎新影像藝術節的 VR 駐村計畫來臺進行田調與影像測試，並展開國際合製，促成臺法虛擬影像生態的交流。

The story of an unlikely friendship between Chief Aliman of the Bunun clan (Taiwan's Aborigines) and Japanese anthropologist MORI Ushinosuke during the Japanese occupation of Taiwan. The immersive experience leads viewers along the path of these two extraordinary characters, revealing the deep mutual respect they shared for Jade Mountain – and how it forged their lasting bond.

權河允，1981 年出生於韓國，2011 年移居法國，在南特藝術學院和 Le Fresnoy 繼續深造。作品包括《The Bird Lady》（2017）和《Kubo Walks the City》（2022），曾在紐約現代藝術博物館（MoMA）、東京宮、龐畢度藝術中心和翠貝卡電影節 Doc Fortnight 上展出。

Hayoun KWON studied at Le Fresnoy Art School in France and co-founded Innerspace VR, one of the earliest virtual reality creation studios. The studio has explored the delicate balance between storytelling and interactivity. Its work spans art installations, documentaries, 360° fiction, and recently, video games, all receiving both critical and public acclaim.



權河允  
Hayoun KWON

# 多人互動 VR Multi-user Interactive VR

# 控制器互動 Controller Interaction

# 走動 Roomscales





© 2025 SANRIO CO., LTD. 著作 株式会社サンリオ

# 亞洲 XR 影展聯盟 × 三麗鷗 虛擬音樂祭

## XR Festival Asia × Sanrio Virtual Festival Project

「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。2024 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，三部原創作品《蜃景》、《跟憂鬱獸做朋友》、《你有一封來自 Hello Kitty 手機的訊息》於今年 XR DREAMLAND 展映，是亞洲 XR 年輕人才展現創造力的舞台。同場加映 2025 三麗鷗虛擬音樂祭高人氣節目《龍宮：生成式樂園》、《擁抱希望向前》。

戴上頭顯，登入虛擬世界，享受五部風格主題各異的 VRChat 作品，沉浸愉快時光。

Founded in 2023, the XR Festival Asia brings together Tokyo's Beyond the Frame Festival, the Bucheon International Fantastic Film Festival, the Kaohsiung Film Festival, and the Sandbox Immersive Festival, forming the largest XR festival platform in Asia. In 2024, XR Festival Asia and the Sanrio Virtual Festival launched the XR Festival Asia × Sanrio Virtual Festival Project, which featured the VRChat Creative Competition. Three original works – *Mirage*, *Make Peace with Melancholy Beasties*, and *The Hello Kitty Phone's Secret Messages* – are featured this year in the XR DREAMLAND, offering a vibrant stage for emerging Asian XR talents to unleash their imagination and creativity. The project also includes *RYUGU – Generated Paradise* and *Keep Moving Forward / Good Morning*.

Put on your headset, enter a boundless virtual realm, and immerse yourself in five stylistically diverse VRChat pieces – the joy is all yours.



臺灣首映  
Taiwan Premiere

© 2025 SANRIO CO., LTD. 著作 株式会社サンリオ

# 龍宮：生成式樂園

## RYUGU – Generated Paradise

日本 Japan | 2025 | 互動 VR Interactive VR | Color | 25 min | 日語 Japanese | 英文字幕 English  
Subtitle | 普遍級 G

2025 三麗鷗虛擬音樂祭 Sanrio Virtual Festival

在機器龜的引領下，Hello Kitty、大耳狗喜拿與酷洛米一同來到神秘的 AI 龍宮城。這裡是 AI 乙姬所居之地，一切皆可隨心所欲地生成與創造……

Guided by a robotic turtle, Hello Kitty, Cinnamon, and Kuromi arrive at the AI Ryugu Castle. A mysterious world where AI Otohime resides, and anything can be created at will...

在這個奇幻異境中，你將會創造出什麼樣的未來？

What will you choose to generate?

在創立個人事業之前，內藤薰已參與多項文化資產數位典藏的 VR 專案。獨立後，持續從事 XR 內容的策劃與製作，以及智慧財產授權業務。其作品曾在兩舞影展、釜山國際電影節等國際影展展出並獲獎，也曾協助於中國上海開設 XR 主題娛樂設施。作為 CHAOSRU Inc. 代表，持續以設計與創意的角度，結合 XR 與 AI 先進技術，進行內容的開發與製作。

NAITO Kaoru is the representative of CHAOSRU Inc., specializing in XR and AI-driven content development. Previously involved in VR projects for cultural asset preservation, she now focuses on XR content production and IP licensing. Her works have been featured at festivals such as Raindance Film Festival and Busan International Film Festival, and she contributed to launching an XR amusement facility in Shanghai.



內藤薰  
NAITO Kaoru

# 互動 VR Interactive VR

# 控制器互動 Controller Interaction





© 2025 SANRIO CO., LTD. 著作 株式会社サンリオ

# 你有一封來自 Hello Kitty 手機的訊息

## The Hello Kitty Phone's Secret Messages

韓國 Korea | 2025 | 互動 VR Interactive VR | Color | 30 min | 英語 English | 英文、日文、韓文字幕 English, Japanese, Korean Subtitle | 普遍級 G

2025 三麗鷗虛擬音樂祭 Sanrio Virtual Festival

在多年後重返的童年老家，一通來自 Hello Kitty 造型電話的神祕訊息響起：「向前走三步，再退後四步，你就會找到我。」

於是，一段穿梭三麗鷗奇幻世界的列車之旅悄然展開——

本作品由創作團隊 Papri Studio 打造，由富川國際奇幻影展推薦參展，於 2024 年亞洲 XR 影展聯盟與三麗鷗虛擬音樂祭共同徵件中獲獎，邀你一同展開這場夢幻的次元旅程。

At a childhood home revisited after many years, a message arrives on a Hello Kitty-shaped phone. "Take three steps forward and four steps back, and you will find me."

Thus begins a train journey through the fantastical world of Sanrio characters.

This work by Papri Studio was selected for the Sanrio Virtual Festival Award, part of the XR Festival Asia x Sanrio Virtual Festival, with a recommendation from the Bucheon International Fantastic Film Festival.

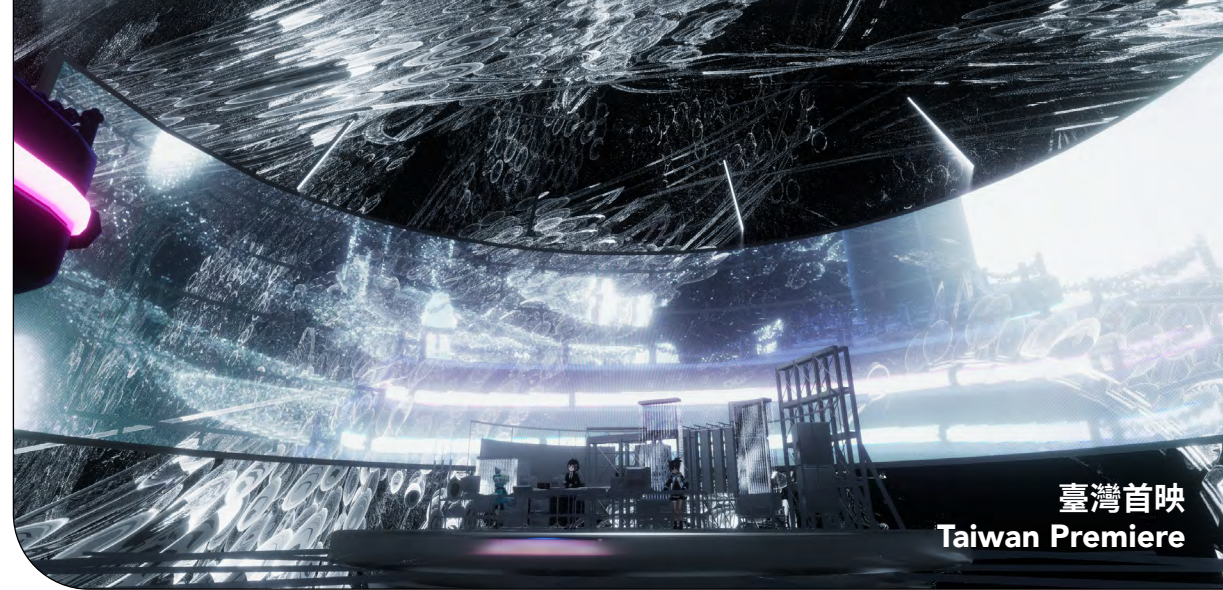
導演鄭恩實是韓國龐克雙人組合 MukimukiManmansu 的成員，曾參與音樂與電影製作。她目前正致力於運用遊戲與 VR 等當代科技創作。代表作包括 VR 作品《PASI》，並於 2024 年的林茲電子藝術節展出。

