

X R
無限幻境

高雄電影節



KAOSIUNG FILM FESTIVAL
XR DREAMLAND

2023 10.07-10.22 節目專刊

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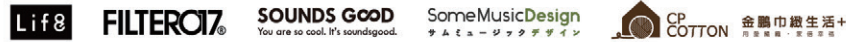
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A WORD FROM THE DIRECTOR OF KFA

館長的話



跨界融合 全新的臺灣 XR 文化科技展演盛宴

2023年6月，全球動畫殿堂安錫國際動畫影展，頒給了王登鈺導演的VR動畫《紅尾巴》(Red Tail) 最高榮譽水晶獎，這部由高雄市電影館投資的原創作品，是高雄VR FILM LAB 計畫七年來累積了三十多部VR作品的成果展現，也證明了臺灣VR技術的頂尖實力，每年高雄電影節XR無限幻境大展正是這些高雄原創VR初次展演的首映舞臺，同時也是臺灣XR產業與國外各方人士聚集的國際盛會。

今年高雄電影節即將首演三部高雄原創VR大作及一件prototype原型，包括：黃心健導演的長版《自監體》(The Eye and I)，陳怡蓉導演的《朵拉》(Dora)，謝文毅導演的《暗面》(LIMBOPHOBIA)，以及去年工作坊大獎《擬吻》(Virtual Kiss)，是今年雄影的一大看點。寄望從雄影世界首演後，未來可以在更多國際影展曝光。

此外XR國際論壇也帶來新的變革，今年高雄VR FILM LAB 創作獎助計畫徵件作品共16件企劃案，分為開發組和製作組，全部都將以企劃發表會的形式，邀請製作方在論壇上發

表，以類創投方式吸引產業人士前來認識案子，也藉此徵選出今年獲得獎助的作品，改變過去內部徵選的機制，讓更多對VR產業有興趣的業主們，可以在作品前期開發階段取得合作機會，同時也讓國際VR產業及影展策展人們，提早獲得臺灣VR未來創作的資訊。

在展區規劃上，XR無限幻境是首屆臺灣文化科技大會(TTXX)的主要展區，融入了電影、音樂、XR、及國際論壇的複合式展演活動，包含XR國際短片競賽入圍的16件作品，八件國際觀摩創作，及四件高雄原創，首次於高雄流行音樂中心珊瑚礁群及VR體感劇院聯合展出。在展演設計上，本屆內容融合AR / MR混合實境及現場多人演出呈現，企圖打造一場全新的臺灣XR文化科技展演盛宴。

文 / 黃皓傑

高雄市電影館 館長

Interdisciplinary Fusion - A Brand-New Taiwan XR Cultural Technology Exhibition

In June 2023, at the prestigious Annecy International Animated Film Festival, director Wang Deng-Yu was awarded the festival's highest honor, the Crystal Award, for his VR animation *Red Tail*. This original work, funded by the Kaohsiung Film Archive, represents the pinnacle of over 30 works produced over the past seven years through the Kaohsiung VR FILM LAB Project, showcasing Taiwan's cutting-edge VR technological capabilities. The annual Kaohsiung Film Festival's XR Dreamland Exhibition will serve as the premiere platform for these original VR works, while also functioning as a meeting space for members of Taiwan's XR industry and figures from around the world.

At this year's Kaohsiung Film Festival, three major original VR works from Kaohsiung and one prototype are set to make their debut. These are: an extended version of Huang Hsin-Chien's *The Eye and I*, Chen Yi-Jung's *Dora*, Hsieh Wen Yee's *LIMBOPHOBIA* and last year's Workshop Award winner *Virtual Kiss*. These presentations are set to be a highlight of this year's film festival, and it is hoped that after their debut they can go on to gain even more exposure at other international film festivals.

In addition, the International XR Forum will also bring about some major new changes. This year, the Kaohsiung VR FILM LAB Creation Award received a total of 16 project proposals, which will be divided up into the Development and Production categories. Producers will present their project proposals during the forum

in the hopes of capturing the attention of industry professionals, who will select the projects to receive grants for this year. This approach marks a change from previous years' internal selection mechanism, and gives industry proprietors with an interest in the VR industry the opportunity to collaborate during the early development stages of these projects. It also gives members of the international VR industry and film festival curators an early insight into Taiwan's upcoming VR creations.

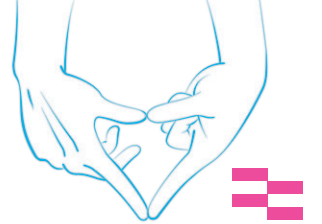
The XR Dreamland Exhibition will comprise the main exhibition area of the inaugural Taiwan Tech X Culture Summit (TTXX), integrating film, music, XR, and an international forum into a multifaceted exhibitional event. It will include the 16 projects selected for the XR International Short Film Competition, eight works that fall into the Spotlight category, and four original works invested by VR FILM LAB. These will be jointly showcased for the first time at the Kaohsiung Music Center's Coral Zone and the VR FILM LAB. Works shown will combine augmented reality (AR) and mixed reality (MR) technology with live multi-person performances, aiming to create a brand-new Taiwanese cultural and technological XR extravaganza!

TEXT by HUANG Hao-Jie

Director of Kaohsiung Film Archive

A WORD FROM THE CURATORS

策展人的話



感官科技大躍進 持續向真實世界拓展的沉浸式體驗

「生成式AI」來勢洶洶的2023年，高雄電影節XR無限幻境也在科技領域的全面技術躍昇中揭開嶄新的篇章。我們看到監控科技成為許多創作者最在意的命題，作品如《未來大國民》(Consensus Gentium) 大膽挑戰手機的眼部偵測技術，讓觀眾能實際體驗監控技術的無所不在，精準探討當前大眾所面臨的科技焦慮。

本年度國際影展上的好評之作在沉浸式語彙的運用上明顯趨於成熟，XR無限幻境為了回應內容趨勢，首度將VR競賽擴大辦理為XR競賽，入選作品的規格相較以往更加多元。經歷過去幾年的實驗與技術升級，今年整體內容強調體感互動與敘事的緊密結合，且不約而同地在虛擬空間裡提醒著觀眾與現實世界的相互連結。

除了技術力的提升，自由走動空間的擴增以及多媒體裝置和策佈展的結合勢不可擋，創作者顯然已經無法滿足於將作品侷限於頭戴式裝置內，互動類型作品都展現出向實體空間拓展的蓬勃生命力，也為今年的展區規劃帶來全新挑戰。

Technology Advancements in Sensory Experiences - The Continuing Expansion of Real-World Immersive Experiences

In 2023, as the concept of Generative AI takes the world by storm, the XR Dreamland Exhibition at the Kaohsiung Film Festival is beginning a new chapter in the fields of science and technology amidst this technological revolution. Surveillance has become of paramount concern for many creators, with works like *Consensus Gentium* challenging the concept of eye-tracking in smartphones, giving audiences an experience of this omnipresent surveillance technology and exploring the resulting anxieties faced by the contemporary public.

This year, acclaimed works at international film festivals have shown a remarkable maturity in their use of immersive vocabulary. In response to this trend, the XR Dreamland Exhibition will, for the first time, be hosting an XR competition rather than the previous years' VR competition, expanding its selection criteria and making the selected works more diverse than ever before. After seven years of experimentation and technological upgrades, this year's content emphasizes the close integration of sensory interactions and storytelling, and a common thematic thread has emerged within the selected works: the interconnectivity between the virtual world and the real world.

Putting aside technological advancements, the expansion of free-roaming spaces and the integration of multimedia installations into various works' spatial layout have become unstoppable trends. Creators are no longer content to limit their works to the confines of head-mounted devices, and interactive works are finding new potential as they extend into physical spaces - a phenomenon that has brought forth a new set of challenges for this year's exhibition planning.

高規格互動類技術的作品固然令人讚嘆，但本屆片單中也有作品巧妙運用相對簡單的AR載體，或以節制的視覺與聲光於VR360純粹的觀影空間創作出深刻內容。除此之外，當中更不乏初次啼聲的作品，甚至可以看到跨領域的大師級創作者交出令人驚艷的首部沉浸式內容。這些作品以細膩的巧思突破製作上的限制，絕對是今年片單中一大亮點。

XR無限幻境自成立以來，從每一年的年初開始便緊盯著沉浸式科技的發展趨勢，技術創新或具市場潛力的作品因此也不免俗地成為今年影展片單的重頭戲。這些作品所運用的感官科技具備引領另一波內容潮流的潛力，觀眾將在其中看見臺灣技術人才與創作者扮演重要角色。

經過一整年的規劃與搜羅，上述精彩內容將在高雄電影節隆重上映。觀眾可以期待在這些作品當中打開全身感官，藉由與協力合作、身體舞動甚至恣意吼叫，在虛擬與真實的邊界盡情擺盪、釋放自我。

文 / 李尚喬 鄭仲迪

高雄電影節 XR 無限幻境策展人

Those works that showcase high-specification interactive technologies are undoubtedly impressive. But equally as impressive are the works within this year's lineup that ingeniously apply relatively simpler AR technology, or limit their audiovisual elements to the pure viewing space of VR360 to create profound and meaningful content. This year's lineup also features the premiere of several works, as well as works from veteran artists in a wide range of fields who are stepping into the realm of immersive content for the very first time. These works transcend production limitations and are among the clear highlights of this year's lineup.

Since its inception, XR Dreamland has been closely following developmental trends in immersive technology, beginning each year with its eye on the horizon. As a result, works that have a strong market potential or those that showcase technological innovation are sure to become the headline acts of this year's film festival lineup. The sensory technology employed by these works has the potential to inspire a new wave of content, one in which audiences will witness the significant role played by Taiwan's tech talent and creators.

After a year of planning and recruitment, all this exciting content will have its grand premiere at the Kaohsiung Film Festival. Audiences can anticipate a series of works that fully engage their senses and challenge them to move their bodies, collaborate with fellow participants, and even let out unrestrained cries. Within the boundaries of the virtual world and the real world, audience members will be able to play freely and release their inner selves!

TEXT by LI Shang-Chiao & JHENG Jhong-Di

Curators of XR Dreamland - Kaohsiung Film Festival

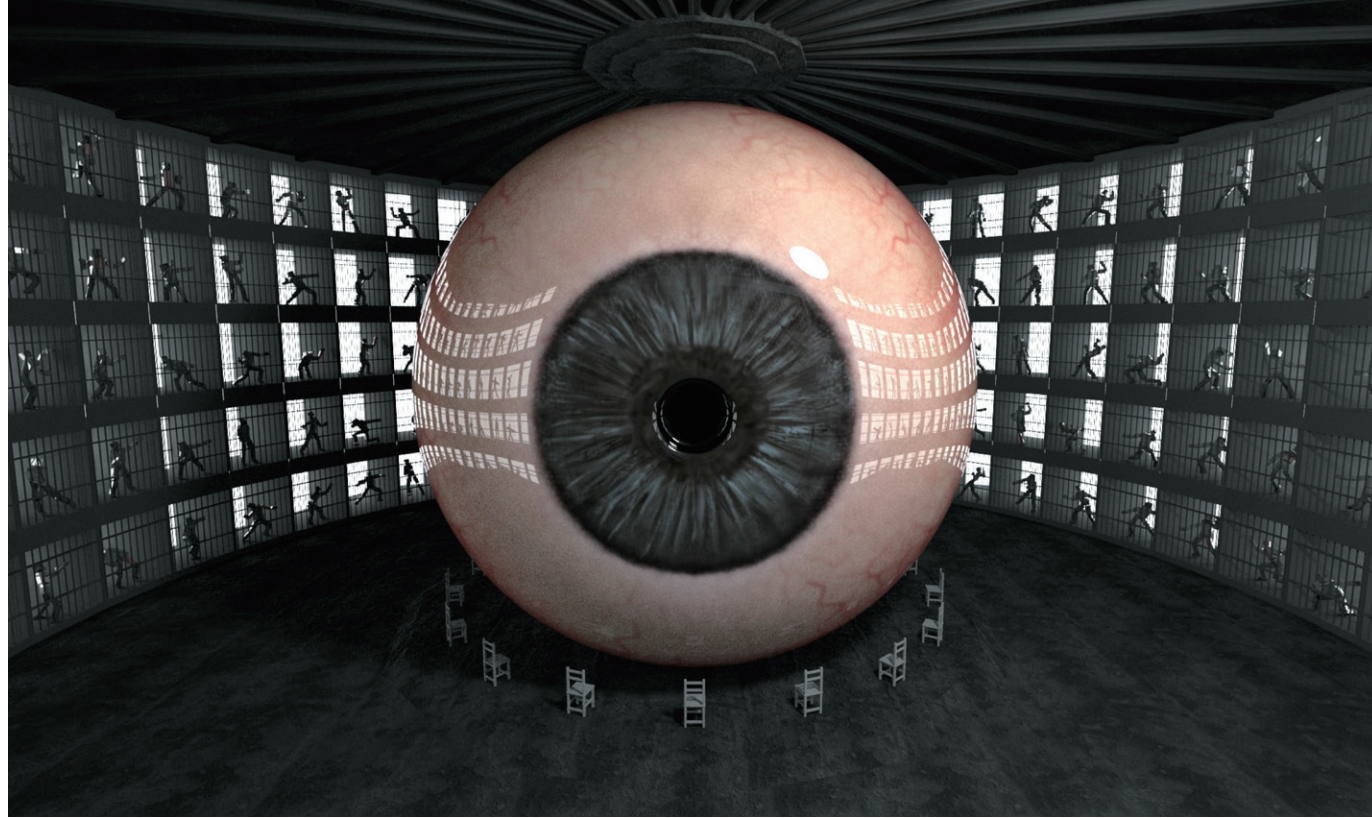
KAOHSIUNG VR FILM LAB ORIGINALS



高雄原創VR

自2017年成立的「高雄VR FILM LAB」計畫，持續鼓勵影視創作者，以自身敏銳和創意，大膽探索並突破VR創作的可能邊界，至今已透過持續的獎助計畫、培育工作坊和駐村企劃等管道，扶植逾32部臺灣原創與國際合製作品。今年展出的五部作品，包含三部高雄原創VR作品、一部VR創作培育工作坊成果，以及一個臺灣XR國際駐村計畫發表，形式手法各異，各自關注了媒體操控、性別權力、記憶建構，及意識與行動的虛實等面向，精彩可期。

Established in 2017, the Kaohsiung VR FILM LAB Project continues to encourage creators to use their own creativity and insight to explore and push the boundaries of VR creation. Through the use of ongoing grant programs, cultivation workshops, artist residencies and other initiatives, the project has supported over 32 original Taiwanese and internationally co-produced works. This year's exhibition includes five of these pieces: three original VR FILM LAB invested works, one made in a Kaohsiung VR FILM LAB cultivation workshop, and one presentation from NewImages Festival - Taiwan XR Residency project. These works vary in form and technique, and focus on different themes such as media manipulation, gender rights, memory construction, and consciousness and action within the real and virtual worlds. Each one promises to be an exciting and captivating display, and are all well worth looking forward to!



Taiwan Premiere

臺灣首映

高雄原創 VR | 輔 12+

導演的話 Statement

在《自監體》將近一小時的體驗中，觀眾將進入不同的牢房，感受生活中或明顯、或隱蔽的監視場景，並意識到「監視」如何以形形色色的方式滲透日常生活，藉此引發觀者反思因科技發展，及伴隨著監控科技產生的倫理議題。

Viewers will be perceiving conspicuous yet hidden scenes of subservience, awaring how subservience is interwoven in daily lives to provoke reflection on the technological advance and its concomitant ethic issues.

PROGRAM 01

自監體

The Eye and I

臺灣 Taiwan | 2023 | 互動 VR Interactive VR | Color | 100 mins | 中文、英文 Mandarin, English | 中文、英文字幕 Mandarin, English subtitles

故事源自法文「監視」(Surveillance)，英文原意為「在空中的眼睛」(Eyes in the sky)，空中的眼睛正凝視土地上發生的所有事物。《自監體》是一段美好、發人深省，且同時兼具幽默及深刻反思的體驗過程。觀者將目不轉睛地探索《自監體》的起源及發展脈絡，了解人類社會與「監視／被監視」共同交織的故事。經由一系列黑暗旅程後，觀者將了解「監視」是如何以各種形式深植文化，甚至影響我們對真實的認知。然而，為了超脫監視的框架思考，我們更需要了解它的歷史和成因，才能加以逃脫，並超越它所帶來的約束。

This story comes from the French word "surveillance", which in English referred to "eyes in the sky" above us watching everything. "The Eye and I" reveals a surveillance crisis while inspiring audience self-reflection. Viewers will learn how "surveillance" is embedded in our culture and even affects our perception of reality.

2022 臺灣 TCCF 創意內容大會 (展出上集) Taiwan Creative Content Fest (Ep. 1)
2022 高雄電影節 (展出上集) Kaohsiung Film Festival (Ep. 1) | 2023 美國西南偏南電影節 (展出上集) SXSW (Ep. 1)



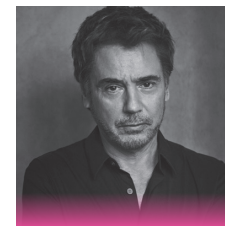
導演 Director

黃心健

HUANG Hsin-Chien

臺灣知名新媒體藝術家，擅長結合 XR、互動、表演與裝置藝術、動力機械等新媒體與沉浸式內容製作。

HUANG Hsin-Chien, a new media artist, is adept at combing VR, interactive installations, performing arts, and power machinery to explore greater possibilities for human life through technology.



導演 Director

米歇爾·賈爾

Jean-Michel JARRE

法國著名電子音樂藝術家、世界數位音樂先鋒，以宏大室外音樂會聞名，曾締造三次金氏世界紀錄。

Jean-Michel JARRE, a renowned French electronic music artist and a pioneer in the world of digital music, is known for spectacular outdoor concerts and has achieved three Guinness World Records.



World Premiere

世界首映

高雄原創 VR | 輔 12+

導演的話 Statement

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

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

PROGRAM 02

朵拉 Ep. 1

Dora Ep. 1

臺灣 Taiwan | 2023 | 互動 VR Interactive VR | Color | 13 mins | 英文 English | 中文、英文字幕 Mandarin, English subtitles

朵拉的父母親關係不睦，成長過程受到父親好友 K 先生的接近與挑逗，對 K 太太也產生羨慕與妒忌情緒。但在她發現父親和 K 太太有曖昧關係後，複雜的情緒積藏在她的記憶與潛意識之中，心理因素導致朵拉半身失明癱瘓。

透過這齣醫療劇場，展示佛洛伊德與朵拉潛意識之間的對話，以及朵拉戲劇性地病發過程。在觀眾的掌聲中，朵拉成為悲劇角色。故事最終朵拉是否真正地痊癒，或一切都是周遭男性同謀的操縱？透過佛洛伊德的催眠暗示，我們進入朵拉層層回憶卷宗中，透過凝視夢境進入朵拉的私生活、情慾世界與潛意識……

In the ancient medical theater, the partially paralyzed girl, Dora, is presented. Amidst the applause of the audience, Dora becomes a tragic figure. Through Freud's hypnotic therapy, we delve into Dora's private life, desires, and subconsciousness by gazing into her dreams...

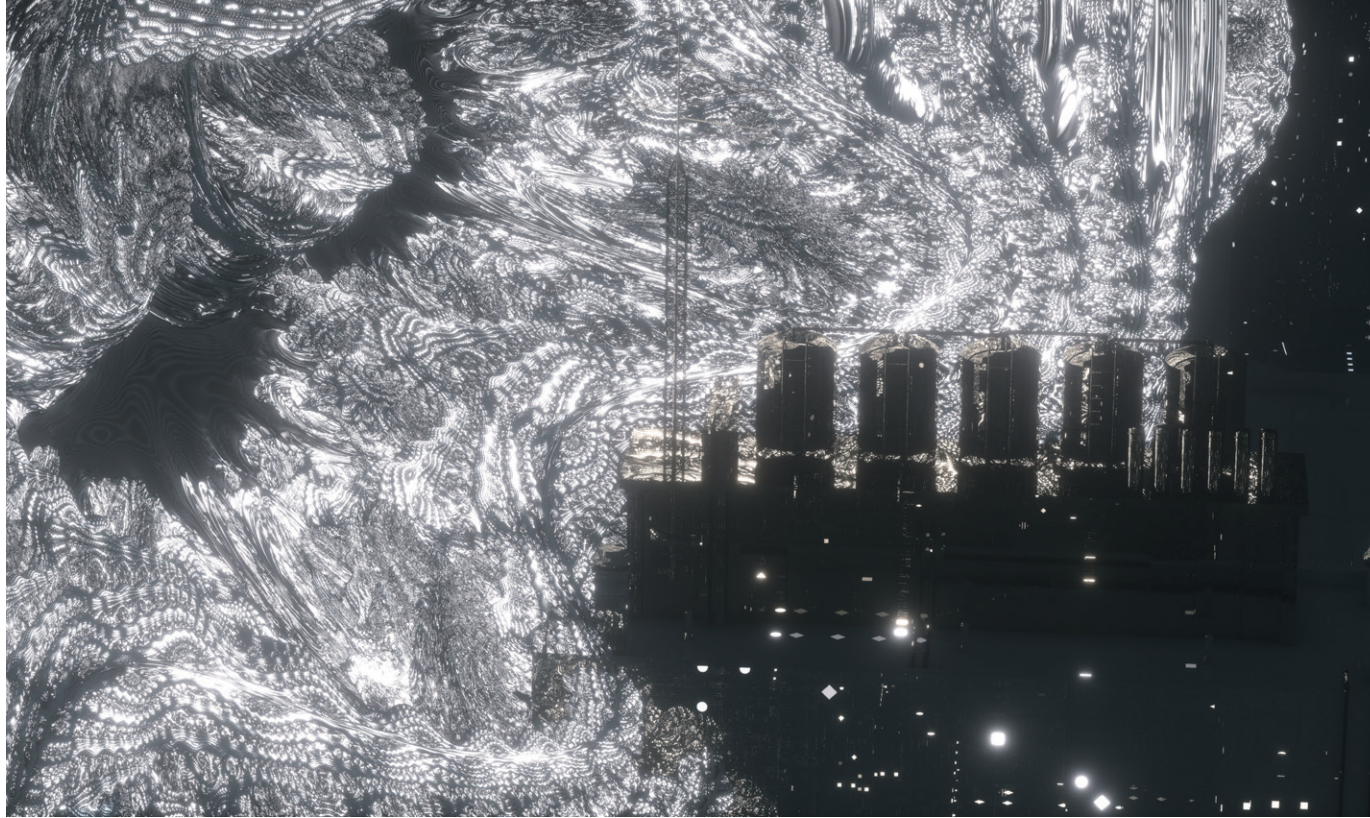
2021 法國新影像藝術節 XR Day NewImages Festival XR DAY



導演 Director
陳怡蓉
CHEN Yi-Jung

多年從事紀錄片製作的經驗，作品常有對生活的細膩觀察及獨立視野，而旅法的背景使其長期浸染在歐洲的古典及當代美學陶養之中，作品除了具有女性的觸覺，在議題的抉擇、呈現的形式上，有強烈的融合及實驗風格。

As a creator of films and visual arts, she formed an original style from her experience as a documentary filmmaker. She is strongly influenced by both classic/modern European aesthetics and Taiwanese culture.



World Premiere

世界首映

高雄原創 VR | 普遍級

PROGRAM 03

暗面

LIMBOPHOBIA

臺灣 Taiwan | 2023 | VR360 | Color | 25 mins | 中文、英文 Mandarin, English | 無字幕 No subtitle

沈默少數，靜默死亡，惡的包圍。

Realm of silence, Death lies still.

先者失去觀測的力量前，墜回祂懼怕的空心。

Malevolence surrounds, THEY choose to hide.

特別標注 ATTENTION

本作品含有大量且劇烈搖晃鏡頭、移動效果，如為懷孕、配戴心律調節器（心臟起搏器）、確診或疑似為「癲癇」之患者，身心狀態異常、頭部曾受嚴重創傷且接受重大手術、酒醉或經醫療專業診斷不適宜者，請斟酌觀影。

This work contains numerous instances of intense camera-shaking and moving effects. Please consider carefully before participating in this experience if you are:

- pregnant;
- fitted with a pacemaker/heart regulator;
- diagnosed with or suspected of having epilepsy;
- experiencing abnormal physical or mental conditions;
- suffering from severe head trauma and/or you have undergone major surgery;
- intoxicated; or
- if you have been advised against this experience by a medical professional.

2023 法國新影像藝術節市場展 2023 NewImages Festival - XR Development Market

導演的話 Statement

《暗面》是你我演繹出的寓言故事，亦是世界一面。相較於姐妹作《彼岸》，《暗面》更清晰地揭露個體與外在世界的張力。以當代社會中的盲目作為貫穿全作核心。矗立高塔邊緣，倘若失足下墜，或能在廣大的世界中移動，越過時間與空間，重新與自己的存在對話。

LIMBOPHOBIA unfolds as a fable woven by you and me - a reflection of a facet of our world.

In contrast to its sibling, *LIMBOTOPA IN VR*, *LIMBOPHOBIA* more clearly unveils the tension between our inner selves and the external realm. Blindness prevailing in contemporary society serves as a vital thread throughout the narrative.

On the edge of nothingness, an unexpected slip through the wilderness, in the tapestry of time. With a quick spin out of the realm, there's a light that guides, ever keen.



導演 Director

謝文毅
HSIEH Wen-Yee

一位研究物理與數位虛擬之聯繫性的藝術創作者。他想像出新的世界，並在藝術設計、建築空間、電腦模擬圖像間嘗試創造一跨媒材的美學。

2021年首部VR作品《彼岸》入圍翠貝卡影展沉浸式單元，並勇奪捷克 Anifilm 最佳VR大獎。協助安娜琪舞蹈劇場《永恆的直線》於2022世界劇場設計展中轉化為全數位VR版本。

A young artist from Taiwan who poses questions about the relationship between visual art, architecture, and life itself.

Fascinated by supernatural beings, his works reflect social phenomena and the mystery of life.



Prototype

階段性成果

VR 創作培育工作坊 | 普遍級

導演的話 Statement

《擬吻》探索 VR 浩瀚無邊、但又特別私密的特質：愛情的「虛擬實境」，那些沒有發生，又真實發生的事。如果，在虛擬世界裡，你跟渴望卻不可得的那個人在一起了，會發生什麼事？

Virtual Kiss explores the boundless intimacy in VR. Do you have someone in mind but not able to reach? What if you could get close to him/her in metaverse?