Director JUNG Ensil, member of the Korean punk duo MukimukiManmansu, works across music, film, and contemporary technologies such as games and VR. Her VR film *PASI* was presented at the Ars Electronica Festival 2024.



鄭恩實  
JUNG Ensil

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



© 2025 SANRIO CO., LTD. 著作 株式会社サンリオ

# 蜃景 Mirage

⚠ 包含連續閃爍畫面，可能誘發光敏性癲癇，請留意並斟酌觀賞。  
Contains flashing light sequences, which might induce photosensitive epilepsy. Viewer discretion is advised.

臺灣 Taiwan | 2025 | 互動 VR Interactive VR | Color | 11 min | 無對白 No Dialogue | 無字幕 No Subtitle | 普遍級 G

2025 三麗鷗虛擬音樂祭 Sanrio Virtual Festival

2025 威尼斯影展 沉浸式內容非競賽單元 Best of Worlds Venice Film Festival Venice Immersive, Best of Worlds

由熱愛電子音樂、電玩與御宅文化的創作者組成的 TOKYO WAIYOZ，帶來節奏狂熱、風格獨具的虛擬實境演出，彷彿置身次元文化宇宙的聲光迷宮。高雄電影節推薦參展，為 2025 年三麗鷗虛擬音樂祭打造，現於 XR DREAMLAND 再度登場，邀你感受虛實交織的影音震撼。

A virtual reality audiovisual performance by members of TOKYO WAIYOZ – a collective united by their shared passion for electronic music, video games, and otaku culture. This performance was originally created for the

TOKYO WAIYOZ 是以東京為據點活動的臺灣創作者團體，本次參與製作成員有 XR 導演與視覺設計師 ROKUMORI、作曲家 3R2 以及專精動態設計與技術美術的 Yan-K。

TOKYO WAIYOZ is a Tokyo-based creator collective from Taiwan. For this project, the participating members include XR director and visual designer ROKUMORI, composer 3R2, and motion designer / technical artist Yan-K.



TOKYO WAIYOZ

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





© 2025 SANRIO CO., LTD. 著作 株式会社サンリオ

## 跟憂憂獸做朋友

### Make Peace with Melancholy Beasties

日本 Japan | 2025 | 互動 VR Interactive VR | Color | 13 min | 日語 Japanese | 英文字幕 English Subtitle | 普遍級 G

2025 三麗鷗虛擬音樂祭 Sanrio Virtual Festival

2025 富川國際奇幻影展 BIFAN

《跟憂憂獸做朋友》由東京 Beyond the Frame 影展推薦，以共感為核心，編織出一段療癒人心的幻想故事。現代社會中，壓力如影隨形，然而，擁有煩惱，也許並不是壞事——而可能正是成長的開始。這是一趟與煩惱和解的沉浸式旅程，希望參與其中的你，能以不同的視角看待自己的不安，並因此獲得一點勇氣，向身邊同樣陷入困境的人，伸出溫柔的手。

*Make Peace with Melancholy Beasties* is an immersive story of empathy. In today's world, worries often grow overwhelming. But having worries isn't necessarily a bad thing – it may be the beginning of growth. This experience invites players to see their anxieties from a new perspective and find a little courage to reach out to others in distress.



**exxp**  
Fujito, sion, haku,  
samirin, Zinsay

exxp 是由 XR 創作者 Fujito、sion、haku、samirin、Zinsay 組成的社群，致力於探索 VR 與 AR 的可能性。透過跨領域合作與實驗性創作，積極開拓 VR 表現的全新疆界——從設計社交 VR 平台的虛擬世界與角色，到運用 Unity 與 Unreal Engine 製作遊戲、服務與藝術作品，皆展現出豐富的創意能量。

exxp is a collective of XR creators exploring VR and AR through cross-disciplinary collaboration and experimental projects. Their work ranges from social-VR worlds and avatars to games, services, and art made with Unity and Unreal Engine. Recommended by Beyond the Frame Festival, members Fujito, sion, haku, samirin, and Zinsay will present a performance at the Sanrio Virtual Festival 2025.

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



© 2025 SANRIO CO., LTD. 著作 株式会社サンリオ

## 擁抱希望向前

### Keep Moving Forward / Good Morning

美國、臺灣 USA, Taiwan | 2025 | 互動 VR Interactive VR | Color | 12 min | 英語 English | 中文字幕 Mandarin Subtitle | 普遍級 G

2025 三麗鷗虛擬音樂祭 Sanrio Virtual Festival

這是一場炫目的 VRChat 音樂旅程。在夢幻的三麗鷗舞台上，兩首原創曲目交織登場——高昂激勵的奮鬥讚歌〈Keep Moving Forward〉，與如晨光般溫柔的〈Good Morning〉。導演 Screaming Color 以其標誌性的霓虹視覺與狂喜動畫，將簡單空間轉化為情感萬花筒。獻給所有仍在前行的人們——在這場沉浸式的炫彩演出中，我們慶祝堅韌與美好，也相信奇蹟總在下一個轉角悄悄綻放。

Created for the Sanrio Puroland Virtual Festival, this radiant VRChat music journey by Screaming Color pairs two original tracks – an anthem of perseverance and an ode to love. With his signature neon spectacle and euphoric animation, the piece transforms a whimsical Sanrio stage into an emotional kaleidoscope, celebrating resilience and the magic just around the bend.



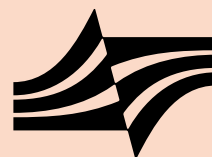
**克里斯多福戴維斯**  
Christopher Lane  
DAVIS aka  
Screaming Color

克里斯多福戴維斯，又名 Screaming Color，是 VR 創作者、音樂家與沉浸式表演者，致力於在戲劇、遊戲與延展實境打造充滿情感張力的體驗。他共同創立 Ferryman Collective，並共同製作了高雄電影節首獎作品《謎幻泡泡糖》。現居臺灣，持續探索嶄新的臨場感體驗與遊戲形式，並執導融合親密感、想像力與文化敘事的 XR 體驗。

Christopher Lane DAVIS (aka Screaming Color) is a VR creator, musician, and immersive performer exploring the intersection of theater, games, and XR. A co-founder of Ferryman Collective, he co-created *Gumball Dreams*, winner of the Grand Prize at the Kaohsiung Film Festival. Now based in Taiwan, he directs XR works that fuse intimacy, imagination, and cultural storytelling.

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





# TAIWAN CONTENT PLAN

臺流文化黑潮計畫



## 文化黑潮 XR 特映

### Taiwan Content Plan XR Immersive Content Project Selection

文化部「文化黑潮」於 2024 年首次納入「XR 沉浸式影像創作補助」，針對概念開發、製作拍攝與多人互動三大類別，全面推動 XR 產業發展，雄影則負責輔導陪伴，共同扶持 38 組新創或成熟的 XR 團隊，在技術與創意上大膽嘗試、持續精進。今年特別展映概念開發組中的兩部階段性作品成果，邀請觀眾一窺臺灣 XR 創作者在社會議題參與及動畫藝術美學上的多元探索。

In 2024, the Ministry of Culture's Taiwan Content Plan XR Immersive Content Project included support for XR immersive audiovisual creation for the first time, targeting three major categories: concept development, production & filming, and multi-user interaction. This comprehensive effort aims to foster the growth of Taiwan's XR industry. The Kaohsiung Film Archive has served as a mentor and facilitator, joining forces with the Ministry of Culture to support 38 emerging and established XR teams as they boldly experiment and refine both technology and creativity.

This year's special screening features two works-in-progress from the concept development category, offering audiences a glimpse into the diverse ways Taiwan's XR creators engage with social issues and explore the aesthetics of animation art.

文化黑潮 XR 作品簡介  
Taiwan Content Plan XR Project







# 一封來自法庭的邀請函

## A Courtroom Invitation

臺灣 Taiwan | 2025 | 互動 VR Interactive VR | Color | 20 min | 中文、台語 Mandarin, Taiwanese | 無字幕 No Subtitle | 輔導級 12+ PG12

《一封來自法庭的邀請函》透過 XR 技術，帶領觀眾進入一宗發生於臺灣的真實殺人詐財案件，並從多重視角，逐步揭開案件真相。觀眾不僅是旁觀者，更將透過沉浸式體驗成為審判者，站在法官的立場，透過證據、證詞與對話細節，做出最終的裁決。這場旅程將挑戰觀眾的道德判斷與法律思維，使其在虛實交錯間，重新思考「正義」的定義。

A Courtroom Invitation uses XR to immerse viewers in a real-life Taiwanese murder-for-gain case, gradually unveiling the truth from multiple perspectives. Viewers are not merely spectators; the experience casts them as judges, weighing evidence, testimony, and dialogue to reach a final verdict. This journey challenges their moral judgment and legal reasoning, prompting reflection on the meaning of justice amid the blur of reality and virtuality.

現任實踐大學媒體傳達設計學系專任助理教授，專長 3D 動畫、影像敘事與沉浸式展演。創作關注數位技術與空間、記憶之間的關係，近年聚焦「數位孿生」（Digital Twin），以影像為介質，模擬虛實交疊狀態，探索感知轉譯與詩意詮釋。作品曾獲美國繆思設計大獎白金獎肯定。《一封來自法庭的邀請函》為其首部編導的 XR 階段性作品。

HUANG Kai-ti is an assistant professor specializing in 3D animation and immersive storytelling. His work explores digital twins, memory, and space. He received a MUSE Design Platinum Award. A Courtroom Invitation is his first XR directorial project, presented here as a developmental piece.



黃楷迪  
HUANG Kai-ti

# 互動 VR Interactive VR # 手勢追蹤 Hand Tracking # WIP



# 心靈永動機

## Poems of Life

臺灣 Taiwan | 2025 | 互動 VR Interactive VR | Color | 5 min | 無對白 No Dialogue | 無字幕 No Subtitle | 普遍級 G

《心靈永動機》描述了末世中的一隻小鐵偶與五色鳥的意外相遇。他下定決心幫助牠回家，展開了一段躲避獵人追捕的流浪之旅。以絕美紙雕為幕，凝視互動為引，啟動深入意識的奇幻旅程。起初，靜默林木因目光而甦醒，卻喚來潛伏蛇影。凝視，既可化作守護之盾，亦可轉為傷人之刃，最終令玩家不敢再度睜眼。直至萬籟俱寂，落花依水流轉，匯聚為幽美的意識之海，緩緩淹沒心神，我們方才領悟：幻滅虛空之中，亦藏心靈重生契機。

Poems of Life follows a tin boy who meets a colorful bird in a ruined world and helps it return home while evading hunters. With paper-style visuals and eye-tracking interaction, players awaken a silent forest – but also attract hidden threats. Gaze becomes both shield and weapon, until its power overwhelms. In stillness, drifting petals reveal a dreamlike sea of consciousness, where even in darkness, a new beginning awaits.

吳德淳導演畢業於美國紐約大學視覺藝術研究所，早期作品曾在紐約皇后美術館亮相。他後來將創作重心轉向動畫與 VR 領域，作品題材多取材於個人生命經歷與環境省思，並多次入選台北電影節。其中，動畫短片《海角天涯》榮獲第 58 屆金馬獎最佳動畫短片殊榮。他的 VR 作品亦屢獲肯定，曾在義大利國家博物館及世界各地重要的美術館與電影節中展演。

WU De-chuen, a graduate of NYU's School of Visual Arts, creates animation and VR works rooted in personal experience. His films have screened at major museums and won awards, including the Golden Horse for Best Animated Short.



吳德淳  
WU De-chuen

# 互動 VR Interactive VR # 頭部追蹤 Head Tracking # WIP



## PROGRAM T3/C1



### 寂靜

A Simple Silence

臺灣 Taiwan | 2024 | VR360 | Color | 12 min | 中文、英語 Mandarin, English | 中文字幕 Mandarin Subtitle | 導演 Director 郭文泰 Craig QUINTERO | 保護級 P

這似乎是個簡單的請求：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有無法彌合的鴻溝，寂靜從來不簡單。燈光閃爍下，我們屏息，預感風雨將至。必先有遺失，方能尋得。《寂靜》直面不可避免的真相：每一個開始都指向結束，我們是穿越黑暗的陰影。

*A Simple Silence* confronts us with the uneasiness of our inevitable truths, that every beginning implies an ending, that we are shadows passing through the darkness.

# VR360

## PROGRAM T4/C4



### 想嚮

IMAGINE

臺灣 Taiwan | 2024 | VR180 | Color | 16 min | 英語 English | 中文字幕 Mandarin Subtitle | 導演 Director 張文杰 CHANG Wen-chieh、黃心健 HUANG Hsin-chien | 普遍級 G

當世界斷線，你還與誰相連？在日復一日的奔忙裡，你真切感受到「連結」的脈動嗎？當衝突、戰火與氣候巨變籠罩全球，我們能否被真正理解、好好擁抱？生命之舞搖擺於絕望邊緣，黑暗窒息希望；然而，幽影深處仍有微光待點燃。想嚮理所當然的依靠瞬間瓦解，基本連結永遠斷絕，什麼才是你最後的依歸？

When the world disconnects, what connects you? Do you feel truly connected in your daily life? As we navigate through the crush of conflicts, wars, and climate change enveloping our globe, we must ask ourselves: are we truly understood and embraced by one another?

# VR180

## PROGRAM T5/C13



### 快樂的陰影

Happy Shadow

臺灣 Taiwan | 2025 | 多人互動 VR Multi-user Interactive VR | Color | 25 min | 中文、英語 Mandarin, English | 無字幕 No Subtitle | 導演 Director 林佩瑩 LIN Pei-ying | 普遍級 G

喬曾是充滿想像力的快樂女孩，但長大後，卻再也快樂不起來了。她的影子察覺悲傷，卻無能為力。透過小精靈的協助，你們將與她的影子一同踏上旅程，追尋窗外的快樂蝴蝶，陪伴喬面對恐懼，找回深藏心中的純真與快樂。

*Happy Shadow* is a VR interactive adventure where you team up with Joey's Shadow and Dusty to solve puzzles, face fears, and journey through confusion, wonder, and healing.