PROGRAM 04 擬吻

Virtual Kiss

臺灣 Taiwan | 2023 | VR360 | Color | 12 mins | 中文、英文 Mandarin, English | 無字幕 No subtitle

360VR 實拍結合互動設計和不同類型動畫，《擬吻》訴說一個女人穿越回憶元宇宙，重新面對青春遺憾的科幻愛情故事。

時空設定為 2033 年的臺北，人們已經習慣使用 AI 安排生活進程，配戴 VR 頭顯體驗不同世界。女主角欣欣是一名事業有成的工程師，住在信義區的高科技精品宅。35 歲生日這一晚，她一如往常地待在家聽音樂吃蛋糕，社群媒體跳出朋友祝福，還有十年前與曖昧學長的自拍照……但好友的電話攪亂了她的思緒，她的 AI 貓更是一夜進化，感同她對過往戀情的懷念，提供進入照片時空、開啟回憶元宇宙的新功能……如果你是欣欣，會願意再一次回到過去嗎？

In 2033, Xin-Xin uses a VR headset to enter the metaverse via a picture on social media, sending her back into the past and allowing her to re-experience her former crush. But a kiss accidentally changes the path of their relationship, causing a programming error that plunges her deeper and deeper into the throes of her past romance, threatening to prevent her return to reality...

2023 法國新影像藝術節市場展 2023 NewImages Festival - XR Development Market



導演 Director
王靖雅
WANG Ching-Ya

加州藝術學院電影導演所畢業 (CalArts, Film Directing MFA)，編導短片曾於臺灣和國外影展放映。影像創作關注人性，尤其女性在關係中的情緒變化。從事電影製作多年，2020 年前往法國遊學，開啟對 VR 的興趣，《擬吻》是她的第一部 VR 作品。

Chingya holds MFA in Film Directing at CalArts. Her short films have been screened at film festivals in Taiwan and abroad. She uses camera to explore human condition, especially woman in relationship.



Prototype 階段性成果 | 普遍級

新影像藝術節 - 台灣駐村計畫

NewImages Festival - Taiwan XR Residency

導演的話 Statement

我們深信能以雜交混合方法創造出電腦合成影像。而這次的成果激發了我們在 VR 與電影、電子遊戲和數位藝術之間建立橋樑的欲望。

We believe in the hybridization of approaches to creating computer-generated images. This effort has motivated our desire to build bridges between virtual reality and cinema, and between video games and digital art.

PROGRAM 05 午夜跳躍任務

Beyond Midnight

法國 France | 2023 | 互動 VR Interactive VR | Color | 15 mins | 中文、英文 Mandarin, English | 無字幕
No subtitle

我們在他 / 她的房間。你發現了一個投射心靈的「跳躍」技術，能通往想像的世界。我們會進行測試。透過一趟通往夢境世界的旅程，他 / 她和你逐漸意識到你們正在接近系統的核心，在那裏，兩位數位藝術家，也就是這趟體驗的創造者，正與數位素材直接地互動。然而，我們的出現，為數位世界帶來一場騷動。我們將嘗試修復……

We are in iel's room. The story begins with the discovery of shifting, a mental projection technique that allows you to project yourself into an imaginary world. We will try it. Through a journey into the world of dreams iel and the user realize that they are arriving near the center of the system, where the creators of the experience, the digital artists, are interacting directly with digital matter. Our presence has created an upheaval in the digital world. We will try to fix it.



導演 Director

午夜霓虹

Neon Minuit

Neon Minuit 是藝術家雙人組，由 Léon DENISE 和 Dorian RIGAL 組成。擅於以數位工具捕捉真實的片段，並展現於虛擬世界這個遊樂場中。他們的創作屬性介於光影裝置、光雕投影和 VR 作品之間，作品時常巡迴國際展演。

Neon Minuit is a duo of artists who use digital tools to capture pieces of reality and stage them in their playground: the virtual world. Their work, between lighting installations, videomapping and VR projects, have been shown all around the world in several festivals.

XR

COMPETITION



XR 競賽

高雄電影節於2018年增設VR競賽，今年因應國際影展趨勢，整體升格為XR競賽，開放虛擬實境（VR）、擴增實境（AR）、混合實境（MR）、VR360、多媒體裝置等既有或新創技術作品。本屆入圍作品中，可以看到創作者對於性別、環境、戰爭以及精神疾患等議題的關注，也有跨音樂、動畫以及傳媒等領域的創作者交出亮眼的首部沉浸式作品。本屆初選評審特別注重敘事以及體感設計的結合，提醒觀眾務必蓄足精力並準備手帕，內容保證能讓您盡情揮灑淚水與汗水。

After adding a VR competition in 2018, the Kaohsiung Film Festival has upgraded this to an XR competition this year in response to international film festival trends. This competition will be open to works that utilize pre-existing or newly developed technology including virtual reality (VR), augmented reality (AR), mixed reality (MR), VR360, multimedia installations and more.

This year's selected works deal with a variety of themes such as gender, the environment, war, and mental health. They include debut immersive works from creators spanning the fields of music, animation, and media that are sure to catch audiences' attention. This year's preliminary judges paid special attention to the way in which works combined storytelling and sensory design.

Audience members should be well-prepared for these experiences. And stay hydrated - this content is guaranteed to produce tears and sweat!

XR 競賽初選評審團

XR Competition Jury of *Preliminary Stage*



克里斯多福戴維斯 Christopher Lane DAVIS

音樂家、作家、表演者和 3D 設計師。他與 Ferryman Collective 合作創造沉浸式劇場體驗。《謎幻泡泡糖》的中文改編版是他的導演首秀。

Christopher Lane DAVIS is a musician, writer, performer and 3D-designer. He co-creates immersive theatrical experiences in VR with Ferryman Collective. This Mandarin adaptation of *Gumball Dreams* is his directorial debut.



黃丹琪 HUANG Dan-Chi

導演，喜歡以奇幻手法探索當代議題。短片《三仔》入選金鐘獎、東京國際短片節。《春水奇譚》獲金穗獎社群名人推薦獎。VR《女海盜：成名之路》入圍西南偏南、坎城電影市場展 XR 競賽、新影像藝術節、富川奇幻等影展。

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



李尚喬 LI Shang-Chiao

2023 高雄電影節 XR 節目統籌，編劇、短片導演。作品《三月的南國之南》獲得高雄拍補助，以編劇身份與漫畫家葉長青合作作品《蜉蝣之島》獲得日本國際漫畫賞銅賞，同名編劇作品入圍金馬創投。

XR programmer for the 2023 Kaohsiung Film Festival. She is also a writer and short film director supported by Kaohsiung Shorts. Collaborating as a writer, she partnered with the comic artist Evergreen Yeh on *Mayfly Island*. The screenplay adaptation was nominated for the Golden Horse Film Project Promotion.

XR 競賽決選評審團

XR Competition Jury of *Final Stage*



艾米席丹溫 Amy SEIDENWURM

備受注目的創新者與科技領袖，曾擔任 Meta VR for Good 計畫總監（2016–2023），期間參與的沉浸式作品在各大國際影展中屢獲佳績，包括日舞影展、西南偏南（SXSW）和威尼斯影展。她曾為諾貝爾和平博物館和聯合國大會策劃沉浸式展演，也曾主導洛杉磯愛樂樂團（LA Philharmonic）和好萊塢露天劇場（Hollywood Bowl）的數位計畫，參與 VAN Beethoven 的巡迴管弦樂團虛擬實境體驗製作。工作之餘，她熱愛養蜂和墨西哥辣椒，是持有專業執照的煙火技術人。

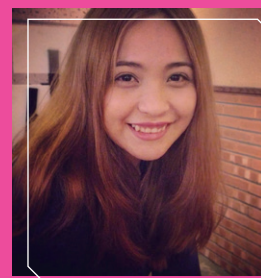
Acclaimed global innovator and tech leader, was the Executive Producer of Meta's VR for Good initiative (2016-2023). She had participated in impactful VR experiences, garnering awards and selections at festivals and social events, including Sundance, SXSW, and Venice Film Festival. Notably, she curated VR projects for the Nobel Peace Museum and UN General Assembly. Formerly, Amy managed digital ventures for LA Philharmonic and Hollywood Bowl, producing VAN Beethoven—a VR tour bringing classical music to underserved LA art communities. Beyond work, she enjoys beekeeping and jalapeño, she is also a licensed pyrotechnician.



金鐘敏 Jay KIM

韓國富川奇幻影展 XR 內容 Beyond Reality 策展人，新媒體內容公司 GiiOii 創辦人。2016 引介 VR 內容至富川奇幻影展，使其成為韓國第一個展出的沉浸式內容的影展。他也是一位沉浸式內容製作人，參與作品曾入圍日舞影展、翠貝卡電影節、西南偏南（SXSW）、阿姆斯特丹國際紀錄片電影節等。

Jay KIM, the XR curator of the Bucheon International Fantastic Film Festival (BIFAN), introduced Virtual Reality (VR) content at BIFAN in 2016 for the first time among Korean film festivals. Also, he newly established the BIFAN Beyond Reality section in 2019. Jay produced many XR projects since 2016, and his projects were invited to multiple international film festivals like Sundance, Tribeca, SXSW and IDFA and so on. Jay founded GiiOii studio in 2020 and is currently focusing on expanding the new media content ecosystem in South Korea.



陳斯婷 Estela VALDIVIESO CHEN

綺影映畫創辦人，於蔡明亮、李安導演電影奠定國際溝通專業，於臺灣影視嶄露製片頭角。自 2015 年成立綺影映畫，至今累積多部國際合製作品，跨足影視、漫畫、XR 沉浸式體驗，屢獲影展肯定。

Estela started her film career working on Tsai Ming-Liang and Ang Lee's Films. She founded Serendipity Films in 2015, to produce innovative productions with new technology & explore the future of storytelling. She is also a managing partner of the arthouse film production company HOUSE ON FIRE.



PROGRAM C1

保護級

遺留

All that Remains

臺灣 Taiwan | 2022 | VR360 | Color | 12 mins | 中文、英文 Mandarin, English | 無字幕 No subtitle

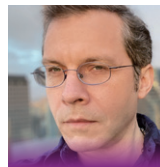
活在我們所熟知的「真實」裡令人感到安心，像是太陽從東邊升起、一天有 24 小時、我存在。這些不言自明的真理簡化了我們的生活，讓我們能夠度過漫長的人生。因為知道自己終將降落地面，我們才能縱身躍入高空。

《遺留》是流動於夢境與現實、恐懼與慾望之間的冥想，是看與被看的邀請。《遺留》將河床劇團的單人沉浸式劇場「開房間計畫」轉化為虛擬實境的體驗。

郭文泰 Craig QUINTERO

西北大學表演研究博士，河床劇團藝術總監，在臺灣、日本、韓國、新加坡、中國、法國、德國和美國編導了五十多場意象劇場作品。他也是一位雕塑家和裝置藝術家，目前亦為格林奈爾學院劇場舞蹈系教授。

As the Artistic Director of the Riverbed Theatre Company, Craig has written and directed over fifty original image-based performances. Craig is a Theatre Professor at Grinnell College.



導演 Director

2022 威尼斯影展入圍 Venice Film Festival Nominee

2022 富川奇幻影展 Bucheon International Fantastic Film Festival

2023 盧森堡城市電影節 沉浸式競賽最佳體驗大獎 Lux Film Festival Best Immersive Experience Award

We are not afraid to leap into the air, because we know we will land on the ground. *All that Remains* is a meditation between dream and reality, fear and desire. It is an invitation to see and to be seen.



PROGRAM C2

普遍級

她們的主廚餐桌

Behind the Dish

法國、美國 France, USA | 2022 | VR360 | Color | 33 mins | 英文 English | 中文字幕 Mandarin subtitle

通過三集紀錄短片，帶觀眾深入三位傑出女廚師的料理魂——共獲米其林六顆星的法國主廚 Hélène Darroze、非裔美國籍的靈魂美食大廚 Deborah VanTrece，以及日本少有的女性壽司名廚 Yumi Chib，她們勇敢地在男性主導的行業中嶄露頭角，溫婉而自信地呈現其精緻餐飲精髓。

從食材、職場、家庭……甚至生命信念，她們直面觀眾、娓娓道出身為女性料理人的真摯心聲。片中當然少不了令人垂涎且驚嘆的「超大特寫」菜餚，巨大的 3D 擺盤頗具 VR 獨特視覺震撼，也強化了掌廚者的神聖感。該系列作品由榮獲艾美獎提名的 TARGO 工作室與 VR 知名廠牌 Meta 合作製作。

Behind the Dish is a virtual reality docu series in 360 film that lets viewers enter the gastronomy world. Meet three female chefs revolutionizing the food industry & discover their dishes in macro 3D!

克洛伊羅切萊爾 Chloé ROCHEREUIL

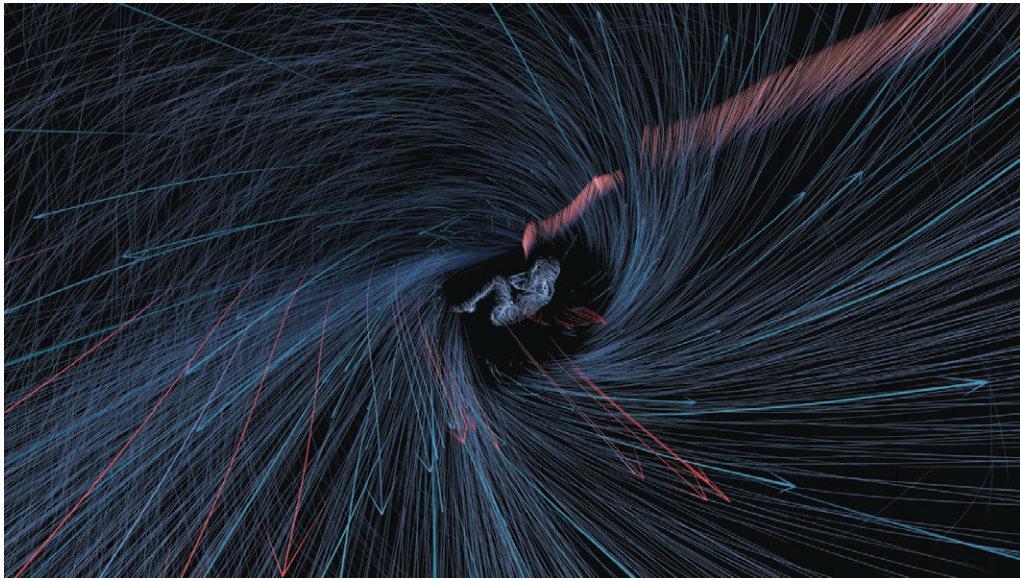
榮獲艾美獎提名的導演，也是 TARGO 的共同創辦人。TARGO 是一家屢獲殊榮的沉浸式內容工作室，專注於紀錄片和非虛構體驗的製作。

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



導演 Director

2023 西南偏南影展 SXSW | 2023 威比獎 Webby Awards | 2023 雪菲爾紀錄片影展 Sheffield Doc Festival



PROGRAM C3

一日川流

Flow

Asia Premiere

亞洲首映

普遍級

荷蘭、法國 Netherlands, France | 2023 | VR360 | Color | 16 mins | 無對白 No dialogue

千絲萬縷、糾結又四散的線條，以流星般的飛速在觀眾周遭聚散離合。時而具體、時而抽象的光影轉瞬即逝，正如某個平凡卻動盪不安的一天。故事從女子生命中的一個夜晚開始，透過難以捉摸的光束描繪各種感知，比如氣味、熱度、呼吸、陣風……。

本片改編自導演的同名動畫短片，VR 體驗邀你飄浮其間，切身感受此起彼落的光影動感世界。觀者彷彿身處命運湍流，在急遽洶湧的驚濤平息之後，片頭的女子從夢中醒來，起身後世界已然改變。

Flow invites you to float with the wind on what seems at first glance, to be a day like any other, with its turbulence: a night in the life of a woman, painted by the ebb and flow of air currents.

安德恩洛卡曼 Adriaan LOKMAN

出生於荷蘭的哈勒姆，關注時間、線性、互動和跨媒體的創作者。《一日川流》是他的第一部沉浸式作品。

Adriaan LOKMAN, was born in Haarlem, The Netherlands. He's creator of time based, linear, interactive and cross-media projects such as Timeshells, Chase or Barcode. *Flow* is his first VR work.



導演 Director

2023 威尼斯影展 Venice Film Festival



特別標注 ATTENTION：可能造成暈眩 May cause dizziness.

PROGRAM C4

鏡子

Mirror

保護級

臺灣 Taiwan | 2023 | VR360 | Color | 17 mins | 中文、英文 Mandarin, English | 無對白 No dialogue

生命即是一場表演。導演以童年的鐵皮玩具為靈感，在他想像力豐沛的懷舊世界裡，巧妙運用 3D 偶動畫加上 2D 版畫媒材，創造一齣飽含童趣、卻藏納憂傷的 VR 劇場。

本片改編自謝文賢的同名小說。故事以三個鐵皮玩偶為基礎，三者形神相似，接力演出三代人不可避免的家庭衝突。男性成員總在時間的催促下，長成自己曾經討厭的「大人模樣」。但在他們的記憶深處，總有與母親共處的柔暖記憶，回憶中的男子被母愛環繞，然而他們最終將孤獨地重返現實。

Three tin toys keep changing their costumes on the stage and performing in turns. However, they find themselves trapped in a dreamlike state resembling a mirror image, unable to extricate themselves.

吳德淳 WU De-Chuen

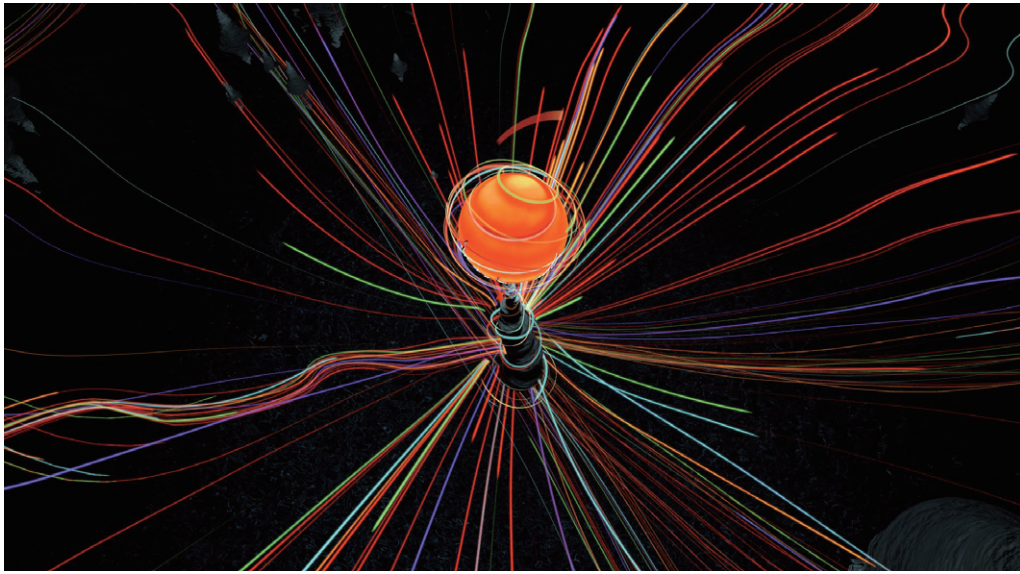
美國紐約大學視覺藝術研究所畢業，目前已有兩件 VR 作品，另外他也以動畫創作見長，創作題材多來自個人生命經驗，作品屢屢入選台北電影節最佳動畫片，曾以《簡單作業》獲得 2010 金馬獎最佳創作短片之入圍肯定。近期以《海角天涯》獲得 2021 第 58 屆金馬獎最佳動畫短片。

Most of his animations are inspired from personal experience. He won the best animation in Taipei Film Festival and Best Animation Shorts in Golden Horse Awards.



導演 Director

2022 威尼斯影展市場展 Presented at the Venice Gap-Financing Market
2023 法國新影像藝術節 XR Art Fair 單元 NewImages Festival XR Art Fair



PROGRAM C5 夢遊澳大利亞 Square Circles

International Premiere

國際首映

普遍級

澳大利亞 Australia | 2022 | VR360 | Color | 12 mins | 無對白 No dialogue

徜徉在無人的宇宙，觀者被璀璨的星球及星雲環繞，望向四面八方皆是星空。你將經歷一場絕美時光，到最後再返回熟悉的風景，飛向地球廣無邊際的紅土地。

《夢遊澳大利亞》特別著墨於視聽效果的和諧交融，導演威廉巴頓與長期合作的中提琴家斯蒂芬金巧妙搭檔，自巴頓的祖國、文化與夢想中汲取靈感，以令人驚嘆視覺景觀結合澳大利亞弦樂四重奏的演奏，音樂和視覺藝術彰顯出文化與科技的加成效果。片中低沉的嗚鳴樂聲，來自澳洲原住民樂器 Didgeridoo 迪吉里杜管，是全世界最古老的樂器之一，能生動模仿自然世界的各種聲響，是澳洲與世界分享的搖籃曲。

An immersive virtual reality art work, *Square Circles* uses emerging digital storytelling to create a visual landscape which draws from William Barton's country, culture and dreaming through the music of William along with long-time friend and collaborator violist Stephen King and the Australian String Quartet (ASQ).

威廉巴頓 William BARTON

作曲家、製作人、多個樂器演奏家和歌手。巴頓是澳洲第一民族 Kalkadungu 族人，也是首屈一指的迪吉里杜演奏家和作曲家。

Composer, producer, multi-instrumentalist and vocalist. William, an Australian indigenous Kalkadungu man, is widely recognised as one of Australia's leading didgeridoo players and composers.

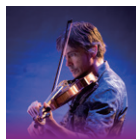


導演 Director

斯蒂芬金 Stephen KING

中提琴演奏家，與曾和古典和當代創作者合作，曾與澳洲室內管絃樂團合作演出。

Australian violist Stephen KING collaborates with diverse classical and contemporary artists and performed with the Australian String Quartet and Chamber Orchestra.



導演 Director

2022 澳大利亞阿得雷德電影節 Adelaide Film Festival



PROGRAM C6 你毀滅，我創作 You Destroy. We Create | The war on Ukraine's culture

Taiwan Premiere

臺灣首映

保護級

烏克蘭、德國 Ukraine, Germany | 2022 | VR360 | Color | 26 mins | 英文、烏克蘭語 English, Ukrainian | 中文、英文字幕 Mandarin, English subtitles

全片以實拍景象佐以 CG 動畫，帶領觀眾走訪近期烏克蘭的和平「反攻」。自 2022 年俄羅斯入侵烏克蘭以來，烏國各式藝文建物、收藏品慘遭重創，據統計，已超過 200 個具重要文化意義的遺址遭破壞。藝術家和專業人員傾力搶救、重建並再創藝術。

這部報導式 VR 結合 360°與 180°立體影像、無人機鏡頭、攝影掃描和手繪感動畫，觀看戰爭之惡果，宣揚藝術的反擊。看人們從保存修復、音樂、劇場、裝置，或是街頭行動，表達愛國及反戰的意志。

Witness how Ukrainian art & culture have become targets of the ongoing war; and meet the inspiring people on the frontlines protecting it. *You Destroy. We Create | The war on Ukraine's culture* takes you on a 25-minute immersive journey through the war-torn country, where artists and professionals from the cultural sphere are busy protecting, rebuilding and creating art.

加茲克和帕拉馬斯瓦蘭是屢獲殊榮的新聞工作者、紀錄片製作人和沉浸式創作者。他們共同創辦了位於柏林的故事工作室 NowHere Media，透過批判性的視角關注當代議題。

Gayatri PARAMESWARAN and Felix GAEDTKE are award-winning journalists, documentary makers and immersive creators. They co-founded the Berlin-based storytelling studio NowHere Media which views contemporary issues through a critical lens.



導演 Director
菲立克斯加茲克
Felix GAEDTKE



導演 Director
蓋亞茲
帕拉馬斯瓦蘭
Gayatri
PARAMESWARAN

2023 美國艾美獎 Outstanding Emerging Media Content | 2023 西南偏南影展 SXSW
2023 德國 Lichter Film Fest - Immersive Storytelling Award



PROGRAM C7

最後的巨人

Ascenders

法國 France | 2022 | 走動 VR Roomscale VR | Color | 45 mins | 英文、法文 English, French | 英文字幕 English subtitle

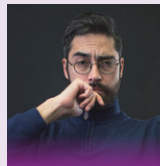
當你身陷四面環海的奇幻孤島，在驚天駭浪中，即將面對一場傳說中的終極測試。相傳亡者生命是否得以解放，取決於通過這座居住著石巨人的島嶼生存考驗，你必須在即將淹沒陸地的海嘯中倖存才能得救。而島上四處藏著升級破關的機制與謎題，必須仔細觀察並揭開島嶼及其充滿記憶的石頭的祕密。需盡快與石巨人合作，破解謎底終得以釋放迷失者的靈魂。

本作由致力於開發多人沉浸互動體驗的法國 BackLight 工作室所製作，最佳體驗需二組各二人參與，彼此相互合作解開謎題、同時競爭爭取勝利，超凡的技術與體驗過程於威尼斯影展大獲好評。

喬納森阿斯爾克 Jonathan ASTRUC

過去主要擔任動畫設計師和 3D 動畫導演，於 2014 年實現兒時的夢想，投入沉浸式內容領域，並成為業界中的指標性人物。

After working as a motion designer and then a 3D animation director, Jonathan took the opportunity, in 2014, to live out his childhood dreams by becoming a pioneer in virtual reality.



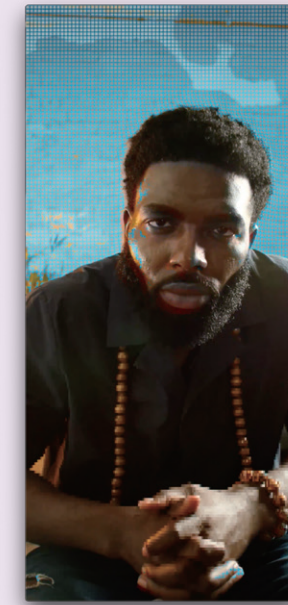
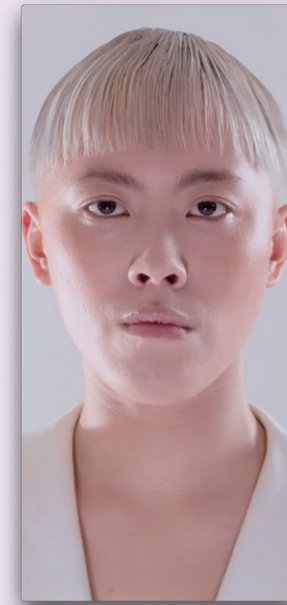
導演 Director

2022 威尼斯影展 Venice Film Festival

Asia Premiere

亞洲首映

輔 15+



PROGRAM C8

未來大國民

Consensus Gentium

英國 United Kingdom | 2023 | 行動應用程式 Mobile Application | Color | 25 mins | 英文 English | 無字幕 No subtitle

《未來大國民》是一款尖端科技應用程式，藉由安裝在行動裝置的 App，觀者隨時能進行一場感官響應的電影體驗。影片共有四種不同的結局，它將透過前置鏡頭偵測使用者的臉孔及視線，根據目光對電影的反應來推動劇情發展。

背景設定在近未來的反烏托邦世界，故事探討科技監控與 AI 智能對於整個社會的影響，促使觀眾反思監視無所不在、AI 憑藉個資斷定你是否為良民，那樣的未來將造成何種驚人後果？本作展現了導演凱倫帕默爾思考科技的洞見，由英國電影協會 BFI 支持製作。

凱倫帕默爾 Karen PALMER

未來敘事家，屢獲殊榮的擴增實境 (XR) 創作者和未來學家，專注於探討人工智慧和科技對社會結構的影響與不平等相關議題。

Karen Palmer, AKA the Storyteller from the Future, is an award winning XR creator and futurist who explores the implications of AI and technology on societal structures and the impact of in-equality.