# 多人互動 VR Multi-user Interactive VR

# 控制器互動 Controller Interaction

## PROGRAM T6/C18



### Sosowon 的冒險

Sosowon: The Season of the Flying Fish

臺灣 Taiwan | 2025 | 互動 VR Interactive VR | Color | 18 min | 中文、英語、達悟族語 Mandarin, English, Tao | 無字幕 No Subtitle | 導演 Director 尼娜巴比爾 Nina BARBIER | 普遍級 G

一部關於臺灣蘭嶼達悟族（雅美族）小男孩 Masarey 和他的祖父 Syapen 講述飛魚 Sosowon 的傳說故事。觀眾將與小飛魚 Sosowon 並肩同行，為逃離漁網捉捕，Sosowon 將經歷來自海洋、天空及人類行為嚴峻的考驗，並在陷入深深懊悔之下，鼓起勇氣、突破重圍拯救自己的家人。

*Sosowon: The Season of the Flying Fish* is a VR tale set on Lanyu, an island off southeastern Taiwan. Masarey and his grandfather share the story of Sosowon, a young flying fish who must escape a fisherman's net and face many challenges in the ocean and sky to save his family.

# 互動 VR Interactive VR

# 頭部追蹤 Head Tracking

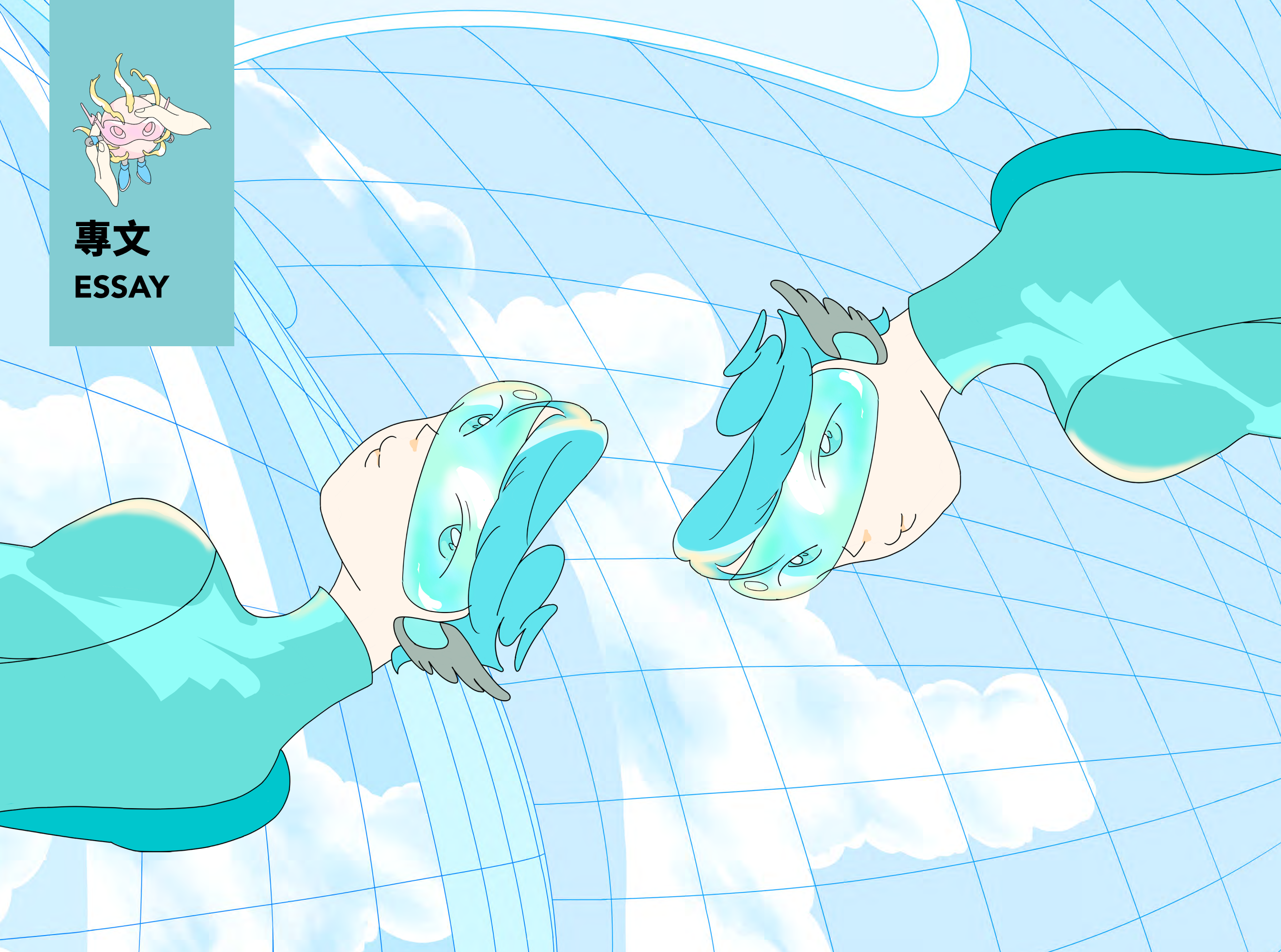
# 手勢追蹤 Hand Tracking





# 專文

## ESSAY





# 當故事需要空間呼吸： VR 帶來的不可取代體驗

Giving the Story Space to Breathe:  
The Irreplaceable Experience of VR

文 / 蔡遵弘

Contributor / TSAI Tsun-hung

隨著 XR 技術的推陳出新，敘事、體驗設計日趨成熟，每年 XR 競賽的作品都讓人有新的驚喜，從技術到敘事形式都有顯著的多樣化。然而，無論作為教育者或評審，筆者最常思考的問題是：「這部作品是否非 VR 不可？」，這是筆者的判斷基準，如何讓 VR 不是為了炫技而存在，而是創造出在傳統電影、舞台甚至電玩中無法被完整呈現的沉浸式體驗。筆者在審視過程中，特別重視幾個面向：

**一、沉浸感與空間設計：**作品提供觀眾何種自由度的探索空間，並且這樣的探索是與作品的情感、主題連動。

**二、敘事與互動的融合度：**VR 的特色之一是「觀眾不再只是單純的旁觀者，而是故事中的一部分」。作品是否善用這種角色轉換，而不只是單純把影片放進 360 度視角？

**三、技術與美學的平衡：**VR 雖然能透過沉浸體驗來強化特效的華麗，若未能與主題內容相輔相成，仍難以凸顯其必要性。該如何拿捏探索與感受的比例，維持觀眾的沉浸狀態，是 VR 創作中技術與美學平衡的重要課題。

## 入圍作品亮點：沉浸式的真義

以今年的入圍作品為例，在全景影片的類別中，《默日迪斯科》用三段怪誕詩意的場景，把觀眾拉進關於生死、舞動與靈魂流轉的奇幻體驗中，電梯、舞台、死亡之舞等場景因 VR 的空間感被賦予全新張力。《舞池漫波》則透過水下的全景實拍技術，讓觀眾置身於水下舞蹈的世界，流動的視覺語彙只有透過 VR 才能讓人「感覺自己也在水中舞動」。《寂靜》，則展現了 VR 在劇場中的可能，河床劇團用精緻的光影與氛圍設計，讓觀眾彷彿置身即將崩解的劇場空間，凝視內心的寂靜。《深陷我的混沌宇宙》以「社會隔離與邊界」為核心，打造一場關於孤獨的微觀探索。透過 VR 技術與視角的巧妙變換，在極度有限的場域裡，觀眾體驗日常瑣事被放大、時間被拉長，以及極具觸感的孤獨與期待，觀眾從旁觀者轉變為情感共鳴者。而作品《戀戀畫時光》則將畫家阿爾吉斯科里什丘納斯的畫作化為漫遊夢境，觀眾彷彿走進一座會呼吸的畫廊，翻閱愛情、記憶與時間的片刻，讓靜態畫作化為流動的敘事空間，透過音樂與對話交織出情感共鳴，唯有在這樣的空間裡，我們才能感受到畫筆下那些無法用言語描繪的情緒與流動，呈現出「非 VR 不可」的獨特體驗。



這些作品之所以能脫穎而出，正因它們不只是「影片 + 頭戴顯示器」，而是真正針對 VR 特質設計的空間與情感體驗，帶來其它媒材無法替代的臨場共鳴。

## 不同類型的 VR 敘事：從歷史到奇想

在互動類作品中，「陳述歷史」或「再現記憶」是極具發揮 XR 中「探索」潛力的方向。今年入圍的《穿越記憶迷宮》便以口述歷史為起點，透過抽象化的美術風格與細膩的特效，虛實交錯呈現模糊記憶，觀眾隨著環境線索和聲音引導逐步拼湊故事，沉浸於回憶片段與真實之間的曖昧邊界。《諾曼第：以快門作戰》則藉由 Apple Vision Pro 帶來 MR 體驗設計，帶領觀眾重返二戰前線，高度還原的歷史場景與文物互動，使人宛如親手操作攝影機，重溫戰場影像的捕捉與歷史重量。其結合 MR 與立體影像的手法，讓這場歷史回顧既寫實又帶有情感張力。《電流下我記得》進一步結合體感裝置，觀眾不僅以視覺觀賞，

還能體驗同步觸發的體感回饋，彷彿與作品一同呼吸、漂浮於事件之中。這種全方位的感官參與，讓觀眾得以真正「在場」，與故事核心建立直接的連結。《雲在兩千米》則運用了 4DViews 容積捕捉 (Volumetric Capture) 技術與高斯潑濺 (Gaussian Splatting) 的立體呈現，突破了實拍影像的探索邊界。觀眾可以在自由移動的視角下，穿梭於真實與神話交織的山林，彷彿踏上記憶與思念的旅程；相較之下，《Sosowon 的冒險》雖同樣運用了 4DViews 技術，但其亮點在於發揮了 VR 特質的繪本式動畫，在敘事空間中跟隨傳說的線索展開冒險。場景的節奏與視覺層次處理，帶來童話氣息與沉浸感。

此外，作為 XR 大觀單元的重要展映，《鐵達尼：往日回聲》帶領觀眾探索鐵達尼號沉船現場，藉由搜集威廉哈貝克拍攝的原始影像，呈現這場百年悲劇的歷史脈絡。不只是觀看還原，VR 讓你自由遊走在冰山撞擊的甲板、舞會與引擎室之間，彷彿親臨歷史。《失控生存遊戲》巧妙發揮



了 MR 的特質與創意，透過旁白敘事，描繪四位角色在 ADHD 掙扎中的生命樣貌。互動設計以「攝取與投射」的遊戲機制，象徵腦中資訊的混亂；牆上的陰影幻化成通道，物件觸發連鎖反應，模糊虛實邊界，觀眾將身處注意力失衡的感知場域中。而《玉山守護者》以日治時期臺灣布農族首領與日本人類學家的友誼為背景，運用傳統皮影戲特色打造風格化的場景，沿著部落傳說尋找歷史邊界與人性對話。

這幾部作品分別從歷史、回憶與文化傳說等角度切入，充分展現了 XR 技術在情感渲染與故事再現上的多樣性與深度，讓觀眾在體驗時不只是「看見」，而是探索，並被帶入無法複製的臨場感之中。

### 以自由的觀點超越動畫的體驗

若歷史與記憶的作品展示了 XR 在重現真實與情感的深度，動畫敘事類別的作品則以全然不同的創意探索 VR 的想像邊界。這些作品展現了動畫在 VR 空間中如何以情感與美學推動敘事，而不只是將動畫放進頭盔裡看。《手護艾迪聲》帶領觀眾進入聽障孩童羅恩的夢幻世界。你將以艾迪之身分，突破語言與感官障礙，陪伴羅恩完成任務。這既是一場冒險，也是透過動作、互動與同理心交織出的成長之旅。VR 扮演的不只是觀看載體，而是幫你「用身體了解他」的一種方式。《傑克與孤鳥》是一段孤島上的友情寓言，在海風、懸崖與海鳥的影像中譜出溫暖動人的友誼。VR 所營造的空間感讓觀眾真正「同處孤島」，體會相遇的溫度與靜謐力量。《生命樹下的娜露》則以動畫質感搭配互動設計，邀你化身為引領者，在生命終焉時陪伴祖母回憶與放下。你在「生命之樹」中遊走，透過光與音引導畫面與情緒轉換；VR 在這裡是不可或缺的共感介面，讓你感受到跨越生死的柔軟與光亮。《聖誕累鼠了》則巧妙結合聖誕寓言與對職場的諷刺，描繪一隻小老鼠追求「成為重要存在」的渴望；動畫

風格輕快卻蘊含批判意味，觀眾透過 VR 視角，感受小角色的渺小與夢想的矛盾。《歡迎來到人偶之家》則是一座紙藝構築的內心世界。九歲女孩茱妮珀在紙娃娃屋中重演家庭記憶，並透過互動重構與父母、女傭之間的情感張力。VR 中每個場景與轉動，都像你親手觸動過去、編織勇氣，真正把故事演變成可參與的空間敘事結構。最後，今年從競賽轉至大觀單元的《機動戰士鋼彈：銀灰的幻影》，作為 VR 中難得的長篇動畫式體驗，它由即時渲染的 3D 內容交錯全景動畫影像組成，穿插互動體驗，讓觀眾化身為主角操控鋼彈、參與戰鬥，是商業 IP 對沉浸式體驗的嘗試，尚未體驗過 VR 的鋼彈粉絲不妨一試。

除了前述的全景影片、歷史記憶與動畫類型外，還有幾部作品以截然不同的形式，突破 VR 敘事框架，帶來新穎的沉浸體驗。《駭客搞五人》是一場結合 VRChat、遊戲互動與即興表演的跨界實驗，觀眾不僅是故事一員，還能與其他參與者共創結局，每一次體驗都可能產生不同的劇情分支。《舞動舞動馬諦斯》則以大膽的藝術拼貼與視覺變奏，將馬諦斯的作品轉化為立體流動的舞蹈世界，觀眾彷彿置身藝術舞會，參與色彩與線條的律動，流暢而充滿創意的沉浸式轉場是此作的一大特色。《快樂的陰影》讓觀眾在 VR 空間中與影子交流，巧妙利用多人體驗機制，使每個人「看見他人的影子」，進而在虛實之間產生共鳴，共同經歷敘事。最後，腦洞大開的《跳跳眼》以超現實主義的視覺語彙和探索機制，邀請觀眾以視線互動，穿越夢境與荒誕交錯的空間。這些作品的共同特點在於，它們並不拘泥於單一類型，而是以實驗性的互動與視覺創造，展示 VR 作為藝術媒介的更多可能性。

當我們談 XR，不只是談科技，更是在談一種「無法被複製的體驗」。今年 XR 的作品正是這種趨勢的縮影——從水下舞蹈到劇場實驗，從歷史復刻到詩意奇想，每一部作品都邀請觀眾「親自走進故事」，看見不同文化與未來娛樂的交錯可能。



《歡迎來到人偶之家》劇照

With continuing advancements in technology, the design of XR narratives and experiences is becoming increasingly sophisticated. Every year, works featured in the XR COMPETITION bring audiences fresh surprises, showing remarkable diversity in both technical approaches and narrative formats. However, my main criterion for evaluating a work is: "Does this work *really* need to be in VR?"

VR should exist for more than technical showmanship – it should be for immersive experiences that cannot be realized through traditional media such as film, theater, or video games. As part of the judging process, I place great importance on a few aspects of each work:

#### 1. Immersion and spatial design.

To what extent does the work allow audiences to explore its space? Does this exploration connect meaningfully to the work's emotions and themes?

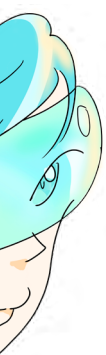
#### 2. Integrating narrative and interactivity.