導演 Director

2023 西南偏南 XR 體驗獎 SXSW XR Experience Award

Asia Premiere

亞洲首映

保護級



⚠ 特別標注 ATTENTION：若有相關創傷經驗者，請斟酌觀看。
If you have relevant traumatic experiences, please consider watching with caution.

PROGRAM C9

臨夜吶喊

Darkening

Taiwan Premiere

臺灣首映

輔 12+

捷克、德國 Czech Republic, Germany | 2022 | 互動 VR Interactive VR | Color | 25 mins | 捷克語、英文、德文 Czech, English, German | 無字幕 No subtitle

這是一部兼具療癒與宣洩效果的 VR 動畫。導演安德烈即片中主角，由他坦率訴說自身痛苦的憂鬱疾患史，但觀眾不只聆聽安德烈口述自傳，也藉著他的引導，張口發出多種抵抗絕望的聲音：用哼氣、歌唱、喊叫作為鎮靜技巧，以聲音的具現化突破憂鬱的深淵。

《臨夜吶喊》是捷克電影基金會支持的第一部捷克互動式 VR 電影。片中不僅有出色的聲音互動表現，還有觸碰面的設計，帶你擁抱內心那個脆弱的孩子。導演目前已投身製作續集《Brighter Moment》，計劃將 VR 影片設計為治療工具。

安德烈莫拉維克 Ondřej MORAVEC

電影製片人、記者和作家。他同時在捷克幾個電影節擔任虛擬實境 (VR) 程式設計師，《吶喊》是他的首部沉浸式作品。

Ondřej MORAVEC is a filmmaker, journalist and writer. He also works as a VR programmer at several film festivals in the Czech Republic. The interactive film Darkening is his VR debut.



導演 Director

2022 威尼斯影展 沉浸式內容單元 Venice Film Festival - Venice Immersive
2023 塞薩洛尼基國際影展 沉浸式 VR 競賽獎 Thessaloniki IFF Immersive VR competition Award
2023 Games for Change - Immersive Arcade

The animated immersive film in VR addresses depression and the ways to cope with it. Director and protagonist Ondřej guides us through diverse landscapes associating the story of his struggle with depression since puberty. He finds out that his tool to get the illness under control is his voice.



PROGRAM C10

聖家堂：永恆高第

Gaudi, the Atelier of the Divine

Taiwan Premiere

臺灣首映

普遍級

法國 France | 2023 | 走動 VR Roomscale VR | Color | 16 mins | 英文、法文、日文 English, French, Japanese | 無字幕 No subtitle

1926 年，風燭殘年的建築大師高第因有感死亡即將來臨，他邀請新弟子前來參觀工作室，盼繼任者能理解他的願景，並協助完成作品。觀眾將穿上弟子的服裝，在高第的指示下學習他的建築理念與工作方法，並完成他畢生奉獻的紀念碑：聖家堂。

在這部走動式 VR 作品中，你可以四處移動、探索高第的工作室與聖家堂。體驗者將同時看到高第的作品以立體微縮的方式投射至面前，清楚體驗建築體的細部結構。

史帝芬蘭朵斯基 Stéphane LANDOWSKI

身兼作家和導演身分，擁有歷史和藝術史背景，近年投入於創新文化敘事。

Stéphane LANDOWSKI is an author and director with a background in history and art history. He finds great satisfaction in using his screenwriting skills to contribute to new and innovative cultural projects.

蓋爾卡巴奧特 Gaël CABOUAT

身兼作家、編輯、製片人和導演身分，參與多部長片、紀錄片和沉浸式內容。

Gaël CABOUAT is an author, editor, producer, and director of several feature films, documentaries, and immersive experiences. His expertise in imagery and direction adds strength, coherence, and vision to the projects he works on.

2023 威尼斯影展 Venice Film Festival | 2023 富川奇幻影展 Bucheon International Fantastic Film Festival

1926. Feeling death approaching, a weakened Gaudí invites his new disciples to visit his Atelier, where they will gain a deeper understanding of his work and contribute to bringing his vision to life.



導演 Director



導演 Director



PROGRAM C11

獄中鳥

Jailbirds

Taiwan Premiere

臺灣首映

輔 12+

比利時、法國 Belgium, France | 2023 | 互動 VR Interactive VR | Color | 31 mins | 英文、法文 English, French | 無字幕 No subtitle

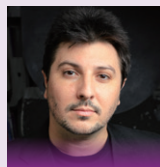
VR 動畫《獄中鳥》從敘事流暢的〈首部曲：自由幻夢〉延伸出兩部續集，完整了導演韋勒普的 VR 系列劇情片。故事發生於陰森的監獄，兇殘的典獄長不滿人高馬大的囚犯成天以作畫、冥想度過平靜歲月，因此處心積慮毀壞畫作，並施行嚴酷的禁令。殊不知，渴望自由的「眼睛」竟能脫離備受禁錮的肉身與牢房，強行探索鐵窗外的絕美風景。藉由詩意與黑暗基調，帶觀眾穿梭於壓迫與自由之間。

本作改編自比利時黑人詩歌漫畫家菲利浦佛斯特 (Philippe Foerster) 作品—1988 年刊登在邪典漫畫雜誌《Fluide Glacial》，其中的〈Paulot s'évade〉即電影原型。除了劇情引人入勝，作品也特別著力於動作捕捉技術，導演運用「實時遊戲引擎」突破虛實世界的攝影限制。

湯瑪斯韋勒普 Thomas VILLEPOUX

從電影攝影起步，而後專注於 3D 影像和導演工作。他與馮斯瓦斯基蘭一起創立了 DIGITAL RISE 這家致力於創造創新沉浸式體驗的工作室。

Thomas first becomes a cinematographer and a 3D specialized DP and Director. Together with François KLEIN they create DIGITAL RISE, a creative studio dedicated to immersive innovative experiences and stories worth living.



導演 Director

2023 西南偏南影展 SXSW | 2023 富川奇幻影展 Bucheon International Fantastic Film Festival

Jailbirds is a fantastic tale, a call to freedom and simple happiness when you are physically locked up, a subject that finds a certain resonance today.



PROGRAM C12

藍海歌廳秀

Kabaret

Taiwan Premiere

臺灣首映

保護級

挪威 Norway | 2023 | 互動 VR Interactive VR | Color | 17 mins | 英文 English | 無字幕 No subtitle

這是一趟從銀河系邊緣直達海底深處的迷人探索。在這途中，體驗者需留意環伺周遭的洋流，也要記得用力擺動雙手，奮力游向名為「Kabaret」的入口，月亮將引領你潛進珊瑚礁附近，執行重要的拯救任務。

互動 VR《藍海歌廳秀》使用多項動畫技術，導演在 VR 作品中展現精緻的 3D 動畫細節及實驗。從水面下看到的月亮帶有扭曲的紋理，而海底的珊瑚也運用海洋散焦，喚起你對海水光影的記憶。但無論是合唱的蝦群、發光的小魚、繽紛的珊瑚礁……，這些角色都邀請你省思人類與大自然的關係，也希望你在虛擬互動與現實生活裡，都能將希望之光照亮海底，使海洋生物恢復生機。

琴娜索斯坦森 Gina THORSTENSEN

藝術家，擅長繪畫、動畫、雕塑和互動藝術。她同時擔任動畫電影的藝術指導，並指導過多部動畫 MV 作品。

Gina THORSTENSEN is an artist who works with drawing, animation, sculpture and interactivity. She also works as an art director on animation films and has directed many animated music videos.



導演 Director

2023 鹿特丹影展 International Film Festival Rotterdam

2023 渥太華國際動畫電影節 Ottawa International Animation Festival | 2023 澳洲 Qld XR 影展 Qld XR Festival



PROGRAM C13

河蟹之聲

Kristine Is Not Well

Asia Premiere

亞洲首映

普遍級

美國、荷蘭 USA, Netherlands | 2023 | 互動 VR Interactive VR | Color | 20 mins | 英文 English | 英文、中文字幕 English, Mandarin subtitles

在元宇宙升級的未來，當你加入虛擬實境社群平臺 Owlet，你所發表的每一則言論都將被限制，使用者只允許點擊正面回饋。身處在沒有網路酸民、迷因或諷刺梗圖的社群裡，看似完美和諧，然而，強制「河蟹」的世界真的一點問題也沒有？某天，Owlet 網紅歌手克莉絲汀突然宣佈告別，所有關於她的訊息都在平臺中間蒸發，Owlet 禁止任何有關她失蹤的擔憂和批評……。

劇情到此，很容易聯想到現實世界的真實事件。極權國家監控下的社群媒體，正如氣氛歡愉的互動 VR 動畫《河蟹之聲》，鼓動觀眾不斷對眼前的頻道刷愛心、斗內、點選好評按鍵。但在名人失蹤的陰影下，網友該如何辨別消息真偽、如何抵抗演算法的監視和審查制度？

希楊 Seeyam QUINE

白天從事遊戲引擎 Unity/Unreal 開發工作，晚上則是沉浸式內容創作者，作品關注民主議題。

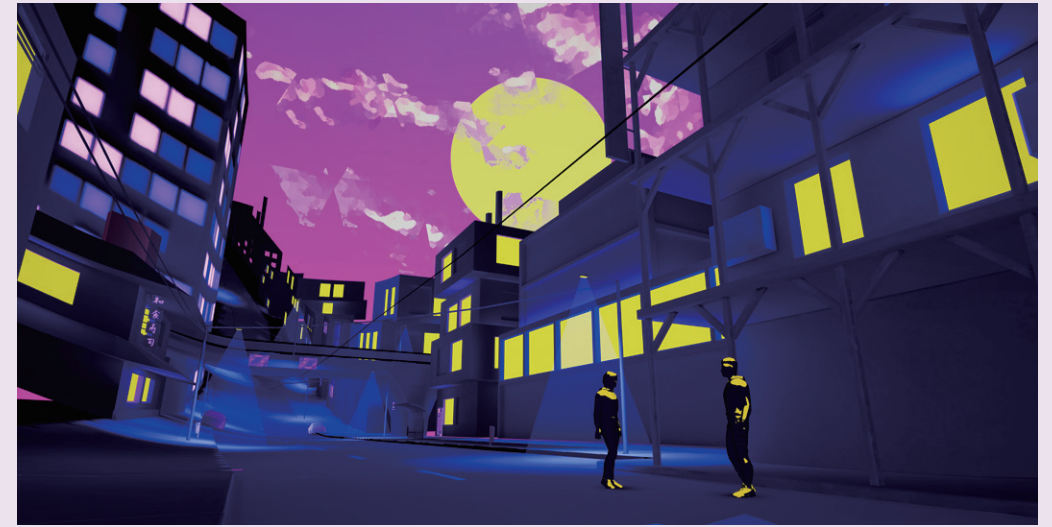
Seeyam QUINE is a Unity/Unreal developer by day, and a VR filmmaker making projects about people fighting for democracy by night.



導演 Director

2022 阿姆斯特丹國際紀錄片電影節 International Documentary Festival Amsterdam
2023 Games for Change

Kristine is Not Well is a 20-minute animated VR social media simulation that highlights the resistance of online activists against algorithmic surveillance and censorship.



⚠ 特別標注 ATTENTION：若有相關創傷經驗者，請斟酌觀看。
If you have relevant traumatic experiences, please consider watching with caution.

PROGRAM C14

瑪拉的危險倒數

Missing 10 Hours VR

Asia Premiere

亞洲首映

輔 12+

匈牙利、紐西蘭 Hungary, New Zealand | 2022 | 互動 VR Interactive VR | Color | 17 mins | 英文、匈牙利文 English, Hungarian | 英文字幕 English subtitle

在公共場合，有一群自稱朋友的人陪伴，憾事怎麼還會發生？互動 VR 動畫《瑪拉的危險倒數》回應了層出不窮的約會下藥、撿屍性侵相關案件。影片帶觀眾走進霓虹絢爛，卻也危機重重的夜生活中。22 歲的年輕女主角瑪拉在男伴格雷格的帶領下，原本只是凡常的小酌聚會，想不到格雷格竟對她下了迷姦藥，使她逐漸失去自身的控制權。

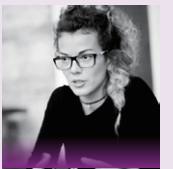
在危機步步逼近之際，那個晚上將展開幾種截然不同的結局？關鍵掌握在觀眾手裡。你可以多次體驗，決定作為主動相救或被動的旁觀者，看瑪拉的命運走向何種改變？

導演法贊卡斯是紐西蘭知名學府—惠靈頓維多利亞大學的資深講師，身為一名相信社會正義平等的創作者與研究員，她將沉浸式故事應用於寓教於樂的藝術實踐中，期發揮長期影響。

芬妮法贊卡斯 Fanni FAZAKAS

遊戲引擎 Unreal 藝術家、導演和研究員。她目前任教於威靈頓維多利亞大學，主責科技設計碩士課程。

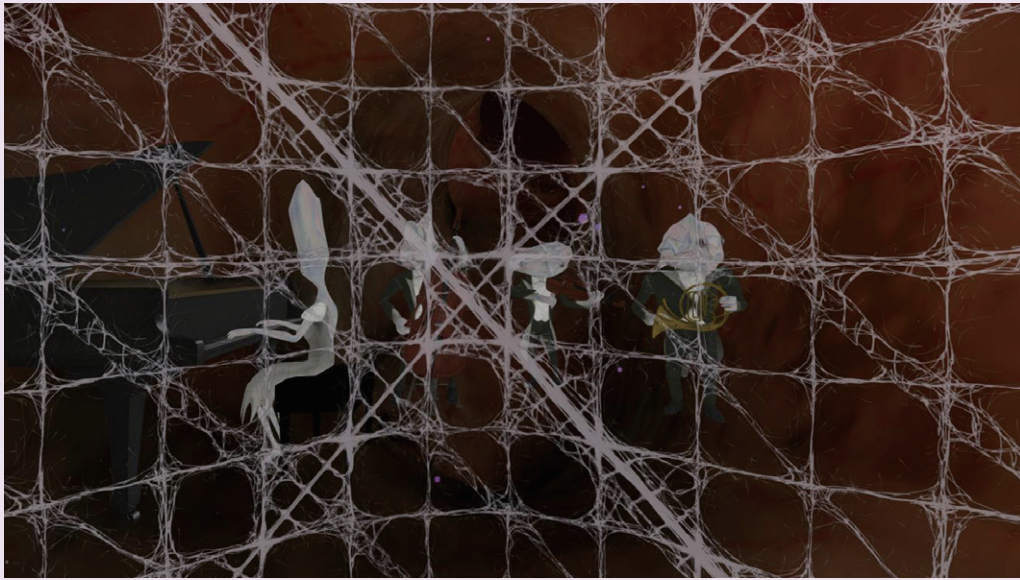
Fanni FAZAKAS is an Unreal Engine Technical Artist, Director and Researcher. She is currently a Sr. Lecturer at Victoria University Wellington - Te Herenga Waka in the Master of Design Technology program.



導演 Director

2022 雨舞影展 Raindance Film Festival | 2023 邊鋒紀錄片節 The Documentary Edge Festival
2023 電腦動畫影展 SIGGRAPH

Missing 10 Hours VR makes you realize how much the decision and actions of bystanders can drastically influence the course of an evening. In this interactive VR piece, the viewer is led on a night out by Greg, a big-headed guy with bad intentions.



PROGRAM C15

耳朵裡的四重樂隊

My Inner Ear Quartet

Asia Premiere
亞洲首映
保護級

日本 Japan | 2023 | 互動 VR Interactive VR | Color | 35 mins | 英文、日文 English, Japanese | 無字幕 No subtitle

以 2D 動畫耐人尋味著稱的山村浩二導演，新作《耳朵裡的四重樂隊》帶著既幽暗卻童心未泯的純真感，開啟人們私密的童年記憶。在山村浩二的 VR 宇宙中，主角是一位孤獨的男孩，每天都在泥地裡挖寶，他把發現的東西收集於餅乾罐。就像許多小孩曾有「看不見的朋友」，男孩耳朵裡也住著四位音樂家和兩隻金星花籃蝦，它們隨著男孩的眼淚而演奏、跳舞。

當觀眾沉浸在男孩的小小世界，即能抓取並翻看他心愛的收集物，每件物品都配有筆記說明。你看得見男孩耳朵裡的奇妙生物，隔著一道網簾，在封閉的內心世界裡演奏。長大的男孩成為助聽器推銷員，雖然不再聽到孤獨的聲音，但他的本質不變，最終他又如何與童年重逢？本作品由芥川獎作家小川洋子編劇，講談社 VR Lab 製作。成年男主角的日語配音由岡田將生擔綱演出。

山村浩二 YAMAMURA Koji

作品《Mt. Head》(02) 曾獲第 75 屆奧斯卡金像獎提名，曾贏得包括安錫國際動畫影展大獎在內的六項大獎，以及日本紫綬褒章，目前任教於東京藝術大學。

YAMAMURA Koji was nominated for the 75th Academy Awards for *Mt. Head* (02) and won 6 Grand Prix including the Anney Grand Prix. Received the Medal with Purple Ribbon. Professor at Tokyo University of the Arts.



導演 Director

2023 渥太華國際動畫電影節 Ottawa International Animation Festival

What lives in a lonely boy's ear? And why a boy's ear...? A lonely boy dug in the dirt every day and collected what he found in a cookie tin.

In the boy's notebook, he recorded the lonely voices of the objects he collected. Inside the boy's ears live four musicians and two Venus' Flower Basket Shrimps, who play and dance in response to his tears.

He shook a cookie tin filled with found objects in return. In this way, the boy grew up.

The boy grew up and became a salesman selling hearing aids and no longer picked up lonely voices or shed tears. One day, fascinated by a handmade bird brooch saw on the TV news that was found in a Japanese American internment camp, he set out on a journey to collect lonely voices again. What would he find there eventually?



特別標注 ATTENTION: 部分血腥畫面，閃光，請斟酌觀看 Contains some bloody scenes and flashing lights. Please consider carefully before watching.

PROGRAM C16

致我親愛的孩子

Stay Alive, My Son Chapter 1 & 2

International Premiere
國際首映
輔 12+

希臘、美國 Greece, USA | 2023 | 互動 VR Interactive VR | Color | 55 mins | 英文 English | 無字幕 No subtitle

本作品改編自男主角 Pin Yathay 的享譽國際的同名回憶錄，記敘他在 1975 至 1977 年於柬埔寨的恐怖遭遇：紅色高棉大屠殺時期，Pin Yathay 一家子被強制趕離首都金邊，在赤柬幹部暴虐地驅使下，大人小孩都被迫四處遷移，到生活環境低劣的郊野種地開墾，而後主角全家在貧病交迫中受盡折磨、接連死去。在那地獄般的處境中，Pin Yathay 興起了逃跑的念頭……。

在互動 VR《致我親愛的孩子》這部技術與題材皆以高規格處理的虛擬實境中，觀眾套入 Pin Yathay 的視角，扮演一名種族滅絕倖存者和痛心的父親，憶起遺棄 6 歲兒子逃亡的撕心裂肺，觀眾將與主角一起踏上贖罪和治癒的旅程。前期的沉浸體驗猶如在一座迷宮中前進，快步移動於陰森空間裡的暈眩感，伴隨著幽靈般的回憶閃現，不僅帶來生理上的絕望，同時也逼人熱淚。最後你一定明白，本作的用意是要觀眾通過 VR 體驗，將受困的 Pin Yathay 從精神牢籠中解放，並使這段關於親子、家庭、國族、歷史的傷痛，皆得慰藉。

維多利亞保希斯 Victoria BOUSIS

於麻省理工學院獲得媒體、科技和創新碩士學位，結合電影、遊戲和神經科學，創造出獨樹一格的影像敘事。

Victoria earned a Master's in Media, Technology, and Innovation from MIT, converging cinema, gaming and neuroscience to deliver powerful stories experienced differently.

2023 美國製片人工會獎 Producer's Guild Innovation Award

2023 Qld XR 電影節—最佳 VR 體驗 QLD XR Festival - Best VR Experience

2023 新媒體影像節—最佳 VR 體驗 New Media Festival - Best VR Experience

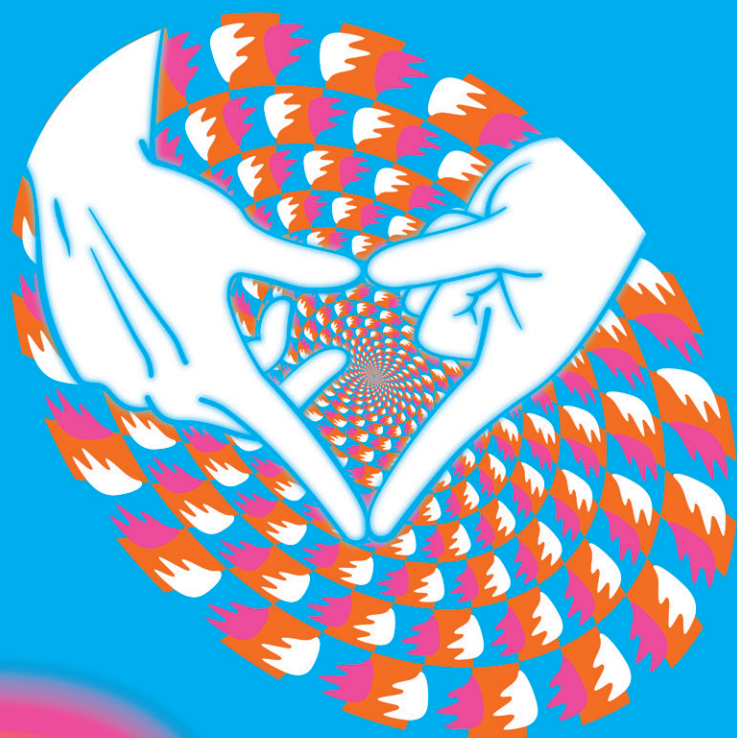
Stay Alive, My Son, ("SAMS") is an epically immersive, cinematic, and interactive experience that places the Participant in the shoes of a Cambodian genocide survivor and father to experience a transformative and inspirational true story about family love, separation, and personal redemption.



導演 Director

XR

SPOTLIGHT



XR年度焦點

本單元著重於技術與敘事的創新，特別選入三件作品進行放映，以相對高規格的軟硬體呈現今年度最具話題性的國內外節目。本屆選片可以看見創作者重回歷史現場的企圖，作品結合多媒體裝置、音樂、甚至舞蹈，帶來全方位的感官體驗。《黑》(COLORED) 是臺法合製、以美國1950年代種族隔離政策為歷史背景的AR擴增實境紀錄作品，透過頭戴裝置，觀眾將親眼體驗演員等身投映在身旁的震撼感受。《放開你的頭腦》(Free UR Head) 則是周東彥導演的最新力作，翻轉觀影立場，在舞者的控制下進行即時創作，讓觀眾成為體驗中的表演者。《英倫狂熱趴》(In Pursuit of Repetitive Beats) 重現1980年代銳舞派對，引領觀眾走入地下次文化的歷史現場，浸入奔放自由的強烈節拍中，感受銳舞之於歐美次文化的重要地位。

This section focuses on innovations in narrative and technology. Three pieces have been selected for screening, all of which feature high-grade software and hardware and represent some of the year's most talked-about domestic and international programs. These works reflect their creators' intentions to revisit historical events, and combine multimedia installations, music, and even dancing to give audiences a comprehensive sensory experience. *COLORED* is a French-Taiwanese co-production and documentary set in the historical context of racial segregation in 1950s America. HoloLens 2, the mixed reality head-mounted devices will give audiences the stunning sensation of being in the middle of the setting, with actors and other figures seemingly projected around them. *Free UR Head* is the latest masterpiece from director Chou Tung-yen, and overturns the traditional relationship between films and their audiences. Under the control of various dancers, audiences are able to create and add to the experience in real-time, making them not just spectators but active participants in the experience. *In Pursuit of Repetitive Beats* recreates the energetic rave dance parties of 1980s London, allowing audiences to delve into the city's underground subculture, immerse themselves in the intense rhythms of freedom, and learn about the importance of rave culture in Europe and America.



Asia Premiere

亞洲首映

保護級

體驗說明

整個體驗將採四人為一組進行。觀眾需穿戴 HoloLens 2 裝置以及佩戴全罩式耳機進入展間。幽暗燈光照射下擺放著幾張長板凳和懸吊半空中的窗戶，觀眾在說書人桂綸鎂和 Tania 引領下，緩緩進入到 1950 年代的阿拉巴馬州……

Experience Guide

The experience takes place in groups of four people. Visitors prepare themselves with special equipment: HoloLens 2 goggles and a headset. They enter a 150 square meters set that will soon be haunted by the ghosts of 1950s Alabama...

PROGRAM S1**COLORED**

法國、臺灣 France, Taiwan | 2023 | 沉浸式 AR 體驗 Immersive installation with AR | Color | 35 mins | 英文、中文 English, Mandarin | 英文、中文字幕 English, Mandarin subtitles

深呼吸，吐氣，你來到 1950 年代阿拉巴馬州蒙哥馬利郡。你化身為克羅黛特柯爾文，一位平凡的 15 歲黑人女孩。1955 年 3 月 2 日，克羅黛特拒絕在巴士上讓座給白人、遭到逮捕。過去沒有人像克羅黛特一樣敢於反抗種族隔離政策，卻沒有人記得她的名字。

九個月後羅莎帕克斯做出相同舉動，她成為了英雄，激發了美國民權運動。歷史改變了。克羅黛特促使一切成為可能，但卻被世人遺忘。本作根據法國作家 Tania de Montaigne 同名書籍《黑》改編，2023 年 4 月 20 日在巴黎龐畢度中心世界首演。

In Montgomery, Alabama, on the 2.30 p.m. bus on 2 March 1955, 15-year-old Claudette Colvin refused to give up her seat to a White passenger. Despite threats, she remained seated. After being thrown in jail, she decided to sue the city and plead not guilty. No one had ever dared to do that. And yet, no one would remember her name.