One of VR's distinguishing features is that audiences aren't just observers – they're part of the story. Does the work in question make use of this feature? Or is it simply a movie with a 360-degree perspective?

#### 3. Balancing technology and aesthetics.

VR can enhance the beauty of special effects through its immersive elements, but these should complement the work's themes and content. Maintaining audience immersion, blending exploration and emotional





engagement, and balancing technology and aesthetics – these are some of the key challenges of VR creation.

### Highlights of the Shortlist: The True Meaning of Immersion

Let's take a look at this year's shortlisted works. In *Silent Disco*, three strange and poetic sequences form a surreal experience of life, death, dance, and the passage of souls. Scenes featuring elevators, stages and a dance of death are given a new kind of intensity through the sense of space provided by VR.

Meanwhile, *Bodies of Water* uses panoramic underwater recording technology to place audiences amid an aquatic dance. The experience's flowing visuals make one feel as though they are truly dancing underwater – something that could only have been achieved through the use of VR.

A *Simple Silence* showcases the possibilities of VR in theater. The Riverbed Theatre group's work focuses on inner stillness, its lighting and atmosphere seeming to place audiences within a theatrical space that's about to collapse.

*Korstmos*, centered around boundaries and social isolation, creates a microscopic exploration of loneliness. Through VR techniques and clever perspective shifts, audiences witness the enlargement of everyday minutiae, the elongation of time, and a tactile longing and loneliness, turning them from passive observers into emotional participants.

Additionally, *PLAY LIFE* transforms the paintings of Algis KRIŠČIŪNAS into free-roaming dreamscapes. Players move through a picture gallery and browse through instants of love, memory, and time. Static paintings become fluid narrative spaces, music and dialogue intertwining to create emotional resonance. Only in such a space can we experience the unspoken emotions and movements that go into each brushstroke – *PLAY LIFE* creates an experience that is truly possible only in VR.

What makes these works outstanding is that they are not just "films with a headset." These creations were designed with VR in mind, bringing a sense of presence and resonance that is impossible to replicate in any other medium.

### Different Genres of VR Narration: From History to Imagination

Narrating history and reproducing memories are two of the best ways to unleash XR's explorative potential. *Lacuna* starts out as an oral history, then uses an abstracted fine-art style and delicate visual effects to blend reality and illusion, and to portray distorted recollections. Guided by sounds and environmental cues, audiences gradually piece together the story, immersing themselves in the ambiguous space between memory and reality.

*D-Day: The Camera Soldier* uses the Apple Vision Pro to deliver a mixed reality experience that takes audiences back to the front lines of World War II. High-level reconstructions

of historical scenes and interactive artifacts bring the weight of history to life, making the audience feel as though they are personally operating the camera on the battlefield. The combination of MR and stereoscopic imaging makes this an intense and realistic experience.

*In the Current of Being* integrates haptic devices, providing synchronized tactile feedback as well as compelling visuals, making audiences feel as though they are drifting along with the story itself. This full-spectrum sensory engagement gives the audience a true sense of presence and forges a direct connection to the heart of the story.

*The Clouds Are Two Thousand Meters Up* uses 4DViews' volumetric capture and Gaussian splatting for 3D representation, pushing the boundaries of exploration in live-action imagery. With its free-roaming perspective, audiences embark on a journey of memory and longing, traversing mountain forests where reality and myth intertwine.

Sosowon: *The Season of the Flying Fish* also uses 4DViews technology, but its strength lies in embracing a cartoon, picture-book aesthetic. Participants follow clues from legend on an unfolding adventure, the rhythm of its scenes and layered visuals giving the experience an immersive, fairytale-like quality.

As a major feature in the XR SPOTLIGHT section, *Titanic: Echoes from the Past* guides audiences to explore the sunken wreckage of the Titanic. Using original footage shot by

William Harbeck, this experience presents the historical context of this hundred-year-old tragedy. VR allows participants to move freely around the deck, ballroom, and engine room, and to personally bear witness to history.

*Impulse: Playing with Reality* makes clever and creative use of MR as it depicts the lives of four characters struggling with ADHD. Its interactive design is based around an 'absorption and projection' mechanism, reflecting the chaos of information in the mind. Shadows on the wall transform into pathways, objects trigger chain reactions, and the line between reality and illusion blurs, creating a sensory representation of attention imbalance.

Meanwhile, *The Guardians of Jade Mountain* revolves around the friendship between a Bunun tribal leader and a Japanese anthropologist during the Japanese colonial period. It utilizes the aesthetics of traditional shadow puppetry to craft highly stylized scenes of history, human dialogue, and tribal legend.

Whether discussing history, memory, culture, or mythology, each work approaches its subject from a different angle. Taken together, they demonstrate the depth and diversity of XR techniques in terms of emotional impact and narrative representation. Able to explore as well as observe, audiences are granted an inimitable sense of presence.



## Experiences That Transcend Animation Through Freedom of Perspective

The aforementioned works showcase XR's ability to represent history, reality, memory and emotion. However, animated works use entirely different approaches to explore the imaginative frontiers of VR, driving narratives through emotion and aesthetic.

*Eddie and I* brings audiences into the dreamlike world of Ron, a child with hearing loss. Playing as the titular Eddie, participants break through sensory and language barriers to accompany Ron on his quest. This experience is an adventure and a coming-of-age journey woven through action, interaction and empathy. Here, VR isn't just a medium for viewing – it allows viewers to understand with their entire bodies, rather than just their eyes and ears.

*Jack & Flo* is a fable about friendship that takes place on a remote island, weaving a warm and moving tale against a backdrop of sea breezes, cliffs, and seabirds. The sense of space created in VR truly places audiences on the island, allowing them to experience the warmth and quiet power of each new encounter.

*Nana Lou* blends animated textures with interactive design. This experience invites participants to accompany a grandmother in her final days, guiding her to revisit her old memories and let go, and using light and sound to control visual and emotional transitions. In this experience, VR becomes an essential

tool for empathy, allowing audiences to feel a warmth and light that transcend life and death.

*The sad story of the little mouse who wanted to become somebody* combines a Christmas fable with workplace satire, depicting a little mouse who longs "to matter." Its lighthearted animation style carries with it a subtle critique, and VR allows audiences to feel the smallness of the character and their contradictory dreams.

*The Dollhouse* constructs an inner world out of paper art. Nine-year-old Juniper replays memories of her family inside a paper dollhouse, recreating moments of emotional tension through her interactions. Each scene feels as though it is physically reaching into the past, weaving together to form a story of courage.

Finally, *Mobile Suit Gundam: Silver Phantom* offers a rare long-form VR animated experience. Take on the role of the protagonist, pilot a Gundam, and join the battle! With real-time rendered 3D content, animated panoramic imagery and high interactivity, this is well worth a try for Gundam fans who have yet to experience VR.

On top of all these, several other works break from the standard VR narrative frameworks to offer fresh immersive experiences.

*Uncanny Alley: A New Day* is an experimental work combining VRChat, interactive gaming, and improvisation. Participants form part of the story and can shape its ending together, each

playthrough offering the chance to produce new story branches.

*Dance Dance Dance – Matisse* transforms the works of the artist Henri Matisse into a fluid, three-dimensional world of dance through bold collage and visual variation. Audiences are placed into an artistic dance, participating in the rhythm of lines and colors, with fluid and highly creative transitions becoming a highlight of the experience.

*Happy Shadow* allows audiences to interact with shadows in a VR space, ingeniously making use of its multiplayer function and allowing participants to "see each other's shadow."

Finally, *Face Jumping* makes use of a surreal visual language and exploratory mechanism, inviting the audience to interact through gaze and traverse its absurd, dream-like space.

What these works have in common is that they refuse to be bound by a single genre. Instead, they use experimental interactions and visual innovations to showcase the myriad possibilities of VR.