2023 翠貝卡影展沉浸式作品單元新聲競賽 Tribeca Film Festival New Voices Competition

**導演 Director****史蒂芬佛恩奇諾****Stéphane FOENKINOS**

身兼導演、編劇與選角指導。導演作品《一吻巴黎》法國凱薩電影獎兩項提名，在超過 35 個國家發行。

A casting and a film director. He is committed to the transmission of his work and regularly gives talks in schools and universities. With Tania de Montaigne, they also extend the conversation thus established by their shows.

**導演 Director****皮耶阿蘭傑羅****Pierre-Alain GIRAUD**

作家、導演和製片人，作品類型多元，包含沉浸式作品、紀錄片、劇情短片和動畫電影。2020 年 VR 作品 Solastalgia 入選日舞影展。

A director and editor. His immersive work *Solastalgia* was selected at the Sundance Festival in 2020. He is co-directing and co-producing with Anne Brochet a feature film, *Rêve de Mouette*, due for release in 2023.



World Premiere

世界首映

輔 12+

體驗說明

數十名觀眾戴上頭顯後，透過頭顯內視覺指引開始追隨畫面中的光源、物件，並發現自己流動於不同場景中。未經任何事先的排練，現場舞者將控制觀眾的頭部動態，幻化成各種隊形，宛若一場大型數位舞蹈盛會。

Experience Guide

Dozens of audiences wear VR headsets and follow virtual light sources and objects, flowing through various scenes. With no prior rehearsal, the live dancer controls the audience's head movements, transforming them into different formations, creating a grand digital dance spectacle.

PROGRAM S2

放開你的頭腦

Free UR Head

臺灣 Taiwan | 2023 | VR 即時互動演出 VR Live Performance | Color | 30 mins | 無對白 No dialogue

《放開你的頭腦》翻轉「看與被看」的關係，觀眾將戴上 VR 頭顯進入虛擬世界，受到舞者的操控，引導觀眾感知覺察身體、放鬆肢體、跟隨律動起舞。

透過鏡像、序列不同的動作編排設計，隨著音樂節奏擺動頭部，共同創造出當下獨一無二的舞碼，成為體驗中的表演者。本作是劇場與新媒體影像導演周東彥繼《霧中》與《霧中·凝視》，再度結合科技與劇場表演的最新沉浸式傑作。

Free UR Head is an accessible dance experience that uses VR to create instant group choreographies through the participation of its audience.

2023 威尼斯內容合資市場展 Venice Gap-Financing Market Immersive projects



導演 Director

周東彥

CHOU Tung-Yen

狠主流多媒體、狠劇場藝術總監，創作以影像與劇場為核心，亦跨足錄像藝術、紀錄片與 VR 等。2021 年以 VR 作品《霧中》入選威尼斯影展，並獲得蒙特婁新電影影展「最佳環景 VR 大獎」、高雄電影節「評審團特別提及」肯定。

CHOU Tung-Yen is a theatre director and filmmaker from Taiwan, who focuses mainly on reconciling new media and theatre. *In the Mist* (2020), his first VR film, was selected for the 78th Venice International Film Festival and won the Panorama VR Prize at the Festival du Nouveau Cinéma de Montréal 2021.

本作開發獲文化內容策進院「2022 年未來內容製作支持計畫」支持
Supported by TAICCA "2022 Future Content Grant".



Asia Premiere

亞洲首映

輔 15+

體驗說明

《英倫狂熱趴》是一款互動式、可供觀眾自由漫遊的 VR 體驗。影片帶你回到 1989 年的英國，隨著情境推展，你可以感受銳舞世代被警方追逐的刺激，也可以隨著音樂搖頭擺腦，尋找迷幻酸浩室狂歡。

Experience Guide

In Pursuit of Repetitive Beats is an interactive, free roaming VR experience that takes audiences back in time to 1989 in search of an acid house rave.

PROGRAM S3**英倫狂熱趴****In Pursuit of Repetitive Beats**

英國 United Kingdom | 2022 | 互動 VR、裝置 Interactive VR, Installation | Color | 35 mins | 英文 English | 英文、中文字幕 English, Mandarin subtitles

作為英國 1980 年代末期重要的青年的文化象徵—銳舞，經由 IDFA DocLab 製作的互動式 VR 體驗，帶領觀者進入英倫夜晚的狂歡場景。化身為當時年輕的男男女女，在各地廢棄倉庫舉行違法狂歡派對。

銳舞文化情境從佈滿海報的臥室到海盜廣播電臺，從警察總部到祕密倉庫，你將繃緊神經，感受他們狂瀟不羈的跑趴、無法無天和警察展開瘋狂追逐。在這精心製作的 VR 互動中，觀眾隨著 DJ、樂團、警察、音樂所渲染的氛圍一同搖擺，共享這場祕密盛宴。

From poster-strewn bedrooms to pirate radio stations, police headquarters to secret warehouses, you'll step-into the shoes of rave culture pioneers as you go in search of the party.

2022 阿姆斯特丹國際紀錄片電影節 IDFA DocLab Award for Immersive Non-Fiction
2022 倫敦影展 BFI London Film Festival, Special Mention
2023 西南偏南影展 XR 體驗焦點 SXSW XR Experience Spotlight

**導演 Director****達倫艾默森****Darren EMERSON**

沉浸式藝術家、導演、作家和製片人，也是倫敦製作公司 East City Films 的聯合創始人。達倫艾默森的作品形式結合劇情片、紀錄片以及互動遊戲，透過 VR 技術融合電影、戲劇、音樂、互動性、沉浸感並體現其創作概念。

Darren EMERSON is an Immersive Artist, Director, Writer and Producer and the Co-Founder of London production company East City Films. His work uses Virtual Reality to fuse cinema, theatre, music, interaction, immersion and embodiment to create works that focus on notions of community both structured and organic.

XR

PANORAMA



XR國際大觀

本單元以面向大眾的角度，選出五部技術呈現以及議題截然不同的作品。《謎幻泡泡糖》（*Gumball Dreams*）為去年高雄電影節VR競賽大獎作品，今年導演與臺灣演員合作，將這部售票秒殺的沉浸式劇場作品轉譯為華語版本。《蛋蛋大逃殺》（*Eggscape*）是超級瑪利歐式的多人互動遊戲作品，戴上頭戴式裝置，觀眾可以在通透的實體空間中飛天遁地操縱呆萌小雞蛋，遊戲瘋狂程度絕對讓人上癮。

《芬蘭湯姆情色時代》（*TOM House the VR Experience*）以互動形式呈現同志情慾藝術家芬蘭湯姆的故居，藉由極致細膩的掃描技術與影像建檔，觀眾不但能近距離觀看畫作與藝術家的個人蒐藏，也能一窺創作者的生平與私密的一面。《烏克蘭凝視》（*Fresh Memories: The Look*）帶領觀眾進入俄烏戰爭的重災區，藉著當地居民的凝視，重現戰爭的壓迫以及烏克蘭人民的韌性。《機器人小艾德》

（*Ed n'Ocean Augmented*）是逐格動畫結合AR擴增實境的童趣作品，觀眾將可以在影展及活動串聯場域，以手機觀看並打卡蒐集繽紛可愛的機器人動畫。

For this section, five works have been selected for their different approaches to technology and themes. *Gumball Dreams* was the winner of last year's Kaohsiung Film Festival VR Competition. This year the director has collaborated with Taiwanese actors, creating a Mandarin version of this immersive theater piece and runaway success. *Eggscape* is a Super Mario-style interactive multiplayer work. Through the use of Quest 2 headsets, audiences control a set of silly and adorable chicken eggs as they dash around their environment. The game's intensity is guaranteed to get audiences hooked. *TOM House the VR Experience* explores the former residence of the homoerotic artist Tom of Finland using an interactive format. Through the use of meticulous scanning technology and image documentation, viewers are not only able to examine the artist's works and personal collection, but also get a glimpse into his personal history and intimate personal life. *Fresh Memories: The Look* brings audiences into the worst-hit regions of the Russian-Ukraine conflict. Through the gaze of local residents, this work demonstrates both the oppression of war and the resilience of the Ukrainian people. *Ed n'Ocean Augmented* is a charming work that combines stop-motion animation with AR technology. In this experience, audiences can watch and collect colorful and adorable robot animations via their phones, both at the film festival venue as well as at other related locations.



Mandarin Version International Premiere

全新中文版

普遍級

體驗說明

觀眾 / 玩家作為外星球登入者，必須接受挑戰，在睿智的外星人歐尼克斯引導之下，勇敢凝視內心深處，袒露真實的聲音。歡迎三人同行，穿梭於星球的不同時空，你將於這趟夢幻旅途中與扮演歐尼克斯的真人演員即時互動，協力破解生命的終極謎團。

Experience Guide

In *Gumball Dreams*, players/audience members assume the role of an extraterrestrial visitor. Guided by the wise alien Onyx, you must summon up the courage to gaze deep within yourself and reveal your true voice. Three of you are welcome on this fantasy voyage, where you will travel across the planet and across time, engage in real-time interactions with a live actor portraying Onyx, and work together to solve life's ultimate mystery.

⚠ 特別標注 ATTENTION：有較強的光，可能造成暈眩 Contains strong lighting effects. May cause dizziness.

PROGRAM P1

謎幻泡泡糖

Gumball Dreams

美國 USA | 2022 | 線上即時互動演出 VR Live Performance | Color | 60 mins | 英文、中文 English, Mandarin | 無字幕 No subtitle

擁有漫長生命的外星人歐尼克斯在臨終之際，召喚外星旅人踏上他的迷幻星球。在那之前你需先接受指令、通過考驗，並展開一場別開生面的幻夢之旅。旅途中你將與演員真實互動，跨越虛擬的界線，盼各位通過合作完成各項任務。漂浮在大氣之中、跳躍在群星之間，當你從絢爛的幻影中望見真實自我之時，表示你也即將和歐尼克斯告別。

本片贏得 2022 高雄國際短片競賽 VR 金火球大獎，導演克里斯多福戴維斯投入《謎幻泡泡糖》中文版開發，從劇本到演員全本土製作，並於 2023 高雄電影節首映。

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

2022 高雄電影節 VR 短競金火球獎 Kaohsiung Film Festival VR Competition Golden Fireball Award
2022 XR Must Awards - Best Experience of the Year
2022 雨舞影展最佳沉浸式體驗 Raindance Film Festival Best Immersive Performance

**導演 Director****克里斯多福戴維斯****Christopher Lane DAVIS**

音樂家、作家、表演者和 3D 設計師。他與 Ferryman Collective 合作創造沉浸式劇場體驗。《謎幻泡泡糖》的中文改編版是他的導演首秀。

Christopher Lane DAVIS is a musician, writer, performer and 3D-designer. He co-creates immersive theatrical experiences in VR with Ferryman Collective. This Mandarin adaptation of *Gumball Dreams* is his directorial debut.

**導演 Director****迪爾德利萊恩斯****Deirdre V. LYONS**

洛杉磯的製片人、女演員，也是關注於沉浸式劇場的演講者。她為《謎幻泡泡糖》撰寫了原始劇本並在 2022 年指導了首演。

Deirdre V. LYONS is a LA producer, actress and sought-after speaker on creating VR Theater. She wrote the original script for *Gumball Dreams* and directed its premiere run in 2022.



Taiwan Premiere

臺灣首映

普遍級

體驗說明

進入這款革命性的遊戲，玩家們將化身成呆萌可愛的「蛋蛋」，飛天遁地吃金幣、賺點數之餘，深藏不露的「蛋蛋」還擁有多種技能，能駕駛直升機、操縱機械、還會高階武術。在外星狗狗的火力攻擊之下，你們要設法突破重重關卡，打敗入侵者，奪得最終的勝利。

Experience Guide

In this revolutionary game, players transform into adorable and quirky Eggs. Aside from darting around, collecting gold coins and earning points, these Eggs also possess a number of hidden abilities: from flying helicopters and operating machinery to mastering advanced martial arts! Faced with the firepower of the Eggs' enemies, a race of alien dogs, you will have to strategize to get through this game's numerous levels, defeat the invaders and secure your ultimate victory!

PROGRAM P2

蛋蛋大逃殺

Eggscape

阿根廷 Argentina | 2022 | 混合實境 MR | Color | 20 mins | 英文 English | 無字幕 No subtitle

進入這款革命性的混合現實遊戲，你將經歷史詩般的動畫大冒險。玩家在虛擬實境中扮演擬人化主角「蛋蛋」，與其他玩家一起在虛實交錯的空間，來場超級瑪利歐式的實境挑戰。來到「蛋蛋」的多重宇宙也能享有各式技能，例如開車、開飛機，甚至參加有氧運動課程，在不同的場景中進行遊戲，解鎖混合現實情景的層層關卡，智取外星入侵者。

接連獲得威尼斯、西南偏南等影展高人氣背書的《蛋蛋大逃殺》，阿根廷導演杰爾曼海勒創造史上首座「微型虛擬遊樂園」，是虛擬實境影像產業的革命之作。

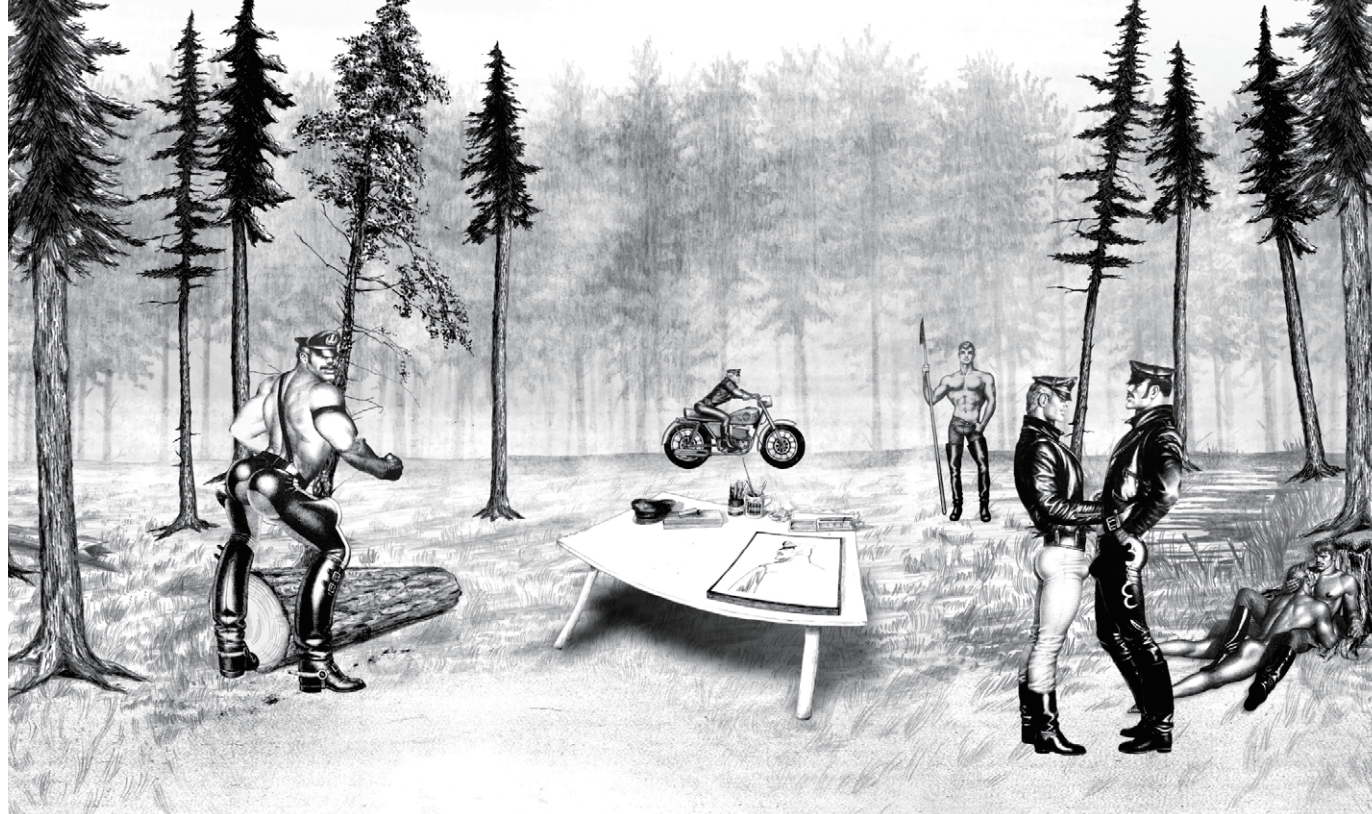
Eggscape is a revolutionary mixed reality game where players embody charismatic egg characters, navigate vivid 3D levels in the players real world, and interact with fellow gamers in real-time, all while narrowly escaping a relentless invasion of alien robots.

**導演 Director****杰爾曼海勒****German HELLER**

作家、製片人、導演、軟體開發者，以及沉浸式領域的專家，於 1981 年出生於阿根廷布宜諾斯艾利斯，於 2004 年共同創辦了結合視覺藝術和科技的公司 3DAR。

German HELLER is a writer, producer, director, software developer, and expert in emerging technologies such as VR. Born in Buenos Aires, Argentina, in 1981, he co-founded 3DAR in 2004.

2022 威尼斯影展沉浸式內容評審團特別獎 Venice Film Festival Immersive Special Jury Prize
2023 西南偏南影展 SXSW Film Festival - XR Competition | 2023 新影像藝術節 New Images - Interactivity prize



⚠ 特別標注 ATTENTION：內容涉及男性裸露、性暗示，請留意並斟酌觀賞。Restricted content. Contains frequent nudity.

International Premiere

國際首映

限制級

體驗說明

戴上頭顯，你就站在同志情色藝術家芬蘭湯姆 (Tom of Finland) 位於洛杉磯的故居門口，導覽配音員是與芬蘭湯姆生前共處 13 年的伴侶 Durk Dehner。主要三條參觀路線的指標都是陽具造型，點選眼前的陽具就能移動到房內下一個參觀點。請特別留意屋內的特殊按鍵，點開即可觀賞這部作品特製的延伸紀錄片與動畫解說。

Experience Guide

Donning the VR headset, you find yourself standing at the entrance to the Los Angeles residence of homoerotic artist Tom of Finland. Your audio guide on this tour is Durk Dehner, Tom's partner, who spent 13 years alongside the artist. The main routes of the tour are marked by phallic symbols, and clicking on these will allow you to move to the next viewing point within the house. Pay extra attention to the special buttons within the house - clicking on these will allow you to view specially crafted extended documentaries and animated explanations of the artworks.

PROGRAM P3

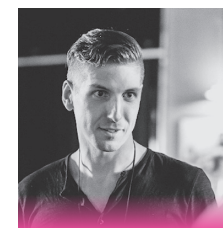
芬蘭湯姆情色時代

TOM House the VR Experience

芬蘭 Finland | 2023 | 互動 VR Interactive VR | Color | 35 mins | 英文 English | 無字幕 No subtitle

歡迎光臨世界上最著名、最有影響力的酷兒情色藝術家芬蘭湯姆 (Tom of Finland, 1920–1991) 傳奇的洛杉磯宅邸。參觀者能從不同的路線，由外到內觀賞湯姆芬蘭的生平、歷史、收藏、作品，以及這座藝術家度過最後十年生命的迷人居所，感受他精力充沛，關於男同志激情性愛的創作能量。猶如觀賞紀錄片的同時，也能細細窺探這座大房子裡裡外外的佈置細節。

Tom of Finland (1920–1991) is arguably the world's most celebrated and influential creator of queer-erotic art. *TOM House the VR Experience* is a documentary VR-piece that immerses visitors into the legendary Los Angeles residence of Tom, where he lived the last decade of his life.

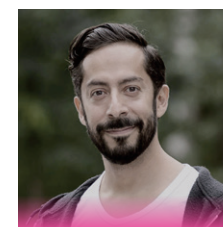


導演 Director

馬頓傑林庫
Márton JELINKÓ

芬蘭 / 匈牙利籍的電影導演和攝影師。他在電影和電視製作中擔任攝影指導和導演工作，涵蓋劇情和紀錄片等不同類型。

Márton "Mara" JELINKÓ is a Finnish/Hungarian film director and cinematographer. He has worked extensively as both DoP and director in cinema and television productions, in fiction and documentary alike.



導演 Director

卡洛斯馬羅昆
Carlos MARROQUIN

出生於墨西哥並定居於芬蘭的導演和編劇。工作領域包含劇情和紀錄片等類型，主要探討人際關係的複雜性，關注移民、多元文化和性別多樣性等議題。

Carlos MARROQUIN is Mexican born & Finland based director and screenwriter. He has worked in fiction and documentary, exposing the complexity of human relations with topics including migration, multiculturalism and sexual diversity.



Taiwan Premiere

臺灣首映

普遍級

體驗說明

雖然這是一部沒有設置互動功能的 VR，影片卻屢屢把你送到烏克蘭居民面前。當你站著觀看本作，將發現一個個面無表情的人與你與你面對面站立，視線正好對齊。當你凝視對方，會感覺他也正凝視著你。在哈爾科夫坍塌破碎的建築物裡外，都能看見戰爭摧毀城市的無情，耳邊聽見哀傷的民俗唱腔，恰如難民們的悲泣。

Experience Guide

This film places you amongst the residents of war-torn Ukraine. Although there are no interactive features in this VR experience, as you watch the film you'll notice the expressionless individuals in front of you making direct eye contact, appearing to gaze back at you as you observe them. Amidst the collapsed and ruined buildings of Kharkiv, you will bear witness to the ruthless destruction that war has inflicted upon the city and hear the residents' mournful folk songs in your ears, as well as the cries of the refugees.

PROGRAM P4**烏克蘭凝視****Fresh Memories: The Look**

捷克、烏克蘭 Czech Republic, Ukraine | 2023 | VR360 | Color | 10 mins | 烏克蘭語 Ukrainian | 中文、英文字幕 Mandarin, English subtitles

至今仍未止息的烏克蘭戰爭，從最初摧毀了數千戶家庭與數不盡的性命，哈爾科夫是遭受大規模襲擊的城市之一。直面當地居民的面孔，透過他們的眼睛，帶我們體會身處一大片遭到轟炸的房屋、學校、醫院、街道和許多令人心碎的斷垣殘壁。

本作的靈感來自著名藝術家瑪麗娜·阿布拉莫維奇的表演「藝術家在場」—當觀看者與戰爭受難者近距離四目相交，這個簡單的動作能否在我們身上喚醒什麼？是絕望、悲傷還是希望？

War in Ukraine from its beginning has taken away thousands of households and lives as well. Kharkiv was one of the towns which was hit in a massive way. In this immersive experience in virtual reality inspired by the famous Marina Abramovich performance "The Artist Is Present" you look into the eyes of those who lost their homes or places closely connected with them. What can this simple look awake in us?



導演 Director
安德烈莫拉維克
Ondřej MORAVEC

獨立導演、編劇和製片人。他與 Brainz Studios 獨立創意團隊密切合作。曾在布拉格的 FAMU (Film and TV School of the Academy of Performing Arts) 學習編劇，並在查爾斯大學獲得新聞與媒體研究碩士學位。2014 年之前，他曾擔任捷克電視台的文化記者。

Ondrej is an independent director, screenwriter and producer. He closely collaborates with Brainz Studios independent creative group. He worked on his first feature film and VR project *Darkening* from 2019 to 2022.



導演 Director
佛羅戴米爾寇巴薩
Volodymyr KOLBASA

在德國科隆的國際電影學院取得碩士學位，在學期間，他決定專注於沉浸式內容領域，探索虛擬實境作為故事講述媒介的潛力。他曾在德國開發 VR 作品《Washed Ashore》，但由於俄羅斯入侵烏克蘭被中斷。

Volodymyr has a Masters degree in Digital storytelling at Internationale Filmschule in Köln, Germany and a DOP diploma from a combined Masters program Viewfinder MA Erasmus Mundus. He worked as a DOP of the second crew of a US-Ukrainian documentary movie *Stalking Chernobyl: Exploration After Apocalypse*.



International Premiere

國際首映

普遍級

體驗說明

歡迎闔家光臨，免費參觀！《機器人小艾德》特別適合親子同遊、情侶打卡，三五好友相約同樂。記得帶著你的手機，在展覽區中尋找 QR Code，俏皮有趣的小機器人動畫將透過掃描 AR（擴增實境）帶你徜徉大海，你將有機會與可愛的剪紙動畫角色合影留念。

Experience Guide

People of all ages are welcome to enjoy this work, and participation is free! *Ed n'Ocean Augmented* is suitable for family outings, couples looking to take photos, and groups of friends looking to have fun together. Remember to bring your mobile phone and look for QR codes in the exhibition area. In this Augmented Reality (AR) work, a group of charming and playful robot animations will take you on a voyage across the sea, and you'll have the chance to take photos with the adorable paper-cut animated characters as souvenirs of your journey!

PROGRAM P5

機器人小艾德

Ed n'Ocean Augmented

法國 France | 2023 | 擴增實境展覽 AR Exhibition | Color

由 Ed n'Robot 工作室創作的「機器人小艾德」定格動畫系列，這次帶你前往擴增實境展覽區。手工製作，嬌小可愛的 10 公分紙質機器人成為親善大使，由它和剪紙製成的虛擬生物帶領觀眾反思現代社會海洋議題。參觀者可穿梭於展區間找尋線索，以手機 app 掃描海報觀賞動畫。

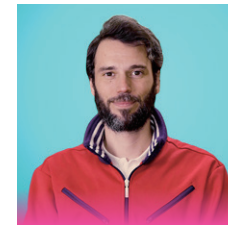
「小機器人」以一貫輕鬆幽默、古靈精怪的調性，引領觀眾沉浸在充滿玩心的 AR 互動中，也不忘關心我們身處的世界。

The Ed n'Robot studio brings its Stop Motion paper universe into Augmented Reality. This innovative experience questions with AR posters, some major societal issues: marine pollution.

A light and humorous tone, crazy and ingenious paper robots, all the ingredients to immerse us in this "Augmented Robotomy"!



導演 Director
提布裘雅客
Thibault JOYEUX



導演 Director
朱利安卡多里
Julien KADOURI

小機器人工作室是由提布裘雅客和朱利安卡多里共同創辦。

Ed n'Robot studio is headed by Thibault JOYEUX and Julien KADOURI. The two artists animate paper cut-out worlds and explore the potential of XR and Stop Motion.

2023 巴黎白晝之夜 Nuit Blanche Paris Métropole | 2023 新影像藝術節市場展 NewImages XR Market Paris

KAOHSIUNG VR FILM LAB PRESELECTION PROJECTS

高雄VR FILM LAB入選企劃案

高雄市電影館為鼓勵更多創作者投入虛擬實境影像創作，並開發多元創作內容，於2023年的虛擬實境影像創作獎助計畫增設補助名額，並分為【開發組】：輔助創作者由企劃到作品原型（Prototype）階段；以及【製作組】：輔助已在製作階段（Work In Progress）的作品，完成最後成品。

今年共有41件作品報名參賽，其中【開發組】入圍十組、【製作組】入圍六組，將於2023高雄電影節的「XR產業週」期間，進行企劃案發表與決賽。發表者從資深到新銳，企劃案從系列作到新構想，題材橫跨文學、劇場、環境和歷史等，體現了當今VR製作與創作美學的彈性與潛力。評審團則由產業人士組成，將選出最終補助作品。

To encourage more filmmakers to work with virtual reality and develop diverse creative content, the Kaohsiung Film Archive has expanded the grant slots for the Virtual Reality Film Creation Award in 2023. The award will now be divided into two categories: the Development, which supports creators from the planning stage to the prototype stage of their project; and the Production, which supports creators with works already in the production stage to complete their final product.

This year, a total of 41 works were submitted to the competition. Among them, ten projects have been shortlisted for the Development, and six have been shortlisted for the Production. These products will be presented and judged during the 2023 Kaohsiung Film Festival's XR Industry Week. Those presenting their works include both seasoned professionals and emerging talents, and the projects include both serialized works and original, stand-alone concepts, covering topics from across the fields of literature, theater, history and the environment. This diversity highlights the flexibility and potential of today's VR production capabilities and creative aesthetics. The juries are mostly industry professionals, who will select projects to receive the grants this year.



PROGRAM VI

女海盜：生存守則

Madame Pirate : Code of Conduct

一個女孩被俘虜上船。為了生存，她鼓起勇氣面對惡名昭彰的海盜船長。

Captured by fearsome pirates, a Chinese interpreter discovers the daily life and tribulations of the renegades. To survive she must deal with the pirate's captain and her cruel husband.

《女海盜：生存守則》是一款 6DoF 的 VR 體驗。本片結合動畫與 Volumetric capture，帶來一場沉浸式的 19 世紀亞洲海盜發現之旅。向觀眾展現惡名昭彰的紅旗幫女海盜船長鄭一嫂如何帶領七萬名海盜反抗腐敗的清廷。

Madame Pirate: Code of Conduct is a 6DoF room-scale VR experience. The story is told mixing comic strip format and live action 4DView. It is an immersive voyage of discovery in the world of 19th Century Chinese pirates. Directional sound and layered appearances of moving tableaux reveals to the audience how a woman pirate captain (ZYS) lead 70,000 pirates to resist the Qing Dynasty's corrupt leaders and their armies, and got away with it.



綺影映畫有限公司 SERENDIPITY FILMS LTD.

綺影映畫於 2015 年成立，為一間具備國際影視製作資源整合能力且擅長影視、沉浸式體驗，致力於探索未來敘事的團隊。

Serendipity is a production company based in Taipei, Taiwan, with expertise in films, web/television series, and immersive production, aims to create art, that fuses culture on the screen, to reflect life. With colleagues in Asia, America, and Europe, we strive to professionally & flexibly, create surprises & show creativities in multi-mediums.



導演 Director

摩根歐馬 Morgan OMMER

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

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

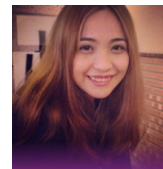


導演 Director

黃丹琪 HUANG Dan-Chi

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

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



製片 Producer

陳斯婷 Estela VALDIVIESO CHEN

綺影映畫創辦人，於蔡明亮、李安導演電影奠定國際溝通專業，於臺灣影視嶄露製片頭角，累積多部國際合製作品屢獲肯定。

Estela started her film career working on Tsai Ming- Liang and Ang Lee's Films. She founded Serendipity Films in 2015, to produce innovative productions with new technology & explore the future of storytelling. She is also a managing partner of the arthouse film production company HOUSE ON FIRE.

導演的話 Statement

1809 年的鄭一嫂以自己的方式帶領紅旗幫反抗殖民和帝國的壓迫，成為清廷紀錄中惡名昭彰的海盜頭頭。歷史上對她的記載並不多，但我們相信世界已經準備好迎接一位亞洲女英雄。

In 1809 Zheng I Sao, was a precursor of Feminism. She stood up to colonial and imperial oppression. History barely remembers her, and we believe the world is ready for a female Asian heroine. We combine different techniques (4DView Capture, Animated Illustrations, and Poetry) to bring her story to the world.

作品類型 Project Genre

歷史、冒險、傳記
History, Adventure, Biography

企劃案現況 Current Status of Project

後製階段
Post-production phase

作品形式 Format

6DoF

徵求目標 Project Goals

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

語言 Language

中文、英文、法文
Mandarin, English, French

聯絡人／聯絡方式 Contacts

林晏如 Jamie Lin
jamielin@sfilms.com.tw

預算金額 Budget

新臺幣 10,384,000 元 (美金 328,000 元)
NTD 10,384,000 (USD 328,000)



PROGRAM V2

貝殼島

The Island of Shells

本作為改編自政治受難者陳欽生之生平的沉浸式互動動畫人權紀錄片。

A 6-DoF interactive shadow-puppetry animation documentary inspired by the witness testimony of Fred CHIN, a political prisoner of Taiwan's White Terror era in the 1970s.

本作品以「青年離家」與「母子羈絆」為敘事核心，結合紀錄片、動畫與 VR 三種媒材，穿插寫實場景與虛構的寓言故事隱喻陳欽生前輩的政治受難歷程。場景與互動設計參考源自綠島監獄的貝殼沙畫與傳統皮影藝術。

This experience is inspired by the witness testimony of Fred CHIN, a political prisoner of Taiwan's White Terror era. It intertwines historical scenes and an adventurous fable of a boy's journey of leaving and returning home. The visual and interactivity draw inspiration from Southeast Asia's artifacts "Shadow puppetry" and "Shell painting".



前景娛樂有限公司 Flash Forward Entertainment

前景娛樂製作具有國際視野的電影、紀錄片、動畫、劇集與沉浸式作品。最新電影《虎紋少女》榮獲 2023 坎城影展影評人週最佳影片；由桂綸鎂擔綱配音的沉浸式作品《黑》入圍 2023 翠貝卡電影節。

Flash Forward Entertainment is a Taiwan-based production company specializing in international co-productions. Its recent productions include *Tiger Stripes* (2023 Cannes Critics' weeks Grand Prix), *COLORED* (2023 Tribeca New Voices Competition), *MONEYBOYS* (2021 Cannes Film Festival), *Suburban Birds* (2018 Locarno Film Festival) and *The Road To Mandalay* (2016 Venice Film Festival).

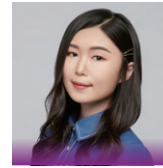


導演 Director

張昊元 CHANG Hao-Yuan

畢業於朝陽科技大學傳播藝術系。紀錄短片《綠洲》為首次執導作品，入圍高雄電影節、桃園電影節，獲青春有影紀錄片組銀獎。

CHANG Hao-Yuan is a documentary director. His documentary shorts *OASIS* tells the story of white terror victim Fred CHIN, which was selected for the 2021 Kaohsiung film festival.



導演 Director
魏孝穎
WEI Shiu-Ying



導演 Director
柯佳妘
KO Chia-Wen

橡實洞遊戲有限公司為身兼虛擬實境藝術創作者、插畫 / 繪本作家魏孝穎，與互動程式設計師柯佳妘共同創辦，其 VR 作品《蟬與花》於 2022 高雄電影節播映。

Acorn Den Studio was founded by Shiu-Ying Wei, an illustrator and a VR art creator with her friend Chia-Wen Ko, an interactive programmer. Together, they coproduced a VR work *WHEN THE FLOWER BLOSSOMS* which was screened at the 2022 Kaohsiung international film festival.



製片 Producer

黃茂昌 Patrick Mao HUANG

資深監製，以作品題材多元和發掘新導演獲得讚譽，擁有多多年國際合拍經驗。監製作品《虎紋少女》、《金錢男孩》、《黑》等獲各大影展與金馬獎獎項肯定。

Praised for his ability to spot new talents and experience in international co-productions, Patrick Mao HUANG's films have been selected to renowned film festivals worldwide. His producing credits include the MR experience *COLORED* and the feature films *Tiger Stripes*, *MONEYBOYS*, *The Road to Mandalay* and *Suburban Birds*.

導演的話 Statement

《貝殼島》的敘事核心為陳欽生和他母親之間跨越語言隔閡和政治迫害的牽絆。他們的生命歷程不僅是許多臺灣人的共同經歷，甚至相差無幾的事件至今仍然可以不時聽聞，他的故事應該讓更多人知道。

I intend to portray the bond between CHIN and his mother that goes beyond the language barrier and political suppression. Political persecution takes place even nowadays. CHIN's story is essential for our society.

作品類型 Project Genre

VR、動畫、紀錄片
VR, Animation, Documentary

作品形式 Format

6DoF

語言 Language

中文
Mandarin

預算金額 Budget

新臺幣 6,153,000 元 (美金 194,000 元)
NTD 6,153,000 (USD 194,000)

企劃案現況 Current Status of Project

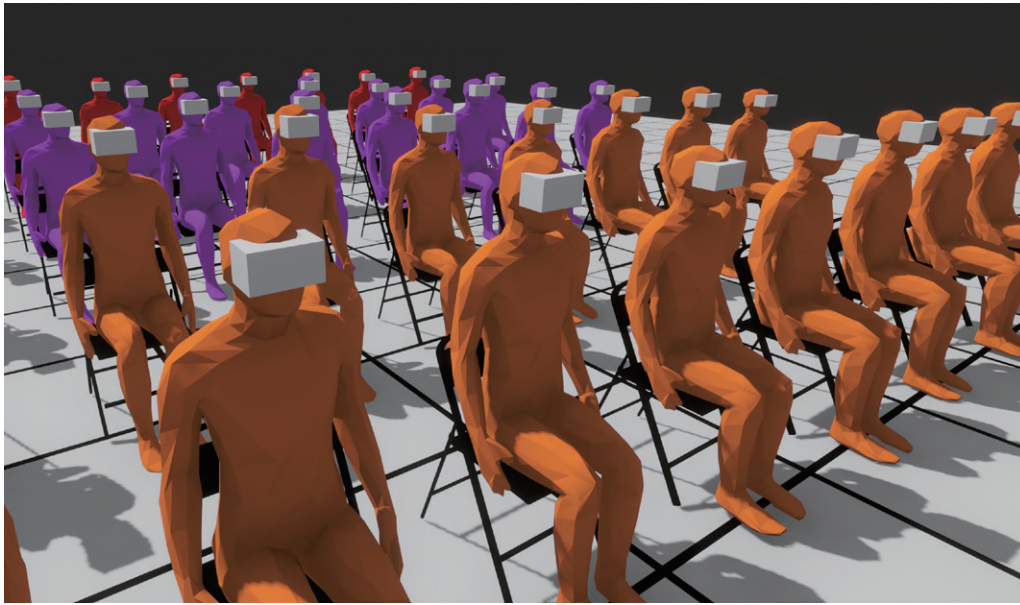
已完成 8 分鐘原型，並入選法國新影像藝術節 XR 創投、安錫動畫影展 Mifa Pitches，與法國陽光紀錄片 Innovative Studio。We completed the 8-min prototype, currently in the financing stage, and will soon enter pre-production.

徵求目標 Project Goals

資金、國際影展曝光、動畫團隊、合製方、放映場館
Funding, International Festival Exposure, Animation Production, Coproduction Partner, Venues

聯絡人 / 聯絡方式 Contacts

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PROGRAM V3

放開你的頭腦 2.0

XR 身體音樂計畫

Free UR Head 2.0

舞蹈結合音樂的現場即興演出！身體化為樂器，即興創作旋律，與音樂家 Jam Together。

Free UR Head 2.0 is an accessible dance experience that uses VR and real-time music creation to create instant group performance through active audience and musician participation.

以第一階段的多人展演模式為基礎，《放開你的頭腦 2.0》將透過數位編曲方式引導編舞的可能。引入即時音樂創作程式 Ableton Live 作為編舞平台，創造音樂與舞蹈的完美結合，為觀眾打造獨特的 XR 共舞體驗。

Based on the multi-user performance mode of the first phase, *Free UR Head 2.0* will explore choreography guided by digital composition. Introducing real-time music creation software Ableton Live as a choreography platform, creating a seamless fusion of music and dance, offering the audience a unique XR dance experience.

VERY 狠劇場 THEATRE 場

狠劇場 Very Theatre

狠劇場由導演周東彥所創立，以多媒體劇場為核心，創作多部國際共製作品。近年投入 VR 與劇場融合，開創嶄新觀演體驗。

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



導演 Director

周東彥 CHOU Tung-Yen

狠主流、狠劇場藝術總監。創作以影像與劇場為核心，曾以《霧中》入選威尼斯影展，獲得蒙特婁新電影影展最佳環景 VR 大獎。

CHOU is the artistic director of Very Theatre and Very Mainstream Studio, who focuses mainly on reconciling new media and theatre. *In the Mist*, his VR film, was selected for the 78th Venice International Film Festival and won the Panorama VR Prize at the Festival du Nouveau Cinéma de Montréal.



製片 Producer

洪斌 Sebox HONG

曾任高雄電影節 XR 無限幻境策展人、VR FILM LAB 計劃統籌。現成立盒光無限工作室，致力於協助創作者探索 XR 的不同敘事可能性。

Former curator of Kaohsiung Film Festival XR Dreamland, and project Leader of VR FILM LAB of Kaohsiung Film Archive. Founder of BoxLight Infinity, which continues to assist artists with exploring the infinite possibility of XR narrative.

導演的話 Statement

1.0 建立「玩」觀眾頭腦的互動程式、操控情境與視覺和舞蹈語彙。2.0 的劇場版本則深化現場互動性：音樂人將加入現場「大亂鬥」，而穿梭於頭顯內外世界的觀眾，以身體動作構成畫面及創造音樂聲響變化，共同創造一場更豐富的細緻演出。

After experimenting with the large-scale outdoor (pop-up style) version 1.0, we'll develop version 2.0, which emphasizes the liveness and interaction of each element, creating more complex and sophisticated patterns and relationships.

作品類型 Project Genre

動畫、舞蹈與音樂、實驗
Animation, Dance and Music,
Experiment

企劃案現況 Current Status of Project

完成第一階段開發，可同時 50 人以上進行未排練共舞。
First phase of development for unrehearsed group choreographies with over 50 audiences simultaneously.

作品形式 Format

互動式現場演出
Interactive Live Performance

徵求目標 Project Goals

國際影展曝光、設備廠商、動畫團隊、聲音設計、放映場館
International Festival Exposure, Equipment Support, Animation Production, Sound Design, Venues

預算金額 Budget

新臺幣 9,712,500 元 (美金 307,000 元)
NTD 9,712,500 (USD 307,000)

聯絡人／聯絡方式 Contacts

陳以臻 Yi-Zhen CHEN
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PROGRAM V4

唇 2.0：當雙唇一起說話

LIPs 2.0 : When Our LIPs Speak Together

《唇 2.0：當雙唇一起說話》為一個擬觸覺的親密關係，時而近時而遠，想像、碰觸另一個維度的身體，回應雙向的慾望。

For simulated tactile intimacy, the imagination and touch of another dimension of the body, in response to mutual desire.

「噓！你不要輕易地打開你的嘴唇。」

延續《唇》的情慾地景旅程，觀眾被吞嚥後，參與者進入體驗中將進入到黑暗的空間中，用雙手與另一個維度的身體對話，你們模仿、觸碰、回應彼此，逐步地建立關係。你的感覺被喚起，但是有些聲音仍然無法說出口。

Continuing the sensual journey of *LIPs*, after being swallowed, participants engage in an experiential dialogue with another dimension of the body using their hands. You both imitate, touch and respond to each other, gradually developing a connection. Their senses are awakened, but some voices remain unspoken.



導演 Director

林佩瑩 LIN Pei-ying

獨立影像工作者，從 2020 年開啟沉浸式體驗的創作，作品多以女性視角出發。

Lin is a creator of films and editor based in Taipei. She has profound experiences in collaboration with performing artists and creating works of a wide range of varieties. Her recent work *LIPs* received the Kaohsiung VR FILM LAB Award and was an official selection for the 2022 SXSW (South by Southwest) Film Festival.



製片 Producer

宋沁諳 SUNG Chin Hsuan

致力於製片領域，具有從創作思維出發的高度規劃與統籌能力，自 2017 年開始製作沉浸式作品並斬獲諸多國際獎項。

Chin is a producer based in Taipei. She is dedicated to the field of film and immersive production, and possesses a high level of planning and coordination ability rooted in a creative mindset. Since 2017, she has been producing immersive works, which have been both selected and awarded in many international festivals.

導演的話 Statement

這次以《唇 2.0：當雙唇一起說話》命題，延續《唇》更深入地去敞開對身體、對觸碰的討論，視覺所接收的跟身體上接收到的感官不同步時，我們相信著什麼？而社會又是如何回應我們。

Building on the theme of *LIPs*, the VR experience *LIPs 2.0: When Our LIPs Speak Together* took the discussion of the body and touch to the next level. What do we believe when our visual perceptions are at odds with our physical sensory experiences? And how does society respond?

作品類型 Project Genre

實驗、女性、動畫
Experimental, Feminine, Animation

作品形式 Format

6DoF

語言 Language

中文、英文
Mandarin, English

預算金額 Budget

新臺幣 3,000,000 元 (美金 95,000 元)
NTD 3,000,000 (USD 95,000)

企劃案現況 Current Status of Project

本計畫延續自林佩瑩導演 VR 作品《唇》，現正進行體驗敘事、美術及技術開發。

This project is developed from director Lin Peiying's VR work *LIPs* and is currently under development in terms of experiential storytelling, art, and technology.

徵求目標 Project Goals

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

聯絡人／聯絡方式 Contacts

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PROGRAM V5

寂靜

A Simple Silence

《寂靜》跨越真實與虛構、恐懼與驚奇之間的界限，是河床深受好評的「開房間」VR 三部曲最終章。
The final chapter in Riverbed Theatre's award-winning *Just for You Trilogy*, this experience blurs the boundaries between fact and fiction, fear and wonder.

一個單純的寂靜。沒有工作、愛或死亡的靜止。一段間隙……可悲的是，我們已經瞭解這個追求與生活的現實之間有著不可逾越的鴻溝，我們的寂靜很少是簡單的。在閃爍的光線中，我們屏息靜氣，預感著即將到來的風暴。

A simple silence. A stillness without work, love or death. A moment in between... Sadly, we have learned that there's an almost impossible gap between this ambition and the reality of living, that our silence is almost never simple. In the flickering light, we hold our breath, anticipating the storm.

河床劇團 Riverbed Theatre
河床劇團模糊了劇場、視覺藝術與電影之間的界限，評論家形容其作品可與大衛林區及貝克特最好的作品比肩。

Since forming in Taipei in 1998, Riverbed has staged over fifty innovative interdisciplinary projects that blur the boundaries between theatre, art, and film. Critics have described Riverbed's surreal productions as a unique form of 'subconscious theatre,' likening their performances to the best works of David Lynch and Samuel Beckett.



導演 Director

郭文泰 Craig QUINTERO

河床劇團藝術總監，美國格林奈爾學院戲劇舞蹈系教授。編導超過 50 場意象劇場演出，也是位裝置藝術家。

As the Artistic Director of the Taipei-based Riverbed Theatre Company, Craig has written and directed over fifty original image-based performances. He is also a sculptor and installation artist and professor in the Department of Theatre, Dance, and Performance Studies at Grinnell College.



製片 Producer

葉素伶 YEH Suling

河床劇團製作，範疇包括劇場、電影與展覽，亦曾任人權藝術生活節、台北詩歌節及新北市環境劇場藝術節統籌。

Suling is a co-founder of Riverbed Theatre. She has produced for theatre, film, and exhibitions as well as the Taiwan Human Rights Festival and Taipei Poetry Festival.

導演的話 Statement

將沉浸式劇場「開房間」的概念轉化為 VR360，觀眾是觀者，也是被看的人。《寂靜》是開房間三部曲最後一部，三部曲裡，我們見證兩個人物在不同環境的狀態；一樣的人，但周遭已然變化。我們面對不安又似曾相識的感覺。

A Simple Silence is the final section of Riverbed's award-winning *Just for You Trilogy*. It is an invitation to reach beyond the limits of the everyday and embrace the unknown.

作品類型 Project Genre

虛構、實驗
Fiction, Experiment

作品形式 Format

VR360

語言 Language

中文、英文
Mandarin, English

預算金額 Budget

新臺幣 6,600,000 元 (美金 208,000 元)
NTD 6,600,000 (USD 208,000)

企劃案現況 Current Status of Project

開發中，預計 2024 年 5 月完成。
The experience is planned to be completed by May 2024.

徵求目標 Project Goals

資金、國際影展曝光、合製方
Funding, International Festival Exposure, Coproduction Partner

聯絡人／聯絡方式 Contacts

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PROGRAM V6 蟬與花—上集

When the Flowers Bloom Ep.1

末日後地底都市的研究員，意外找到適應地表氣候的植物，開啟一趟冒險。

A researcher who lives in the end of the world, found a flower that can adapt to the surface climate accidentally...

《蟬與花》以敘事性 VR 互動體驗，探討災難和創傷的復原。體驗者將進入重度汙染的近未來地底都市，與研究員一同懷抱能適應地表氣候的植物，在前往地表的旅途中，拼湊回憶與理想，尋找跨越創傷迎向未來的的方法。

When the Flowers Bloom is a narrative VR experience discussing the recovery from catastrophe and trauma. Diving down, the audience will join the adventure of the female scientist, and try to help her with going back to the ground with the plant of hope.



橡實洞工作室
Acorn Den Studio

橡實洞遊戲有限公司 Acorn Den Studio

橡實洞遊戲有限公司專門製作療癒系 VR 體驗，期望能如同橡實裝滿樹洞般溫暖玩家的心。

Acorn Den Studio mainly produces games focusing on healing. We have launched mobile games, virtual reality experiences and picture books, hoping to warm the hearts of players.

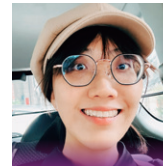


導演 Director

魏孝穎 WEI Shiu-Ying

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

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



導演 Director

柯佳彬 KO Chia-Wen

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

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



製片 Producer

洪斌 Sebox HONG

曾任高雄電影節 XR 無限幻境策展人、VR FILM LAB 計劃統籌。現成立盒光無限工作室，致力於協助創作者探索 XR 的不同敘事可能性。

Former curator of Kaohsiung Film Festival XR Dreamland, and project Leader of VR FILM LAB of Kaohsiung Film Archive. Founder of BoxLight Infinity, which continues to assist artists with exploring the infinite possibility of XR narrative.

導演的話 Statement

災難為我們的生活方式帶來巨大改變，即便世界逐漸回歸日常，創傷依然影響人們。《蟬與花》透過感官連結記憶，探討創傷復原，共情和行動帶來療癒。踏出創傷，拼湊回憶，重新找回連結，尋找對未來的嚮往。

Disasters changed our lives significantly. Even as the world returns to normal, trauma still affects us. *When the Flowers Bloom* explores trauma recovery through senses, empathy, and healing actions. Stepping beyond trauma, piecing memories, rediscovering connections, and seeking future aspirations.

作品類型 Project Genre

賽博龐克、末日劫難、女性主義
Cyberpunk, Apocalypse, Feminism

作品形式 Format

6DoF

語言 Language

中文、英文
Mandarin, English

預算金額 Budget

新臺幣 6,468,420 元 (美金 204,000 元)
NTD 6,468,420 (USD 204,000)

企劃案現況 Current Status of Project

劇本與體驗設計已完成，已開始製作並同步尋求資金與合作夥伴。
Start production already while seeking possible funding and co-working artist.

徵求目標 Project Goals

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

聯絡人／聯絡方式 Contacts

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PROGRAM V7

The Awake

《The Awake》為一支以舞蹈 VR 深入漸凍患者之生心理路程到最終生命盡頭的作品。

The Awake, a dance VR, is talking about ALS patients from their diagnosis to the end of lives.

「非常深的夜，我聽到我所聽到的。缺乏幽默且孤單物種的聲音。凝視著黑夜，寂寥又空無一物。睜大瞳孔，向黑夜更深處望去……」《The Awake》是支舞蹈 VR 沉浸在演出現場中，從睡美人童話般的幻想開始，帶出漸凍症患者的故事。

It is the deep of night. I hear all of the humorless and lonely sounds that I hear. Staring steadily into the dark, it is solitary and empty. My pupils enlarge as I look into the darkness.... *The Awake* immersive VR performance begins with fairy tale-like imagination and brings out the story of ALS patients.



舞影工作室 InTW Studio

InTW 舞影工作室成立於 2016 年，為藝術總監謝筱瑋與謝筱婷所創立的當代舞團。其創作除了傳統劇場作品與環境戶外作品外、近期開始探索影像創作與跨域合作。

InTW Studio was found in 2016 by Hsiao-Wei Hsieh and Hsiao-Ting Hsieh. Their works not only focus on the theater pieces but also image creation and trans-disciplinary cooperation recently.



導演 Director
謝筱婷
HSIEH Hsiao-Ting



導演 Director
謝筱瑋
HSIEH Hsiao-Wei

謝筱瑋與謝筱婷為雙胞胎姊妹，她們分別畢業於臺北醫學大學醫技系和臺灣大學獸醫系，卻於 25 歲時毅然一起出國至倫敦、紐約習舞，並開展藝術創作的人生。2015 年回臺後創立以身體作為主要演出形式之跨域創作團體，並對於各類空間的表演與身體轉化感到有興趣。除了實體空間，也包含數位與鏡頭空間。

HSIEH Hsiao-Ting and HSIEH Hsiao-Wei are twins sisters, and both of them had medical background in BA. However, at the age of 25, they moved to London and New York for pursuing their career into performing art. After returning to Taiwan in 2015, they founded a interdisciplinary creative group with the body as the main form of performance and are very interested in body-transformation in different space, which includes the live space and virtual space.

作品類型 Project Genre
舞蹈、實驗 Dance, Experiment

作品形式 Format
VR360

預算金額 Budget
新臺幣 4,000,000 元 (美金 126,000 元)
NTD 4,000,000 (USD 126,000)

企劃案現況 Current Status of Project
尋求資金
Looking for funds

徵求目標 Project Goals
資金、發行商、國際影展曝光、聲音設計
Funding, Distributor, International Festival
Exposure, Sound Design

聯絡人/聯絡方式 Contacts
謝筱婷 HSIEH, Hsiao-Ting
intwstudio@gmail.com



PROGRAM V8

小蛙 Baby Frog

小蛙的好朋友大蛙被巨人國抓走深陷危險，我們將幫助牠找到大蛙。

Baby Frog's best friend, Big Frog, has been captured by the Giant and is in danger. We will help him to find the big frog.