VR is more than just technology – it's a type of experience that can't be replicated. From underwater dances to theatrical experiments, from historical reconstructions to flights of imagination, this year's XR works embody its irreplaceable potential. Each work invites audiences to enter the story, and to witness the possibilities that arise when different cultures meet the future of entertainment.



蔡遵弘  
TSAI Tsun-hung

國立清華大學科技藝術研究所 助理教授  
Assistant Professor, Graduate Institute of Art  
and Technology, National Tsing Hua University

蔡遵弘作品涵蓋電腦動畫、互動設計、AR/VR 延展實境與遊戲設計領域，經常擔任各場館展演之技術顧問與總監，是科技藝術與遊戲應用領域的重要推手。

TSAI Tsun-hung's work spans animation, interactive design, AR/VR, and game design. He often serves as a technical director or consultant for exhibitions, playing a key role in tech art and game development.





## 高雄原創 VR KAOHSIUNG VR FILM LAB ORIGINALS

## Program O1/C19

雲在兩千米 **The Clouds Are Two Thousand Meters Up**  
Taiwan Public Television Service Foundation, The Walkers Films  
財團法人公共電視文化事業基金會、行者影像  
郭曼薇 KUO Min-wei  
theclouds2000vr@gmail.com

## Program O2

深入海洋之心 **PELAGOS**  
Ugo ARSAC  
ugoarsac@gmail.com

## XR 國際競賽 XR COMPETITION

## Program C1/T3

寂靜 **A Simple Silence**  
Riverbed Theatre 河床劇團  
葉素伶 Suling YEH  
suling.riverbed@gmail.com

## Program C2

舞池漫波 **Bodies of Water**  
Art & Essai  
Agata Di Tommaso  
agata@diversionxr.com

## Program C3

遇見冰川那頭鵝 **Ice Sailor**  
VisionR Production  
Agata Di Tommaso  
agata@diversionxr.com

## Program C4/T4

想嚮 **IMAGINE**  
Virtual and Physical Media Integration Association of Taiwan  
台灣虛實展演發展協會  
陳絲琦 CHEN Sz-chi  
manager@storynest.com

## Program C5

深陷我的混沌宇宙 **Korstmos**  
Nemo Vos (Tibor DE JONG)  
Tibor DE JONG  
tibor.dejong@gmail.com

## Program C6

戀戀畫時光 **PLAY LIFE**  
Litl Baz Pictures  
HUANG Wan-chen (Astrea)  
wanchen@astreammersive.io

## Program C7

默日迪斯科 **Silent Disco**  
Serkalo Filmproduktion  
Fabio THIEME  
serkalofilm@gmail.com

## Program C8

世界的溫柔終結 **Sweet end of the World!**  
Università di Pavia, Notte Americana, Motion Pixel  
Stefano.concabonizzoni@unipv.it

## Program C9

諾曼第：以快門作戰 **D-Day: The Camera Soldier**  
TARGO, TIME Studios  
Aurore KINZONI  
aurore@targostories.com

## Program C10

舞動舞動馬諦斯 **Dance Dance Dance – Matisse**  
Unframed Collection (Distributor)  
Alexandre ROUX  
aroux@unframed-collection.com

## Program C11

手護艾迪聲 **Eddie and I**  
Moosh Studio  
Maya SHEKEL (Moosh Studio), HUANG Wan-chen (Astrea)  
maya@moosh-studio.com, wanchen@astreammersive.io

## Program C12

跳跳眼 **Face Jumping**  
Tender Claws  
J Noland  
j.noland@tenderclaws.com. (Please cc: info@tenderclaws.com)

## Program C13/T5

快樂的陰影 **Happy Shadow**  
Good Terms Production Ltd. 一團和氣有限公司  
蘇庭睿 SU Ting-ruei  
goodtermsproduction@gmail.com

## Program C14

電流下我記得 **In the Current of Being**  
Kost Inc.  
Cameron KOSTOPOULOS  
cameron@kost.ai

## Program C15

傑克與孤鳥 **Jack & Flo**  
Amaury CAMPION (Studio Geppetto),  
HUANG Wan-chen (Astrea)  
amaury@studio-geppetto.com,  
wanchen@astreammersive.io

## Program C16

穿越記憶縫宮 **Lacuna**  
Podium Biarritz  
Corine MEIJERS  
info@studiobiarritz.nl

## Program C17

生命樹下的娜娜露 **Nana Lou**  
Small Creative, Skill Lab & France Télévisions 2024  
HUANG Wan-chen (Astrea)  
wanchen@astreammersive.io

## Program C18/T6

Sosowon 的冒險 **Sosowon: The Season of the Flying Fish**  
Serendipity Films Ltd. 綺影映畫有限公司  
林晏如 Jamie LIN  
jamielin@sfilms.com.tw

## Program C19/O1

雲在兩千米 **The Clouds Are Two Thousand Meters Up**  
Taiwan Public Television Service Foundation、The Walkers  
Films 財團法人公共電視文化事業基金會、行者影像  
郭曼薇 KUO Min-wei  
theclouds2000vr@gmail.com

## Program C20

歡迎來到人偶之家 **The Dollhouse**  
Zazie Films Inc., Wild Fang Films  
Rayne ZUKERMAN, Hélène Walland  
rayne@zazie.ca  
helenewalland@gmail.com

## Program C21

遇見東坡 **The Recluse Dongpo**  
PICO Technology Co., Ltd. 北京小鳥看看科技有限公司  
卞野 BIAN Ye  
bianye@qq.com

## Program C22

聖誕老鼠 **The sad story of the little mouse who wanted to become somebody**  
Atlas V., Reynard Films, Stacka  
HUANG Wan-chen (Astrea)  
wanchen@astreammersive.io

## Program C23

駭客搞五人 **Uncanny Alley: A New Day**  
Ferryman Collective, Virtual Worlds Company  
Stephen BUTCHKO, Rick TREWEEK  
info@ferrymancollective.com,  
hello@virtualworldscompany.com

## XR 大觀 XR SPOTLIGHT

## Program S1

鐵達尼：往日回聲 **Titanic: Echoes from the Past**  
Small Creative  
Léo Tavares  
leo@small-studio.io

## Program S2

失控生存遊戲 **Impulse: Playing with Reality**  
Anagram  
John HUNTER  
john@weareanagram.co.uk

## Program S3

機動戰士鋼彈：銀灰的幻影 **Mobile Suit Gundam: Silver Phantom**  
©Atlas V, Reynard Films, Stacka  
HUANG Wan-chen (Astrea)  
wanchen@astreammersive.io

## 特別企劃 XR SPECIAL PROJECT

## 玉山守護者 VR—森丑之助的臺灣奇幻旅程特展

**The Guardians of Jade Mountain VR: MORI Ushinosuke's Fantastic Journey in Taiwan**

## Program J1

玉山守護者 **The Guardians of Jade Mountain**  
Innerspace VR, Volos Films  
高憲郎 Kurt KAO  
gun0820@gmail.com

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

## Sanrio Virtual Festival Project

## Program P1

龍宮：生成式樂園 **RYUGU – Generated Paradise**  
CHAOSRU Inc.  
內藤薰 NAITO Kaoru  
kaoru.naito@chaosru.com

## Program P2

你有一封來自 Hello Kitty 手機的訊息 **The Hello Kitty Phone's Secret Messages**  
Papri Studio  
Kwanghyun LEE  
k.hyun2417@gmail.com

## Program P3

蜃景 **Mirage**  
TOKYO WAIYOZ  
六森 ROKUMORI  
rokumori513@gmail.com

## Program P4

跟憂憂獸做朋友 **Make Peace with Melancholy Beasties**  
exxp  
Mikito FUJITA  
m-fujita@xraftnauts.com

## Program P5

擁抱希望向前 **Keep Moving Forward / Good Morning**  
Christopher Lane DAVIS  
christopherlanedavis@gmail.com