《小蛙》講述了一隻小青蛙冒險進入巨人王國，為的是拯救牠最好的朋友大蛙的童話故事。牠必須在我們的協助下才能通過所有險惡的挑戰，而我們最後將意識到這是沉浸式的深刻體驗，感受我們日常身邊可能碰到的犯罪問題。

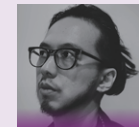
Baby Frog tells the enchanting tale of a small frog venturing into the kingdom of giants to rescue its dearest friend, Big Frog. Together, they embark on a daring adventure, overcoming treacherous challenges with our help. Through this immersive and profound journey, we come to realize the gravity of crime issues that could be lurking in our everyday lives. Join us as we delve into the mesmerizing world of *Baby Frog* and uncover the power of friendship and courage.



腦高映像有限公司 HiBrain Image

「腦高」致力於開發產製內容，包含影集、VR、短片與漫畫等，作品與企劃案皆曾入選國際四大動畫影展與歐洲電影創投市場。

HiBrain Image is an award-winning creative company specializing in digital animation and technology. Our focus is on creating original IP content. Our films and projects have garnered recognition at international animation festivals and European film markets.



導演 Director 高逸軍 KAO Yi-Chun

曾以《抓周》獲金穗獎最佳學生作品獎，曾以 VR 短片《落難神像》入圍薩格勒布動畫影展、《迷路》入選韓國富川奇幻影展等。

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



製片 Producer 郭秭鈞 Ellen KUO

Ellen 活躍於全球 XR Ecosystem，曾擔任巴黎 Newimages Festival 的 XR 市場總監，其製片作品在 IFFR、MIFA、BIFAN、Animafest 和高雄電影節等獲得肯定。

Ellen has actively contributed to the growth and promotion of XR experiences. During 2020-2022, Ellen collaborated with Taiwanese XR creators, earning recognition at prestigious festivals, such as IFFR, MIFA, BIFAN, Animafest Bucharest, and Kaohsiung Film Festival. Currently serving as the Head of XR Market at the Newimages Festival in Paris.

作品類型 Project Genre
劇情、冒險 Drama, Adventure

作品形式 Format
互動 Interactive

語言 Language
英文、中文 English, Mandarin

預算金額 Budget
新臺幣 6,240,000 元 (美金 197,000 元)
NTD 6,240,000 (USD 197,000)

企劃案現況 Current Status of Project
目前已完成劇本、美術設定、互動程式設計與測試。
This project has completed the script, art setting, interactive programming design and testing.

徵求目標 Project Goals
資金、發行商、合製方
Funding, Distributor, Coproduction Partner

聯絡人/聯絡方式 Contacts
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PROGRAM V9

生生不息

The Child Who Still Breathes

在視覺藝術、虛構故事和遊戲的交匯處，這個體驗帶領觀眾踏上探索北極圈的旅程，透過一個因紐特傳說，探索生命、死亡和不斷重生的循環。

At the intersection of visual art, fiction, and gaming, this experience offers a voyage in the Great North, through an Inuit legend on the cycle of life and death and rebirth always possible.

在北極圈銀白色的中心，一個變成動物的嬰孩，學著在被破壞的生態中求生。每當你因疲憊倒下時，你可以選擇變成不同的動物，換個身體繼續生活。你將重生為人類。經歷多次生命，希望你的世界觀將會有所改變。

In the silver center of the Arctic Circle, there is a baby who transforms into animals, learning to survive in a devastated ecosystem. Whenever you collapse from exhaustion, you have the option to become a different animal and continue living with a new body. You will be reborn as a human. Through multiple lifetimes, it is hoped that your perspective on the world will undergo a transformation.



愛吠的狗娛樂股份有限公司 The Barking Dog Entertainment

愛吠的狗於 2018 成立，專注於 VR / AR 互動內容的製作。互動體驗製作已獲得多個海內外獎項肯定。持續在 VR 體驗上精進技術。

Barking Dog studio was established in 2018, focusing on the VR/AR interactive content production. Our VR interactive experiences had been recognized by many awards at home and abroad. We continue to improve technology in VR experience.



導演 Director 法比恩吉讚丹能 Fabienne GIEZENDANNER

Fabienne GIEZENDANNER 是一位作家和法瑞導演。自 2016 年起創作傳統動畫短片和互動作品。2020 年以《夢之禁地》入圍威尼斯影展。

Fabienne Giezendanner is a writer and Swiss director. She has been creating traditional animated short films and interactive works since 2016. In 2020, her work was selected for the exhibition at the Venice Film Festival.



製片 Producer 廖正雄 Sean LIAO

在多媒體產業 23 年，參與過超過 50 款以上遊戲美術製片工作，《三魂 VR》入選 2019 美國棕櫚泉動畫展等獲得多項榮譽肯定。

With 23 years of experience in the multimedia industry, they have been involved in over 50 game art production projects. Their work on *Three Souls VR* was selected for the 2019 Palm Springs Animation Exhibition in the United States and received numerous honors and recognition.

作品類型 Project Genre

奇幻、溫馨 Fantasy, Heartwarming

作品形式 Format

元宇宙社群、投影互動 VRChat, Dome

語言 Language

法語、英文、中文
French, English, Mandarin

預算金額 Budget

新臺幣 5,212,500 元 (美金 165,000 元)
NTD 5,212,500 (USD 165,000)

企劃案現況 Current Status of Project

前期開發
writing - pre development

徵求目標 Project Goals

資金、發行商、放映場館
Funding, Distributor, Venues

聯絡人/聯絡方式 Contacts

廖正雄 Sean LIAO
sean@barkingdog.ai



PROGRAM V10

心靈永動機

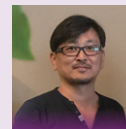
Poems of Life

《心靈永動機》透過簡單情節，讓玩家體驗「目即成詩」的互動創作。

Poems of Life brings an experience of the creation and adventure of a "poem" through a simple storytelling.

在 VR 裝置的眼球掃描中，永動機紀錄玩家凝視的景色物件，將相應的文字浮現眼前。隨後，可手動排列文字，四周的景色與聲音將隨文字變動，讓玩家在 VR 沉浸中，體驗「詩」的創作與冒險。

Applying the concept of "a poem in your sight", this simple plot will be brought into play, accompanying users to immersive within the virtual world.



導演 Director 吳德淳 WU De-Chuen

美國紐約大學視覺藝術研究所畢業，目前已有兩件 VR 作品，另外他也以動畫創作見長，創作題材多來自個人生命經驗，作品屢屢入選台北電影節最佳動畫片，曾以《簡單作業》獲得 2010 金馬獎最佳創作短片之入圍肯定。近期以《海角天涯》獲得 2021 第 58 屆金馬獎最佳動畫短片。

NYU School of Visual Arts (1996). Most of his animations are inspired from personal experience. Many of his works were nominated for awards and won the best animation in 2010 Taipei Film Festival and *A piece of cake* was nominated for 2010 Golden Horse Awards. His recent work *The Magical Tracing* won 2021 Best Animation Shorts. His 2023 *Mirror* project was presented at the Venice Gap-Financing Market and selected at 2022 NewImages Festival XR Development Market.



製片 Producer 鄭怡萍 CHENG Yi-Ping

政大、英國研究所畢業返國，成為影像工作學徒，深信將從事人、事、物間的溝通協調者。參與過公視紀實紀錄片、VR 短片、劇情片等製作工作，亦參與有影展的國際聯絡、字幕翻譯及活動人員。近期完成兩部 VR 動畫短片、一部紀錄短片，並積極參與國際合作的企劃提案。

Yi Ping works as a producer and project coordinator. Since 2017, she has been working as a coordinator in documentary shorts, animation short films, VR projects, and film festivals as programme coordinators.

作品類型 Project Genre

動畫、奇幻 Animation, Fantasy

作品形式 Format

6DoF

語言 Language

中文 Mandarin

預算金額 Budget

新臺幣 4,800,000 元 (美金 152,000 元)
NTD 4,800,000 (USD 152,000)

企劃案現況 Current Status of Project

劇本討論中，進行人偶場景及技術測試
script revision, models and sets technical test

徵求目標 Project Goals

資金、國際影展曝光、設備廠商、動畫團隊、合製方
Funding, International Festival Exposure, Equipment Support, Animation Production, Coproduction Partner

聯絡人/聯絡方式 Contacts

鄭怡萍 CHENG Yi-Ping
ypcheng43@gmail.com



Photo courtesy of Isabel Reitemeyer

PROGRAM V11

玫瑰男孩

Rose Boy

通過推理式的體驗設計，揭露一樁校園霸凌事件以及其背後的成因。

Through detective experience, it exposes a campus bullying incident and its underlying causes.

《玫瑰男孩》是一個結合實體裝置的四段式 XR 體驗，故事將以回溯的方式，從事發當下，推理式地帶觀眾走進男孩的故事，以及探究校園霸凌的成因。

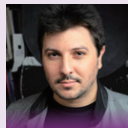
Rose Boy portrays a bullied boy's true story, exploring his effeminate qualities and tragic end. The narrative reconstructs the incident through different perspectives, creating a compelling puzzle for viewers.



莎妹工作室 Shakespeare's Wild Sisters Group

以國內知名劇團「莎士比亞的妹妹們的劇團」主要創作群為核心，專注於以劇場為核心所延伸的各種跨領域展演與體驗設計。

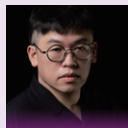
Founded in 2014 by the core members of Shakespeare's Wild Sisters Group, SWSG has been placed its focus primarily on the theatre and spending from it to exhibitions or performances of other sorts.



導演 Director 湯瑪斯韋勒普 Thomas VILLEPOUX

畢業於巴黎國立高等路易-盧密耶學院攝影學系。Digital Rise 共同創辦人暨創意總監，擅長利用全新沉浸式體驗講述生活中的精彩故事。

Director since graduating from ENS Louis Lumière. He is also a creative director and co-founder of Digital Rise, a new media storylab and production company.



導演 Director Baboo LIAO

劇場導演，作品類型橫跨劇場、美術館、非典型空間與 VR。作品足跡遍及柏林、巴黎、紐約、哥本哈根、首爾等城市。

Interdisciplinary artist with a background of theater directing. His work has been invited to perform in New York, Berlin, Paris, Copenhagen, Avignon and Seoul.



製片 Producer François KLEIN

Digital Rise 共同創辦人，多次獲獎的製片人，專注於引人入勝的沉浸式敘事。

An awarded executive producer specialized in engaging immersive storytelling.

作品類型 Project Genre

社會事件、參與式體驗、沉浸劇場
Social Issue, Participatory, Immersive Theater

作品形式 Format

實體裝置、擴增實境 Installation, AR, AI

語言 Language

中文、臺語 Mandarin, Taiwanese

預算金額 Budget

新臺幣 8,500,000 元 (美金 268,000 元)
NTD 8,500,000 (USD 268,000)

企劃案現況 Current Status of Project

本作品正在前期創意發展與資金尋求階段
This project is currently in the developing and fundraising stage.

徵求目標 Project Goals

資金、國際影展曝光、技術團隊、合製方
Funding, International Festival Exposure, Technical Support, Coproduction Partner

聯絡人/聯絡方式 Contacts

趙夏嫻 Hsia-hsien Chao
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PROGRAM V12

海島潛行

The Island Voyager

海島潛行者傳述著神話和故事，追尋屬於族人的海洋記憶。

The island voyagers convey myths and stories, seeking the maritime memories that belong to their people.

由沉浸式劇場與 VR360 電影短片兩種藝術媒材組成，描述在末日來臨前，小島上演了一場遠古的創世神話，講述著遠航大洋的祖先，以及海洋女神在島嶼間潛行的傳說。

Comprising both immersive performance and VR360 short film, this artwork depicts a pre-apocalyptic scenario on a small island, where an ancient creation myth unfolds. It narrates the legend of seafaring ancestors embarking on distant ocean voyages and the journey of the sea goddess among the islands.

阿賴耶電影有限公司 ALAYA FILM Ltd.

專業領域包含劇情、紀錄、實驗電影、錄像藝術、新聞攝影、宣傳廣告、VR 的開發、製作、後製，及影像科技的研發和創新。ALAYA FILM Ltd. specializes in various fields, including the development, production, and post-production of feature, documentary, experimental films, videography, videojournalism, advertisement, and VR, as well as the innovation of visual technologies.



導演 Director 李奎穆 LI KUEI-MU

電影、劇場、VR 工作者。曾參與《少年 Pi 的奇幻漂流》、《沉默》，自 2016 年起投入 VR 技術開發和攝製創作至今。

Li Kuei-Mu is a film, theater, and VR artist, who previously worked in the productions of *Life of Pi* and *Silence*. Since 2016, he dedicated in VR technology development and filmmaking.



導演 Director 洪珮菁 HUNG PEI-CHING

劇場導演、演員。畢業於新加坡劇場訓練與研究課程，演摩莎劇團團長，近年來致力於戲劇教育與開發國際藝術交流。

HUNG Pei-Ching is a theater director and actor. She graduated from the Theater Training and Research Program in Singapore and is the artistic director of the PERFORMOSA. In recent years, she has been dedicated to acting education and developing international artistic exchanges.



製片 Producer 邱子寧 CHIU ZI-NING

製片作品：臺英合拍電影《接線員》、《我的靈魂是愛做的》。入選台北電影節南特工作坊、東京新銳營，擔任編劇/製片之電影企劃《23.5° N》獲優良電影劇本獎並入選 Ties That Bind workshop。

CHIU Zi-ning is an independent producer who has been a participant of Talents Tokyo, Produce Au Sud Taipei, and EAVE's Ties That Bind. She produced *The Receptionist* (2016) and *The Teacher* (2019). The latter screened at Festival des 3 Continents. In addition to producing, her screenplay *23.5°N* won the Excellent Screenplay Award.

作品類型 Project Genre

劇情、實驗 Drama, Experimental

作品形式 Format

沉浸式劇場演出
Immersive performance & VR360

語言 Language

中文、英文、原住民族語
Mandarin, English, Indigenous Language

預算金額 Budget

新臺幣 12,327,000 元 (美金 389,000 元)
NTD 12,327,000 (USD 389,000)

企劃案現況 Current Status of Project

沉浸式劇場排練發展中、VR360 電影短片開發中

The part of immersive performance is currently rehearsing and developing, and the part of VR360 short film is under development.

徵求目標 Project Goals

資金、國際影展曝光、放映場館、在太平洋海洋國家的島嶼巡迴演出的合製機會
Funding, International Festival Exposure, Venues, Co-production opportunities for a performing tour in Pacific ocean nations

聯絡人/聯絡方式 Contacts

李奎穆 Kuei-Mu Li
alayafilmtd@gmail.com



PROGRAM V13

宵待草綺譚

Tale of the Evening Primrose

和朋友一起走進 1930 年代的港都咖啡店浪漫夏日戀曲！

Dive into a 1930s harbor coffee shop with friends for a romantic summer love story!

和朋友們一起戴上 VR 眼鏡，回到日治時期高雄港都。在宵待草咖啡店中，體驗 1930 年代最摩登的扮裝舞會 × 蛋糕派對 × 夏夜納涼會。一起幫助可愛女孩與日籍商人，在臨行船笛鳴響之前，譜出跨越階級的浪漫昭和夏日戀曲。

Travel back to 1930s Kaohsiung with friends, experience masquerade balls and summer fireworks at Evening Primrose Café, and together, help a waitress and a Japanese merchant compose a romantic Showa-era summer love story.



橡實洞工作室
Acorn Den Studio

橡實洞遊戲有限公司 Acorn Den Studio

橡實洞遊戲有限公司專門製作療癒系 VR 體驗，期望能如同橡實裝滿樹洞般溫暖玩家的心。

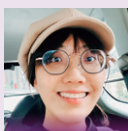
Acorn Den Studio mainly produces games focusing on healing. We have launched mobile games, virtual reality experiences and picture books, hoping to warm the hearts of players.



導演 Director 魏孝穎 WEI Shue-Ying

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

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



導演 Director 柯佳彬 KO Chia-Wen

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

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

作品類型 Project Genre

歷史、戀愛、成長
History, Love, Coming of age

作品形式 Format

多人協作 VR 沉浸式互動劇場
Collaborative VR Immersive Exhibition

語言 Language

臺語、日文 Taiwanese, Japanese

預算金額 Budget

新臺幣 1,600,000 元 (美金 51,000 元)
NTD 1,600,000 (USD 51,000)

企劃案現況 Current Status of Project

目前已完成田野調查及體驗設計，正進行互動技術測試。

Currently, the field survey and experiential design have been completed, and we are now conducting interactive technology testing.

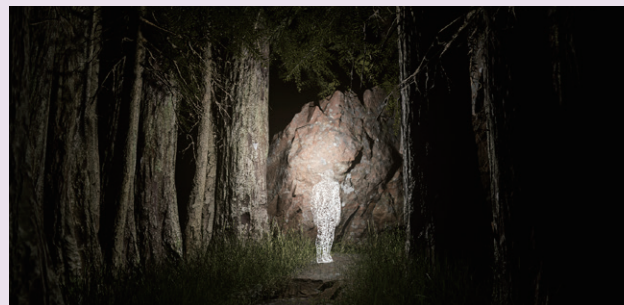
徵求目標 Project Goals

資金、國際影展曝光、設備廠商、動畫團隊、合製方

Funding, International Festival Exposure, Equipment Support, Animation Production, Coproduction Partner

聯絡人/聯絡方式 Contacts

柯佳彬 Chia-Wen Ke
acorndenstudio@gmail.com



PROGRAM V14

尋山 Into the Mountain

《尋山》是一場在 VR 裝置當中，連結自然，開啟自我對話的儀式。

Into the Mountain is a ritual that creates a space for ones to communicate to themselves in nature with VR headsets.

源自於壞鞋子舞蹈劇場多年的舞蹈身體研究，《尋山》透過虛擬的儀式過程，體驗者的感官將遊歷空間中的自然地景，身體透由「聆聽」、「等待」、「創造」的路徑行動，在非線性、多重時間、多元物種的空間維度中，慢慢地連結、開啟內在的精神空間。

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



壞鞋子舞蹈劇場 Bare Feet Dance Theatre

壞鞋子舞蹈劇場以土地、文化所承載的精神意涵，作為發展藝術創作的核心價值。

Bare Feet Dance Theatre is dedicated to its research and practice, which are based on a continuous dialogue between the studio and fieldwork, aimed at expanding and diversifying body aesthetics.



導演 Director 林宜瑾 LIN I-Chin

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

LIN I-Chin has established the "an Body" based on a long-term dedication to the studies and exploration of her own culture.



導演 Director 黃偉軒 HUANG Wei-Hsuan

黃偉軒的作品曾受邀至法國 CHRONIQUES：數位想像雙年展、巴黎 104 藝術中心、美國科羅拉多州林肯中心、國立臺灣美術館等地展出。

HUANG Wei-hsuan is a digital image and animation artist, whose works are diverse in forms such as theater video, sound, sound-image.



製片 Producer 鄭涵文 CHENG Han-Wen

曾任兩廳院節目企劃部專員，現為劇場專案製作人、行銷宣傳、藝術節策展人、國際巡演製作等。2021-2020 兩廳院 5G 專案製作統籌。

CHENG Han-Wen is a project producer, marketing promotion, art festival curator, international touring producer, etc.



製片 Producer 林志洋 LIN Chih-Yang

林志洋現為壞鞋子舞蹈劇場的營運長，專長於企管、商管、財管、藝管之策略統籌，並具多年海內外專案製作之經驗。

LIN Chih-Yang is currently the CEO of Bare Feet Dance Theatre. He has multiple experiences in producing both nationally and internationally.

作品類型 Project Genre

舞蹈、實驗、精神旅程
Dance, Experimental, Spiritual Journey

作品形式 Format

沉浸式影像、互動設計
Immersive, Interactive Design

預算金額 Budget

新臺幣 3,332,000 元 (美金 105,000 元)
NTD 3,332,000 (USD 105,000)

企劃案現況 Current Status of Project

《尋山》於 2023 年 6 月完成兩階段的 try out 與 20 分鐘的 prototype，正在尋求到位資金與國際發行夥伴。

Into the Mountain is currently looking for funding and international distributors after finishing two phases of try out and a 20 minutes prototype.

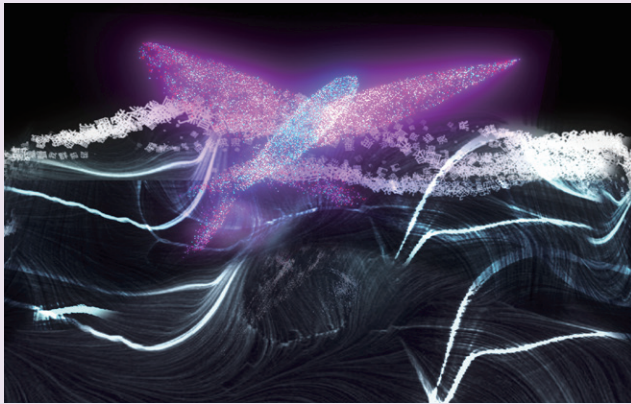
徵求目標 Project Goals

資金、發行商、國際影展曝光、設備廠商、放映場館

Funding, Distributor, International Festival Exposure, Equipment Support, Venues

聯絡人/聯絡方式 Contacts

林志洋 Lin Chih-Yang
mauvaischausson@gmail.com



PROGRAM V15

黑色的翅膀 (海浪的記憶系列)

Black Wings
(Memories of the Waves series)

黑色的翅膀是一個由 AI 語音辨認技術驅動的紀錄式海洋文學轉譯之 5G 混合實境 + 沉浸式投影體驗系列首部曲。

Black Wings is the ep.1 of 5G MR + Immersive Projection Experience series of a Documentary Oceanic Literary Interpretation driven by Automatic Speech Recognition technology.

您的閱讀行為與聲音將匯入文學的本體，將其延伸成一個廣大的截體，並化為文字狀的波浪與泡沫，與千萬飛魚一起沿著黑潮古老水道經歷被追殺之劫，感受神聖與榮耀，再透過四個愛戀海洋的小孩，與作者的回憶與紀錄呼應。

Your reading behavior and voice will merge into the ontology of literature and extend it into a vast truncation, you join thousands of flying fish and experience the fighting between flying fish and predators, Then through four children who love the ocean, it echoes the author's memories and documentary.



| 打 | 打 | 影 | 像

打打影像有限公司 POKE POKE CREATIVE CO., LTD

打打影像為一創新內容製作公司，對電影、跨領域、科技與藝術的碰撞及應用為其作為創意發想為主的核心理念。

Poké Poké Creative is an innovative content production company, the collision and application of cinema, cross-fields, technology and art is its core goal as a creative idea.



導演 Director & 製片 Producer 賴冠源 LAI Kuan-Yuan

作品多以回到土地的角度思考環境、文化、生命與人的關係，並嘗試以不同特性媒材讓人產生思考、想像與共鳴。

Most of his works reflect on the relationship between environment, culture, life and people from the perspective of returning to the land, trying to use different media to make people think, imagine and resonate.

作品類型 Project Genre

文學、紀錄片、環境與人
Literature, Documentary, Environment & Human

作品形式 Format

5G 混合實境沉浸式投影
5G MR Immersive Projection

語言 Language

雅美/達悟族語、中文、英文、丹麥語、法語
Yami language, Mandarin, English, Danish, French

預算金額 Budget

新臺幣 5,818,567 元 (美金 185,000 元)
NTD 5,818,567 (USD 185,000)

企劃案現況 Current Status of Project

目前處於開發狀態，有臺灣本土、丹麥及加拿大的聯合製作夥伴。

Currently in development status and have Taiwan, Denmark and Canada's co-production partners.

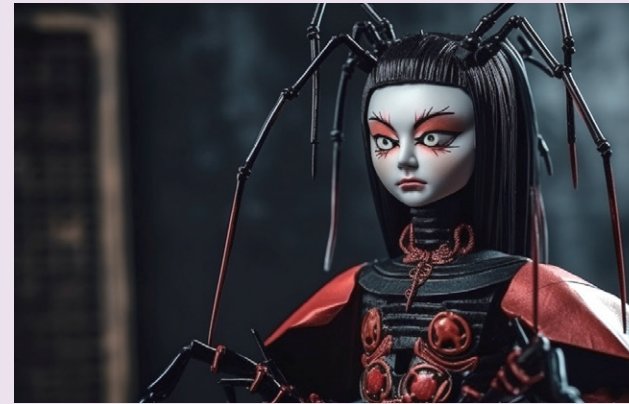
徵求目標 Project Goals

資金、發行商、設備廠商、合製方、放映場館

Funding, Distributor, Equipment Support, Coproduction Partner, Venues

聯絡人/聯絡方式 Contacts

賴冠源 LAI Kuan-Yuan
davisshu@gmail.com



PROGRAM V16

腹肚妖

I'm Hungry

布袋戲老師兒子，只能在野臺的後檯陪伴父親演出戲偶，經常缺乏穩定的三餐與母愛照顧！一次神明酬謝的野臺演出中，身邊的女性木偶突然活了過來，閃爍著金光，競相擔任起他母親的角色……。

The son of a puppeteer in traditional Taiwanese glove puppetry could only stay backstage, accompanying his father's performances. He often lacked stable meals and maternal care. During a divine-gratitude outdoor show, the female puppet beside him suddenly came to life, shimmering in golden light, and eagerly took on the role of his mother...

在詭異、荒誕，和充滿動畫特效的《腹肚妖》VR 世界中，男孩的命運注定只能在野臺的後方，陪伴父親演出戲偶。他飽受三餐不穩定和母愛缺失之苦，想到野臺的前方能好好的吃一頓桌宴，真實與虛幻之間，展開一段充滿想像、金光閃閃的超寫實的有趣故事。虛實開眼界，眼界納眾生；追隨大智慧，母愛廣慈悲！

In the surreal and whimsical VR world of *I'm Hungry*, the protagonist's fate is confined to the backstage of a wild stage, accompanying his father's puppet performances. He endures the hardships of unstable meals and the absence of motherly love. Dreaming of a grand feast at the front of the stage, a fascinating and dazzlingly realistic adventure unfolds between reality and illusion. A journey that broadens horizons and embraces all beings; following the path of wisdom, encompassing boundless maternal compassion.



光點吉樹有限公司 Hytree Co.,Ltd.

光點吉樹從原點出發，讓劇本、美術、分鏡、漫畫、沉浸 (MR, VR, AR) 有更多發展表現舞臺。

Guangdian Jishu starts from the origin, providing various stages of creative development, including scripts, art, storyboarding, comics, and immersive technologies like Mixed Reality, Virtual Reality, and Augmented Reality.



導演 Director 劉育樹 LIU Yu-Shu

劉育樹從原點出發，讓劇本、美術、分鏡、漫畫、沉浸體驗有更多發展表現舞臺，因應電影、電視、漫畫、網路、VR、不同媒體都可以將內容 IP 開發系統更完整更精準。

LIU Yushu starts from the origin, creating more developmental stages for scripts, art, storyboarding, comics, and immersive MR, VR, AR, resulting in a more comprehensive and precise content IP development system that caters to movies, TV, comics, the internet, and VR.



製片 Producer 方月琴 FANG Yueqin

擁有 15 年編劇資歷，近年也涉足導演與製片領域。作品曾入圍 51、52 屆金鐘獎動畫節目並獲多項國際獎項。FANG Yueqin, with 15 years of experience as a screenwriter and recent involvement in directing and producing, has had her works nominated for the 51st and 52nd Golden Bell Awards for Animation Programs and has received multiple international awards.

作品類型 Project Genre

動畫 Animation

作品形式 Format

VR360、Animaiton

語言 Language

中文、臺語 Mandarin, Taiwanese

預算金額 Budget

新臺幣 4,910,000 元 (美金 155,000 元)
NTD 4,910,000 (USD 155,000)

企劃案現況 Current Status of Project

目前為前期籌備階段，相關製作團隊已齊全，並尋找其餘資金中。

Currently in the early pre-production stage, the relevant production team is fully assembled and seeking the remaining funding.

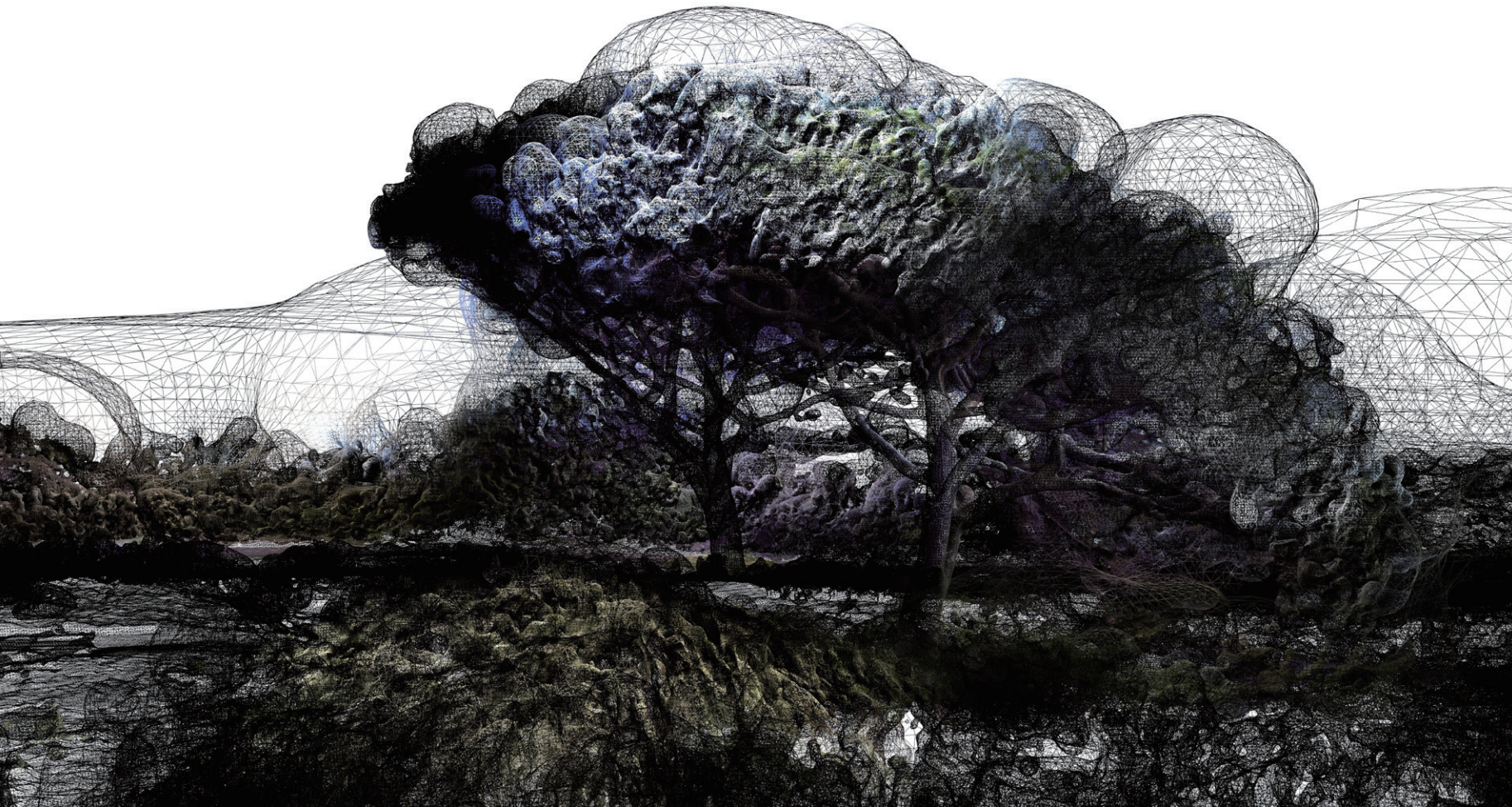
徵求目標 Project Goals

資金、國際影展曝光、技術團隊、設備廠商、合製方

Funding, International Festival Exposure, Technical Support, Equipment Support, Coproduction Partner

聯絡人/聯絡方式 Contacts

劉育樹 Liu yu shu
hytree.studio@gmail.com



作品類型 Project Genre

紀錄、散文電影
Documentary, Essay

作品形式 Format

沉浸式展演
Immersive Exhibition

語言 Language

英文
English

徵求目標 Project Goals

資金、發行商、合製方、放映場館
Funding, Distributor,
Coproduction Partner, Venues

預算金額 Budget

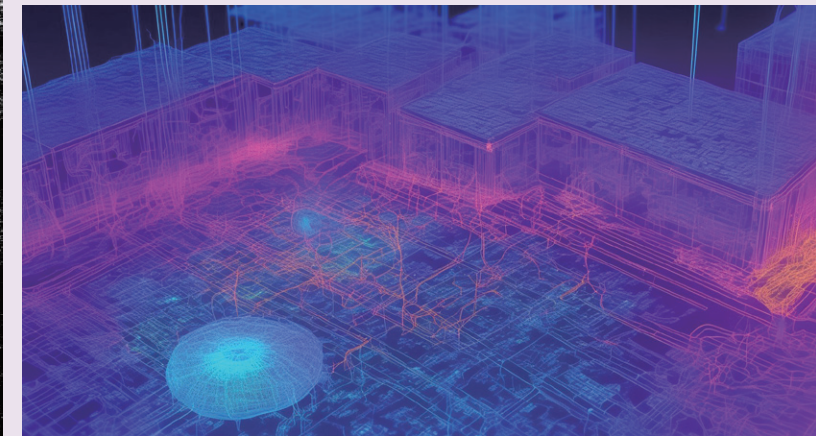
新臺幣 12,000,000 元 (美金 380,000 元)
NTD 12,000,000 (USD 380,000)

企劃案現況 Current Status of Project

前製期間
Pre-production phase

聯絡人 / 聯絡方式 Contacts

felix.zapata@u2p050.com



PROGRAM V17

深層生態學

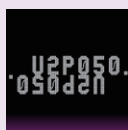
Deep Ecology

一趟關於地緣政治資料的沉浸式展演。

An immersive exhibition about the geopolitics of data.

一趟潛入物質與政治經濟學意義的沉浸式旅途，窺探高度數位化的世界底下，彼此相連的面貌。

Deep Ecology is an immersive exhibition project that uses multi XR devices to offer the audience a dive into the material and geopolitical implications of the infrastructure that subtends our increasingly digitized world.



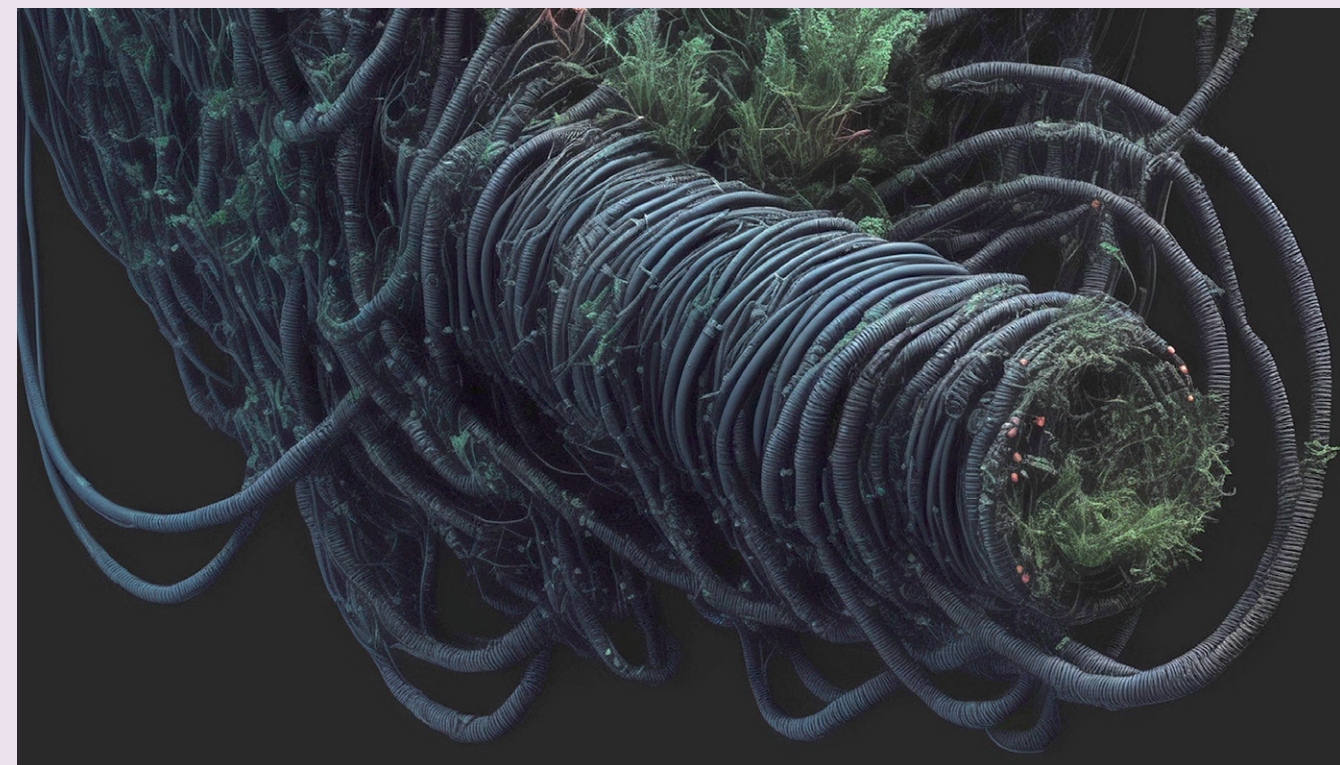
製作工作室 & 導演 Studio & Director u2p050

u2p050 是個獨立創作工作室，擅長多領域結合，製作有關哲學、科技和沉浸式藝術。嘗試透過作品去建構思想實驗，並擴展對於當代世界的質問，尤其是越漸數位化的現象。

u2p050 is a pluridisciplinary creative independent studio producing immersive art, philosophy and technology. Through its productions, u2p050 attempts to construct thought experiments that open up ways of questioning our contemporary world, and in particular its increasing digitalisation.

福爾摩沙臺法沉浸式內容 - 高雄 XR 原型駐村

Villa Formose Immersive - Taiwan Prototyping Residency





PROGRAM V18

Sosowon 生存保衛戰

Sosowon, The Season of The Flying Fish

發生在臺灣東南邊的小島蘭嶼，達悟族人 Tsu 與爺爺 Syaman 遇到了飛魚 Sosowon 的故事。

Sosowon, The Season of The Flying Fish is a Virtual Reality tale about a little boy, Tsu, and his grandfather, Syaman, in the island of Lanyu, in the south east of Taiwan.

《Sosowon 生存保衛戰》是一部 VR 互動作品，故事發生在臺灣東南邊的小島蘭嶼，達悟族 (Tao) 人 Tsu 與爺爺 Syaman 在飛魚季中遇到了飛魚 Sosowon。隨著故事發展，體驗者除了能透過控制器自由操作飛魚 Sosowon 在海面上飛躍或是海面下悠游，更在躲避漁夫獵捕的同時，創造一個既是體驗者亦是 Sosowon 的體感，透過 Sosowon 的視角進入生存保衛戰，與 Sosowon 一起守護飛魚一家。

A Virtual Reality tale about a little boy, Tsu, and his grandfather, Syaman, in the island of Lanyu, in the south east of Taiwan. During the experience, the user will find himself at the side of Sosowon, a flying fish who, in order to escape a fisherman's net, will perform a feat to save his family.



導演 Director 妮娜巴比爾 Nina BARBIER

妮娜巴比爾作品專注於社會、歷史、探索和宗教主題。與藝術家黃心健共同創作 VR 作品《星砂》，該作獲得東京電影節獎。

Author and director for television, Nina BARBIER has worked for more than 15 years with french and foreign channels (ARTE, France 2, France O, France 5, BBC 4) on society, history, discovery and religion topics. She is also the author of a virtual reality experience *The Starry Sand Beach* with taiwanese graphic designer Hsin Chien HUANG awarded in Tokyo film festival and selected at the Venise mostra 2021 and Cannes film festival XR 2021.

作品類型 Project Genre

生態環境
Environmental

作品形式 Format

VR360, 6Dof

語言 Language

達悟語、中文、法文
Tao Language, Mandarin, French

預算金額 Budget

新臺幣 2,000,000 元 (美金 62,000 元)
NTD 2,000,000 (USD 62,000)

企劃案現況 Current Status of Project

摘要 Synopsis

徵求目標 Project Goals

資金、技術團隊、遊戲引擎工程師、動畫團隊、合製方
Funding, Technical Support, Game Engineers, Animation Production, Coproduction Partner

聯絡人/聯絡方式 Contacts

ninabarbier@free.fr



PROGRAM V19

拱廊之謎

Passage of Time

一場跨越時空的刑事調查。 A trans temporal criminal investigation.

穿越不同時空背景的台北迪化街與巴黎拱廊式街道的兩間茶藝店，分別發現了一具躺在茶葉上的女子屍體，伴有破碎的茶壺。兩起謀殺案有著相同的作案手法。每個人都在收集線索，各自獨立進行調查。最後將由誰將解開這個謎團？

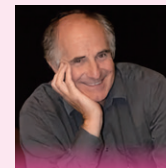
Two murders with the same modus operandi. One happened on Taipei's Dihua street, and the other in Paris, at A Parisian Passage Couvert. I am conducting an investigation where each investigator gathers clues, whether in the present or the past, independently or with the other. Who will solve the puzzle?



AnimaViva Production

成立於 2005 年的 AnimaViva Production，主要的合作對象為博物館，起初以拍攝紀錄片為主，爾後也參與越來越多沉浸式裝置體驗製作。

AnimaViva Production was created in 2005. Museums are the main partner in projects: documentaries at first, but more and more immersive devices and experiences.



導演 Director
雅利斯克凡納
Axel CLÉVENOT



導演 Director
克利斯坦柏斯塔尼
Christian BOUSTANI

雅利斯克凡納為紀錄片和多種類型片的編劇和導演，榮獲國際上各大獎項，包含兩次於歐洲獲得年度最佳紀錄片；克利斯坦柏斯塔尼拍攝過許多享譽國際的獲獎電影。而他的專長還包括合成影片。

Axel CLÉVENOT makes historical films, films on social history, scientific films, films on the musical universe, films on painters. Christian BOUSTANI has made many films awarded internationally. He is a specialist in compositing and graphic films.



製片 Producer
西爾維卡利耶
Sylvie CARLIER



製片 Producer
庫爾特麥克林
Kurt MCKLING

西爾維卡利耶執導多部紀錄片。以出色的劇本以及銳利的審美眼光促成每部電影作品，並於近期開始沉浸式領域的創作。庫爾特麥克林是 Taliespin production 互動寫作工作室創始者。該工作室為主流媒體開發原創內容。

Sylvie CARLIER directed various documentaries. But, since 2005, when she created AnimaViva, she greatly appreciates supporting the work of talented directors; Kurt MCKLING after working for Ubisoft founded Taliespin production, interactive writing studio, IP creation, 360 world design and Goldilocks production, develop original content for transmedia intellectual properties for all main stream media.

作品類型 Project Genre

偵探 Detective

作品形式 Format

VR360

語言 Language

法文 French

預算金額 Budget

新臺幣 41,800,000 元 (美金 1,308,257 元)
NTD 41,800,000 (USD 1,308,257)

企劃案現況 Current Status of Project

以檔案、風格、結構、軟體、合作研究成果，集結成概念摘要及初稿。

Documentation, style, structure, software, partners research - concept synopsis and first writing.

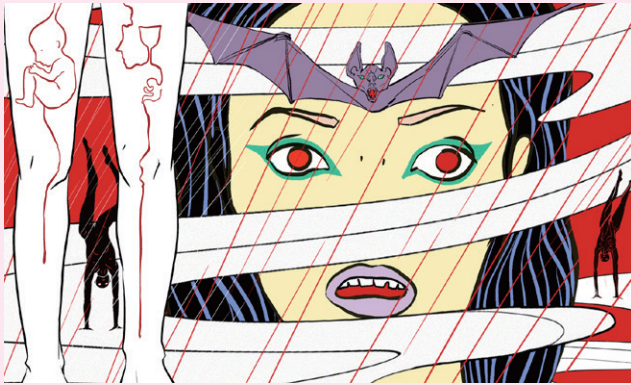
徵求目標 Project Goals

發行商、國際影展曝光、技術團隊、遊戲引擎工程師、設備廠商

Distributor, International Festival Exposure, Technical Support, Game Engineers, Equipment Support

聯絡人/聯絡方式 Contacts

axel.clevenot@orange.fr



PROGRAM V20

一場紅雨

In Her Rain

在科學家 Bianca 新發明的技術即將完成的早晨，突然迎來一場紅雨。

Bianca Belli, a biologist specializing in the study of bat menstruations, is to launch the first implant to enable a human woman to ovulate without loss of menstrual blood when a red rain falls over the city.

一位專攻蝙蝠月經的科學家 Bianca。發明了一種技術使女性可以在沒有月經和疼痛的情況下排卵。多年後，在技術即將完成的某個早晨，她被一場傾盆紅雨驚醒。突發的意外事件，邀請體驗者與 Bianca 一同研究、分析這場雨的來源。

Bianca specialized very young age in the study of bats menstruation. She invented an implant that allows women to ovulate without menstrual blood loss and without pain. While her implant is almost finished, Bianca is awakened one morning by a torrential red rain. She decides to analyze the origin of the rain.



導演 Director 菲福爾米薩諾 Faye FORMISANO

電影、VR 裝置和表演者。菲福爾米薩諾深受文學和科學啟發，描繪當代世界中的人物，持續探索性別和人性的界限。

Faye makes films, VR installations and performances. Inspired by literature and the scientific imagination, most of her stories are fables featuring ghostly figures in our contemporary world to explore the boundaries of gender and the human, all marked by the undone bond, the loss of reference points, and the effects of violence.

作品類型 Project Genre

科幻、女性主義
Sci-fi, Feminist

作品形式 Format

VR360

企劃案現況 Current Status of Project

腳本撰寫中
Writing in progress

徵求目標 Project Goals

資金、技術團隊、遊戲引擎工程師、動畫團隊、合製方
Funding, Technical Support, Game Engineers, Animation Production, Coproduction Partner

聯絡人/聯絡方式 Contacts

Faye FORMISANO
contact@fayeformisano.com



PROGRAM V21

浮動城邦

Floating Cities

集體省思保護海洋的重要性。

For a collective reflection on the protection of the oceans.

透過創造沉浸式聲場效果，向體驗者展現浮動城市的詩意美學。體驗過程中亦藉由多項方案來探討現今海洋生態，提出當前生態挑戰的解決方案：海洋循環大氣減碳、海洋廢棄物處理、海水溫差發電技術創建再生能源、藻類生產食品和肥料等……。

Our objective through this augmented sound art piece is to offer to the general public a poetic and literary vision of these floating cities, while also presenting solutions to current ecological challenges.



Numered Conseil

Numered Conseil 擅於製作大型音像互動牆以及快閃演出。

Numered Conseil specializes in the production of giant sound augmented frescoes and pop-ups.



導演 Director 塞西爾帕魯辛斯基 Cécile PALUSINSKI

創作靈感受自然之美與多樣性的啟發，強調我們的生態系統面臨的威脅。關心人類與自然間複雜而深刻的關係，及其衍生的生態問題。

Inspired by the beauty and diversity of nature, and highlights the threats to our ecosystems. I am particularly interested in the complex and profound relationship between man and nature, as well as the ecological issues deriving from this relationship.



“ We never look at just one thing; we are always looking at the relation between things and ourselves.

我們注視的從來不只是事物本身；
我們注視的永遠是事物與我們之間的關係。

”

——John BERGER 約翰伯格

ESSAY

專文

給下一輪 XR 盛世的備忘錄



文 / 黃心健

元宇宙，自想像中躍向真實

1985 年，義大利的國寶作家卡爾維諾 (Italo Calvino) 有感於千禧年將近，於是在哈佛大學的諾頓講座中，以「給下一輪太平盛世的備忘錄」作為講題，總結一生的文學心得，並期待著年輕的後繼者們會創造出怎麼樣的世界。

1992 年，尼爾·史蒂芬森 (Neal Town Stephenson) 寫下了科幻小說《潰雪》(Snow Crash)，而他筆下的「元宇宙」在千禧年對遮點的 2015 年，也成為了現實。

元宇宙是個以網路串聯、模擬現實的虛擬空間，透過 XR 技術，我們能盡情地發揮想像力，在元宇宙中實踐各式各樣的可能，甚至能反過頭來對現實世界產生影響。

自監體，當代寓言故事境開展

多年來，我致力於新媒體與沉浸式內容 XR 創作，也持續關心著元宇宙生態現況與未來科技藝術的發展趨勢。我努力的方向著重在透過發展 XR 特殊的敘事形式，引導觀者反思現實、歷史——我認為自己的工作就是在開出下一輪盛世的花朵前，為後繼者預備好足夠豐厚的土壤。

今年 10 月將於「高雄電影節 XR 無限幻境」展出的《自監體》(The Eye and I) 就是在這樣的關懷下誕生的 VR 作品，我與法國知名電子音樂教父米歇爾·賈爾 (Jean-Michel Jarre) 及其音樂工作室共同創作，內容源自於法文單字「Surveillance」，意指「監視」。

故事描述了一對空中的巨型眼珠，時時刻刻凝視著地面上所發生的一切人事物。在將近一小時的 VR

體驗中，觀眾將通過引導，進入不同的牢房，感受生活中或明顯、或隱蔽的監視場景，並意識到「監視」如何以形形色色的方式滲透進我們的日常生活與文化，甚至影響我們對真實的認知，藉此引發觀者反思因科技發展，以及伴隨著監控科技所產生的倫理議題。

沉浸式 XR，突破未來視聽科技人性交流

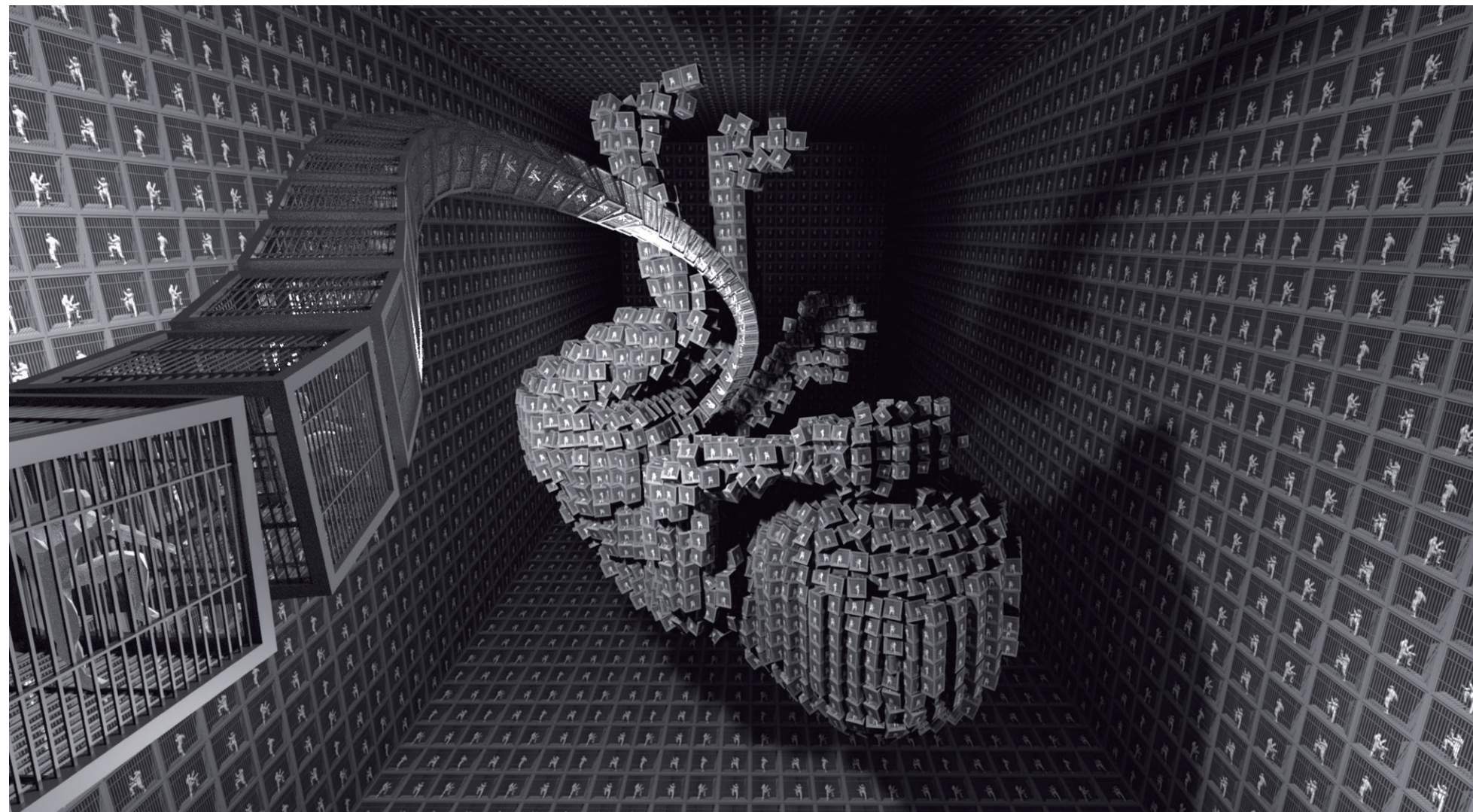
相信生活在監視器密度高居世界前三的臺灣，我們一定對此深有所感，這也反映出 XR 作品的多元性，

不同的文化、生活、風土，會造就出不同認知的「現實」。而這也是 XR 的迷人之處，透過藝術性轉化，在元宇宙的空間中，我們可以跨越現實阻隔，體會某些人性的「共相」。

某方面而言，這像是翻譯，只是我們翻譯的並非語言，而是虛擬和現實，相信接觸過 XR 作品的觀眾都會發現，在虛擬世界中有不容懷疑的真實存在；而在現實世界中，有些事誇張得像是在電玩或是電影中才會發生——拜手機與行車紀錄器所賜，網路上充斥著大量教人匪夷所思的素材。作為 XR 創作

者，我的工作就是為大家搭起橋梁，並試著詮釋虛實共相背後，那不變的、值得珍惜的真實人性。

《自監體》今年 3 月亦曾於 2023 年美國西南偏南電影節 (South by Southwest Film Festival, SXSW) 展出上集，獲得各界影人好評。SXSW 作為全球文化趨勢與創新技術的重要展演場合，吸引全球包括音樂、電影、互動式多媒體領域等企業與專業人士共赴盛會，活動期間更是各界交流、學習和尋求創業資源的絕佳機會，也是非常值得臺灣效法的文化科技典範方案。



A Memorandum for the New Age of XR



TEXT by HUANG Hsin-Chien

The Metaverse: From Imagination to Reality

In 1985, the celebrated Italian author Italo Calvino wrote a series of lectures entitled *Six Memos for the Next Millennium*. Written for the Charles Eliot Norton Lectures at Harvard University, these memoranda summarized all of the literary insights Calvino had accumulated during his lifetime, and anticipated what kind of world his young literary successors would create.