## 文化黑潮 XR 特映 Taiwan Content Plan XR Immersive

## Content Project Selection

## Program T1

一封來自法庭的邀請函 **A Courtroom Invitation**  
Solid Memory Co. Ltd. 固態記憶有限公司  
洪祥瀚 HONG Xiang-han  
info@solidmemory.tw

## Program T2

心靈永動機 **Poems of Life**  
Longwell TV Production Co. Ltd. 永威電視製作股份有限公司  
鄭怡萍 CHENG Yi-ping  
ypcheng43@gmail.com

## Program T3/C1

寂靜 **A Simple Silence**  
Riverbed Theatre 河床劇團  
葉素伶 Suling YEH  
suling.riverbed@gmail.com

## Program T4/C4

想嚮 **IMAGINE**  
Virtual and Physical Media Integration Association of Taiwan 台灣虛實展演發展協會  
陳絲琦 CHEN Sz-chi  
manager@storynest.com

## Program T5/C13

快樂的陰影 **Happy Shadow**  
Good Terms Production Ltd. 一團和氣有限公司  
蘇庭睿 SU Ting-ruei  
goodtermsproduction@gmail.com

## Program T6/C18

Sosowon 的冒險 **Sosowon: The Season of the Flying Fish**  
Serendipity Films Ltd. 綺影映畫有限公司  
林晏如 Jamie LIN  
jamielin@sfilms.com.tw



駁二藝術特區  
大義區C9倉庫

# XR 龍衣來

高雄是  
VR的基地

台灣  
No.1  
VR  
體感劇院



VR  
體感劇院  
FILM LAB

營業時間 | 週一至五 13:00-19:00 週六日及國定假日 11:00-20:00 (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://vrfilmab.tw/>

f VRFILMLAB @vr\_film\_lab



## TTXC2025 AI共創X內容新經濟

TAIWAN TECHNOLOGY X CULTURE EXPO AI SYNERGY FOR NEXT CONTENT ECONOMY  
台灣文化科技大會 10.10 Fri. —————→ 26 Sun.

主辦單位：文化部、高雄市政府 | 合作單位：數位發展部、經濟部、文化內容策進院 | 執行單位：高雄市政府文化局、高雄市電影館、高雄市立歷史博物館



# 感謝名單

## Acknowledgement

### 單位

高雄市立歷史博物館  
高雄市音樂館  
法國在台協會  
Anagram studio  
Atlas V  
Bandai Namco Filmworks Inc.  
ECLIPSO  
INNERSPACE  
Small Creative  
DUCKBROS VR 鴨寶兄弟  
宏達國際電子股份有限公司  
愛吠的狗娛樂股份有限公司  
維亞娛樂有限公司  
VIVE 後浪潮  
固態記憶有限公司  
映 CG 媒體  
前景娛樂有限公司  
畢業生有限公司  
腦高映像有限公司  
城市商旅  
旗豐海洋城大飯店  
福容大飯店

### VR 體感劇院

許琳  
陳柏豪  
黃可晴  
蔡汶樺  
嚴于軒

### 個人（依筆畫順）

Agata di Tommaso  
Ana Villa  
Christopher Lane Davis  
Diane Claude  
John Hunter  
Kaoru Naito  
Kwanghyun Lee  
Léo Tavares  
Mikito Fujita  
Oren 君  
Tom Brooks  
Travis Lin  
3C 達人廖阿輝  
王允踰  
何珮琪  
李柏廷  
李懷瑾  
周翊誠  
姚信伊  
待場勝利  
洪子茜  
庭庭迴旋踢

郝元圓  
高勤倫  
高憲郎  
張靖琪  
張曉旻  
梁怡芬  
許哲維  
郭旻薇  
陳怡蓉  
陳偉智  
陳琇伶  
渡邊大貴  
黃婉甄  
黃穀恒  
黃麗娟  
葉心宇  
蔡孟珊  
蔡遵弘  
鄭心  
賴巧軒  
權河允

# 工作團隊

## Staff

### 2025 高雄電影節

#### The 25th Edition of Kaohsiung Film Festival

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

### 節目組

#### XR DREAMLAND

節目經理 | 王冠人 XR Programme Manager | WANG Kuan-jen  
原創專員 | 蘇蔚婧 XR Production Coordinator | SU Wei-ching  
競賽統籌 | 孔祥玗 XR Competition Manager | KUNG Hsiang-heng  
競賽專員 | 楊復婕 XR Competition Coordinator | YANG Fu-chieh  
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  
戲院經理 | 林曉晨 XR Theater Manager | LIN Hsiao-chen  
戲院經理 | 劉珮瑜 XR Theater Manager | LIU Pei-yu  
接待統籌 | 朱蔚慈 Hospitality Manager | CHU Wei-tzu  
接待專員 | 鄧懿辰 Hospitality Coordinator | DENG Yi-cheng  
展場專員 | 陳昱蓉 Exhibition Coordinator | CHEN Yu-rong  
駐村專員 | 黃柏珊 Residency Coordinator | Erika HUANG

### 編輯組

#### Editorial

XR 文字編輯 | 湯又明 XR Editor | Youming TANG  
XR 美術編輯 | 楊綿霈 XR Art Designer | Manson YANG  
專刊撰稿 | 蔡遵弘 XR Contributor | TSAI Tsun-hung  
英文翻譯 | Tom BROOKS English Editor / Translator | Tom BROOKS  
英文翻譯 | 戴寧 English Editor / Translator | DAI Ning

### 影展主視覺設計

#### Festival Main Visual Design

主視覺設計 | 低級失誤 Visual Art Designer | Saitemiss

### XR DREAMLAND 展場設計

#### XR DREAMLAND Venue Design

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

### 高雄原創 VR 宣傳片拍攝

#### Kaohsiung VR FILM LAB Originals Promotional Video

監製 | 王威人 Producer | Uilin ONG  
製片統籌 | 許聖宗 Production Manager | HSU Sheng-tsung  
製片助理 | 林澤 Producer Assistant | LIN Tse  
導演 | 鄭安群 Director | CHENG An-chun  
攝影 | 林科汝 Photography | LIN Ko-ju  
攝影助理 | 陳予揚 Photography Assistant | Yang CHEN  
攝影助理 | 廖名翎 Photography Assistant | LIAO Ming-yi  
美術指導 | 詹欣怡 Art Design | CHAN Xin-yi  
平面設計 | 徐卉欣 Graphic Designer | XU Hui-xin  
美術執行 | 張嘉恩 On-Set Art Director | Kayan CHEUNG  
影片剪輯 | 楊舒芸 Editor | YANG Shu-yun  
影片剪輯 | 林靖珊 Editor | Sammy LIN  
訪談人 | 黃穀恒 Interviewer | HUANG Chueh-heng

### 行銷活動組

#### Marketing & Event

行銷經理 | 李羿澄 Marketing Manager | Caroline LEE  
贊募經理 | 莊佳樺 Sponsorship Manager | Grace CHUANG  
媒宣統籌 | 鍾雨璉 Press Manager | Elaine CHUNG  
媒宣助理 | 林辰娟 Press Assistant | Hedy LIN  
社群統籌 | 陳宜孜 Social Media Manager | Lily CHEN  
社群助理 | 路宗恩 Social Media Assistant | LU Tzung-en  
設計統籌 | 賴潔瑛 Art Designer Manager | LAI Chieh-mei  
活動統籌 | 陳玟誼 Event Manager | Shani CHEN  
活動專員 | 邱芊淨 Event Coordinator | CHIU Chien-ching  
活動專員 | 蘇柏仁 Event Coordinator | SU Po-jen  
活動專員 | 陳靜慈 Event Coordinator | CHEN Jing-tsz  
活動助理 | 張宸銘 Event Assistant | Wesley CHANG  
XR 行銷專員 | 王彤云 XR Event Coordinator | Drina WANG

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