In 1992, Neal Town Stephenson wrote the science fiction novel *Snow Crash*, introducing the concept of the metaverse to the world. In the year 2015 - predicted to be a pivotal year by the novel - this concept became a reality.

The metaverse is a virtual space that simulates reality and is connected via the internet. Through the use of XR technology, we can unleash our imaginations to explore various possibilities within the metaverse and even influence the real world.

The Eye and I: A Modern Allegorical Tale for Our Reality

For years, I've been dedicated to new forms of media and immersive XR content creation, closely monitoring the ecosystem of the metaverse and trends in technological art development. My efforts have primarily focused on developing unique narrative forms using XR, leading audiences to reflect

on their notions of history and reality. I believe that my work is akin to preparing a rich soil in which the flowers of the next era can bloom.

My latest VR work *The Eye and I*, set to premiere at this year's XR Dreamland exhibition at the Kaohsiung Film Festival in October, was born from this sense of responsibility. In collaboration with the renowned French electronic music pioneer Jean-Michel Jarre and his music studio, the content of the work is inspired by the French word 'surveillance,' which means 'to watch over/oversee.'

The story revolves around a pair of gigantic floating eyeballs, ceaselessly observing everyone and everything that happens on the ground. In this VR experience, over the course of almost an hour, participants are guided into various prison cells, where they are faced with scenes from everyday life featuring both covert and overt surveillance. This gives the participant an awareness of how surveillance infiltrates our culture and our everyday lives, and even influences our perception of reality. The piece aims to make participants think about the ethical concerns that arise from technological development and surveillance technology.

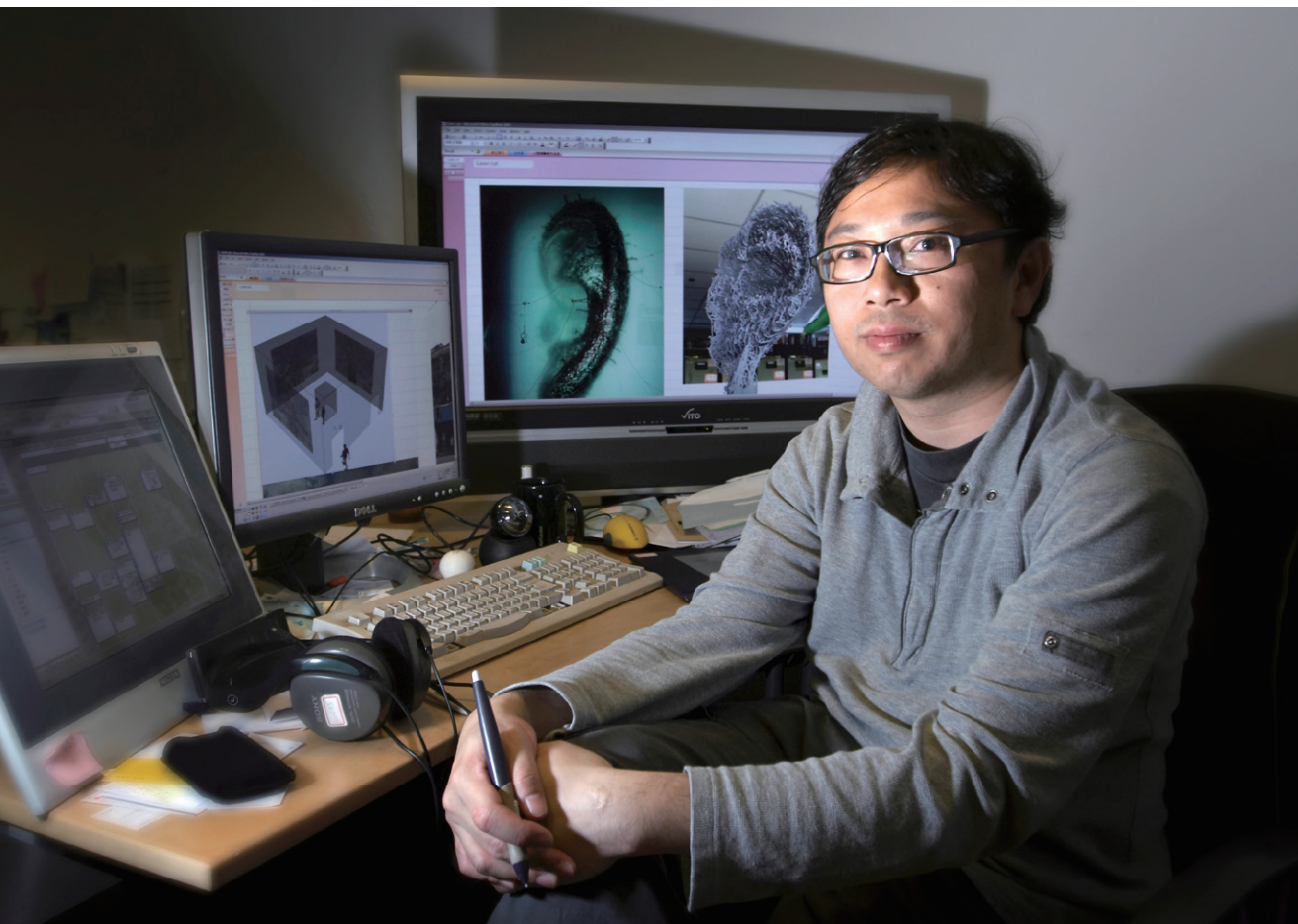
Immersive XR: A Breakthrough in Future Audiovisual Technology and Human Communication

As residents of Taiwan - a place which ranks among the top three countries in the world for surveillance density - I believe that we all have an acute sense of this problem. This fact reflects the diversity of XR works, where different cultures, lifestyles, and environments can all shape our varying perceptions of 'reality.' This is one of the charms of XR - through

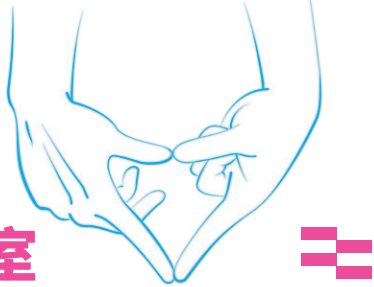
the process of artistic transformation within the metaverse, we can transcend the barriers of reality and experience certain aspects of our shared humanity.

In some ways, this is much like the process of translation - except that we translate not between one language and another, but rather between the virtual and the real. I believe that anyone who engages with XR works will discover the indisputable reality that exists within the virtual world; meanwhile, in the real world, some occurrences are so bizarre that they feel as though they belong in a video game or a movie (thanks to smartphones and dashcams, the internet is filled with examples of such astonishing material). As an XR creator, my job is to build bridges and attempt to interpret what lies behind these real and virtual experiences: namely, our shared, unchanging, real human nature; something that is undoubtedly worth cherishing.

The Eye and I was showcased at the South by Southwest Film Festival (SXSW) in March, where it received acclaim from filmmakers across various media. As an important platform showcasing global cultural trends and innovative technologies, SXSW attracts professionals and companies from the fields of music, film, interactive multimedia, and more. The event serves as a fantastic opportunity for interdisciplinary exchange, learning, and resource-gathering, making it a cultural and technological model that Taiwan would benefit from emulating.



2023 高雄電影節 XR 小隊：影展深夜相談室



Festival Director
HUANG Hao-Jie
影展總監 | 黃皓傑



XR Program Manager
LI Shang-Chiao
節目經理 | 李尚喬



XR Screening Manager
JHENG Jhong-Di
技術經理 | 鄭仲迪



XR Screening Coordinator
TSAI Chia-Hao
技術專員 | 蔡家豪



XR Production Coordinator
WANG Kuan-Jen
製作專員 | 王冠人



XR Theater Manager
LIN Hsiao-Chen
戲院經理 | 林曉晨



XR Theater Manager
Shinn WANG
戲院經理 | 王馨珮

Q1.

高雄電影節 (KFF) 發展並推廣 XR 電影，從 2017 年至今已有七年，在這段期間，你觀察到的 XR 創作者，最常以哪一類題材作為他們的主題？關於 XR 的故事影片，你有沒有自己的個人偏好？

黃皓傑 (HUANG Hao-Jie)：

常看到的 XR 主題，多半是一般人平常無法親身經歷的事，像是前進深山、太空、深海，甚至幻覺等。我個人最喜歡的是各種靈魂出竅似的幻覺想像，像《迷幻死藤水》(Ayahuasca - Kosmik Journey, 2019) 就是其中一例。

王冠人 (WANG Kuan-Jen)：

我喜歡動畫紀錄片和聲音設計有特色的作品。譬如《橋下的男人》(Man Under Bridge, 2019) 結合訪談實錄，搭配刻意有點「卡卡的」紙偶和速寫動畫風格；以及《2 號被告》(Accused #2: Walter Sisulu, 2019)，以既存的錄音檔案，搭配黑白手繪動畫再現審判場景，這類改編歷史事件之作是我的心頭好。

鄭仲迪 (JHENG Jhong-Di)：

科幻、恐怖、自然奇異景觀紀錄等題材，是現階段各國製作商業作品時經常觸碰的題材，這些類型作企圖震攝最易被激發的視覺沉浸感。而現今的技術及開發流程的日益優化，近年亦開始有了《歡迎光臨巴黎舞夜》(Le Bal de Paris, 2021)、《永恆聖母院》(Eternal Notre-Dame, 2022) 等大型空間、多人互動的群眾參與體驗，可預見 XR 科技更趨向大眾並塑造商模雙贏的可能。

Q2.

你比較喜歡有互動或純觀看的 XR 作品？為什麼？

李尚喬 (LI Shang-Chiao)：

我自己偏好互動，主要是因為這一類作品比較有機會放手讓觀眾創造屬於自己的觀影體驗，較接近於沉浸式媒材被開發的初衷。不過在 XR 領域裡，體驗的可能性是隨時會被打破的，今年的 XR 節目中，也不乏導演能使用節制的手法創造深刻又獨特的體驗。

黃皓傑 (HUANG Hao-Jie)：

我也喜歡有互動的，可以自由穿梭在虛擬世界裡，比較有自主性的沉浸感。

林曉晨 (LIN Hsiao-Chen)：

如果是在 2022 年之前，我會毫不猶豫選互動型作品。因為當我與作品裡的物件互動，就會更確切感受自己置身在那個世界。

但 2022 年後，我卻無法那麼肯定了，都是因為《無法離開的人》(The Man Who Couldn't Leave) 的關係。該作的導演陳芯宜說：「VR360 真的無法好好說故事嗎？現在越來越少人想拍 VR360 影片，大多數人都寧願做遊戲、設計互動，否則觀眾不會安靜觀看……」在被「無互動」的《無法離開的人》感動之後，我開始期待未來有更驚人的作品問世。是否有互動功能，似乎不再是 XR 能否成為傑作的理由。

鄭仲迪 (JHENG Jhong-Di)：

源自於喜歡感受人與人之間互動的連結性，我對《虛擬自由》(VR FREE, 2019)、《看著我》(Look at Me, 2019) 這類 VR360 私心喜愛。無論是反思科技所致的疏離、又或者即便肉身受困但透過虛擬暫時獲得解放的心靈，這類作品一再於虛擬與真實間相互詰問著。更重要的是，它讓你不再受限於創作者的思維，每個觀眾都能擁有自己獨一無二的剪輯敘事。

Q3.

這些年來，你認為 XR 觀眾 / 體驗者是否有顯著的增加？以今年雄影推出的作品為例，對剛入門的觀眾，你會推薦他們先從什麼作品開始嘗試？而針對 XR 的影迷們，你覺得哪些體驗會帶來不同以往驚喜？

蔡家豪 (TSAI Chia-Hao)：

近年眾多品牌陸續推出輕巧方便、價格實惠的 VR 一體機，讓 VR 成為更加普及的家用娛樂設備，減少民眾對 VR 的陌生感。而元宇宙熱潮也讓民眾更加願意嘗試 XR 體驗。

《她們的主廚餐桌》(Behind the Dish, 2022) 很適合入門觀眾，只需要坐著觀賞。這部以美食作為主題的紀錄片也很貼近生活，它透過 VR 才能呈現的有趣視角，促使觀眾食慾大開。

對 XR 資深影迷，我推薦《致我親愛的孩子》(Stay Alive, My Son, 2023)，它以虛幻引擎打造精美逼真的場景。至於角色製作，則結合了真實人物捕捉及數位虛擬打造角色造型，是技術含金量極高之作。若喜歡黑暗詭譎風格，本作打造的世界，通過 VR 視角絕對使你恐懼倍增。

李尚喬 (LI Shang-Chiao)：

經過幾年下來的積累，我想高雄 XR 觀眾數不只是增加，甚至已經可以提出相當專業且艱澀的問題，工作人員隨時都要做好準備，不然很容易被觀眾問倒啊。我個人推薦《未來大國民》(Consensus Gentium, 2023)，導演以輕巧的手機裝置，透過眼部追蹤技術輕鬆帶出了當代的資安焦慮，肯定會讓觀眾對監控科技更有意識。

黃皓傑 (HUANG Hao-Jie)：

最想推薦剛入門的觀眾來玩《蛋蛋大逃殺》(Eggscape, 2022)，它就像實體的電流急急棒，加上虛擬的超級馬利歐，一個混合實境版的遊戲，玩了一次沒破關，還會想繼續玩，肯定突破你對 XR 的想像。

鄭仲迪 (JHENG Jhong-Di) :

想推薦《一日川流》(Flow, 2023) 給還未曾體驗過 VR 的新手，似夢似幻卻又飄忽不定的擺盪感，及圍繞日常的氣息與環境聲響，令人彷彿身歷其境於虛構的動畫時空中，似乎真的看見、聽見，甚至聞得到也觸摸得著。

《放開你的頭腦》(Free UR Head, 2023) 則是 XR 信眾年度必看作品，VR 本質即透過欺騙人類大腦，進而沉浸於當下所見。周東彥導演最新作品透過音樂、舞蹈，要大玩特玩所有人的腦袋搖擺、轉圈圈。你知道戴上 VR 頭顯的你是什麼模樣嗎？這部保證顛覆你的觀影經驗。

蔡家豪 (TSAI Chia-Hao) :

再補充一點，今年推出的 XR 互動作品，不僅考量了故事呈現手法，設計觀眾在虛擬及現實空間中的體驗範圍也是一大學問。以《最後的巨人》(Ascenders) 為例，體驗者實際上只在同一空間來回走動，但透過 XR 的視角變化及互動機關，就會使人產生在大空間穿梭的錯覺；《蛋蛋大逃殺》則結合 MR 及箱庭遊戲手法，即使多名玩家擠在窄小空間裡，也能共同體驗遊戲中層次繁複的趣味。這兩部片都不限影迷，喜歡遊戲的各位都歡迎來挑戰。

Q4.

要怎麼說服爸媽或阿公阿嬤一起體驗 XR？你是否有跟長輩一同進入 XR 世界的經驗？他們對嘗試新的視聽形式有什麼感想？

王馨珮 (Shinn WANG) :

看 VR 等於頭暈，可能是一般人對這類體驗的刻板印象。其實現今技術持續升級，體驗感比起早年已進步非常多，也增加更多樣的作品形式。我覺得長輩一開始適合看內容較輕鬆、純觀影的 VR360 作品，先感受全身被放入一個場景中的驚喜，進而再融入故事。

以前我邀家長來看 VR 電影時，曾被以「那是年輕人的東西」拒絕了，但面對爸媽我是不會放棄的！等有適合的作品，我仍會推薦他們來看！推廣一件事就需要滿滿的熱忱和毅力。

印象中，長輩給我最多回饋的作品是高雄原創 VR《舊家》(Home, 2019)，體驗者以輪椅上阿嬤的視角，去感受周遭家人與自己對話、接觸。有些長輩會直接出聲回應電影中的角色，超級可愛。

Q5.

最後也談談自己對 XR 發展的期待，你希望此類型創作能在哪方面再進化？你們想像中的終極版 XR 世界是什麼模樣？

黃皓傑 (HUANG Hao-Jie) :

希望臺灣有更多樣的多人互動式 XR 主題之作，美好的虛擬世界是無數人可以一起走入共感的宇宙，一種群體「觀落陰」的沉浸世界。

李尚喬 (LI Shang-Chiao) :

期待 XR 體驗能夠更輕量並普及化，從而建立出標準化的展演形式。高雄市電影館一直以來都致力於向大眾推廣沉浸式內容，但由於設備高昂，又常面臨技術更新的壓力，經營 XR 節目確實舉步維艱。

無論是常態營運的 VR 體感劇院或是一年一度的影展單元「XR 無限幻境」(XR DREAMLAND)，該如何永續經營絕對會是最艱難的命題。唯有內容與技術普及後，才有機會創造出健康的產業與創作環境。希望能在不那麼遙遠的未來看到這方面的實踐。

採訪 / 游千慧 插畫 / 張嘉路

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The 2023 Kaohsiung Film Festival XR Team - Late Night Discussion Room

Q1.

Over the course of developing and promoting XR films at the Kaohsiung Film Festival, from 2017 to the present, what are the most common themes you've seen XR creators use in their work? Do you have any preferences when it comes to XR narratives?

HUANG Hao-Jie :

One of the most common themes that we see in XR works are things that ordinary people don't usually get to experience - going deep into the mountains, outer space, the depths of the ocean, hallucinations, and so on. My personal favorites are films that revolve around hallucinatory or out-of-body experiences - one example would be the film *Ayahuasca - Kosmik Journey* (2019).

WANG Kuan-Jen :

I like animated documentaries, and works with a distinctive sound design. One example would be *Man Under Bridge* (2019), which combines interview recordings with deliberately jerkily-animated paper-doll and sketch animations. Also the film *Accused #2: Walter Sisulu* (2019), which uses existing audio recordings alongside hand-drawn black-and-white animations to recreate scenes from a trial. These kinds of adaptations of historical events are my favorite.

JHENG Jhong-Di :

At this stage, a lot of commercial works produced in different countries touch on science fiction or horror, or document bizarre natural landscapes. These genres try to invoke our most readily awakened senses of immersion. In recent years, with the ongoing development and optimization of technology, we've also seen the emergence of films that depict large spaces and offer interactive group experiences - films such as *Eternal Notre-Dame* (2022) and *Le Bal de Paris* (2021). These works anticipate a more widespread adoption of XR technology, and the potential for mutually beneficial business models.

Q2.

Do you prefer interactive or purely observational XR works? Why?

LI Shang-Chiao :

Personally, I prefer interactive XR works, mainly because they hand over control to audiences and give them a chance to create their own viewing experiences. This feels more in line with the original intentions of immersive media development. However, in the field of XR, a rule is to break. This year's XR program includes a lot of works by directors who use more restrained techniques to create unique and profound experiences.

HUANG Hao-Jie :

I like interactive works too. Works that allow for freedom of movement in the virtual world give you a greater sense of autonomy in the immersive experience.

LIN Hsiao-Chen :

Before 2022, I would have chosen interactive works without hesitation, because interacting with objects and other things within the work made me feel more present within that world.

But, since 2022, I've not been so sure. It's all because of *The Man Who Couldn't Leave*. I remember the director of that piece, Singing Chen, said: "Can VR360 really not tell a good story? Nowadays, fewer and fewer people want to shoot VR360 films, and most people prefer to make games or design interactive experiences. Otherwise, audiences won't watch quietly..." I was moved by the experience of watching *The Man Who Couldn't Leave*, which was a non-interactive work, so I've started to look forward to even more astounding works coming out in the future. Whether or not an XR work is interactive doesn't seem important anymore to the question of whether or not it can become a masterpiece.

JHENG Jhong-Di :

I like the feeling of connection you get from interactions between individuals, so my personal preference is for VR360 works like *VR FREE* (2019) and *Look at Me* (2019). These two works continuously interrogate the boundary between the real and virtual worlds - whether it's by reflecting on the alienation caused by technology, or liberating the soul through the use of virtual reality while confining the participant's physical body. More importantly, they don't bind you to the creator's perspective - each viewer can have their own unique narrative.

Q3.

Over the past few years, do you think there's been a significant increase in XR viewers/participants? Out of the works in this year's Kaohsiung Film Festival lineup, which ones would you recommend for someone new to XR? And, for seasoned XR enthusiasts, which works do you think will give them a fresh and surprising experience?

TSAI Chia-Hao :

In recent years, many brands have released lightweight and affordable VR headsets, making VR more popular as a household entertainment device and increasing the public's familiarity with VR. The metaverse trend has also made people more willing to try XR experiences.

Behind the Dish (2022) is a suitable work for newcomers to try, as it only requires sitting and watching. It's a food-themed documentary that closely relates to everyday life, and uses VR to present interesting perspectives that stimulate the audience's appetites.

For seasoned XR enthusiasts, I recommend *Stay Alive, My Son* (2023), which uses the Unreal Engine to create exquisitely realistic scenes. In terms of character creation, it combines real-life motion capture with a digital virtual character design. It's an incredible technical achievement. If you like films with a dark and eerie style, the world they've crafted in this film and the VR perspective it gives you will definitely heighten your terror.

LI Shang-Chiao :

After a few years' accumulated experience, I don't just think the size of XR audiences in Kaohsiung has increased; but it's reached a point where they can ask quite intricate and expert-level questions as well. Members of staff need to be prepared, because otherwise they can end up getting stumped by some of the things that audience members ask.

My personal recommendation is *Consensus Gentium* (2023). The director addresses contemporary anxieties about cybersecurity using a lightweight mobile device and eye-tracking technology. It'll certainly raise awareness of surveillance tech among viewers.

HUANG Hao-Jie :

For newcomers, I'd highly recommend *Eggscape*. It's a mixed reality game, like a physical buzz-wire game crossed with a virtual Super Mario Bros. Even if you don't get past a level on your first try, you'll want to keep playing. It'll smash all your expectations of what XR can do.

JHENG Jhong-Di :

I'd suggest *Flow* (2023) for anyone who hasn't experienced VR yet. It's really dreamlike; you feel like you're swaying and drifting around, and you're surrounded by the sounds of everyday life. It really makes you feel as though you're personally experiencing this fictional animated space: like you're really seeing, hearing, and even touching and smelling these things.

For XR enthusiasts, *Free UR Head* (2023) is an absolute must-watch. The essence of VR is to trick the brain into immersing itself in what it's seeing. This new work from Chou Tung-Yen uses music and dance to completely play with people's minds, making their heads spin and sway. Do you know what you look like when you're wearing a VR headset? This film is guaranteed to overturn your viewing experience.

TSAI Chia-Hao :

Just to add to this, this year's interactive XR works don't just focus on storytelling techniques - managing the scope of the experience between the real and virtual spaces has also been a big consideration. For example, with *Ascenders*, the participant physically walks back and forth within the same area, but is made to feel as though

they're walking through a vast space thanks to changes in XR perspective and interaction mechanisms. *Eggscape* combines MR and sandbox game elements, and even though players are in a confined space it really allows them to experience the game's multi-layered complexity. These two experiences aren't just for enthusiasts; all gamers are welcome to take up the challenge.

Q4.

Have you ever entered the XR world with an elderly person? How can people convince their parents or grandparents to try XR? What are their thoughts on trying new visual formats?

Shinn WANG :

People equate VR with dizziness, which is maybe a common stereotype that people have about these experiences. But with the continuous advancement of technology, the sensation of the experience has improved significantly compared to the technology's early years, and there is a much more diverse range of content. I think it's best for older people to start with lighter, non-interactive VR360 content, so they can first feel the wonder of being fully within a scene, and then immerse themselves in the story.

I remember inviting my parents to a VR film in the past, only to be rejected with the line that: "That stuff's for young people!" But I won't give up on convincing them! Whenever a suitable work comes along, I still recommend it to them. But promoting something requires a lot of enthusiasm and perseverance.

From my recollection, the VR piece that received the most feedback from old people was the Kaohsiung-original VR film *Home* (2019). The viewer takes on the perspective of a grandmother in a wheelchair, and you experience her interactions and conversations with her surrounding family members. Some of the elderly participants were directly responding out loud to the characters in the film, which was adorable to see!

Q5.

Finally, let's talk about your expectations for the development of XR. In what areas are you hoping to see this type of creation evolve further? What does your ultimate vision of the XR world look like?

HUANG Hao-Jie :

I hope that there can be more diverse interactive multiplayer XR works in Taiwan. An ideal virtual world is one in which countless people can enter and share a common immersive experience, and have a kind of collective spiritual journey.

LI Shang-Chiao :

I'm looking forward to XR experiences becoming more lightweight and accessible, and establishing standardized presentation formats. The Kaohsiung Film Archive has always been committed to promoting immersive content to the public, but because of the high cost of equipment and the pressures of regularly updating the technology, running XR programs has been a constant challenge.

Whether it's with regard to the regular operation of VR theaters or the annual film-festival section XR DREAMLAND, figuring out how to operate sustainably is the most difficult challenge. Only when content and technology are more widely adopted can a healthy industry and creative environment be established, and I hope to see this become a reality in the not-too-distant future.

INTERVIEW by YU Chien-Hui

ILLUSTRATION by CHANG Chia Lu

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自監體 *The Eye and I*
Virtual and Physical Media Integration Association of Taiwan
台灣虛實展演發展協會
Taiwan Creative Content Agency (TAICCA) 文化內容策進院
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Program O2
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Program O5
午夜的跳躍任務 *Beyond Midnight*
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XR COMPETITION | XR 競賽

Program C1
遺留 *All that Remains*
Riverbed Theatre 河床劇團
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Program C2
她們的主廚餐桌 *Behind the Dish*
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Program C3
一日川流 *Flow*
Lucid Realities, Valk Productions
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Program C4
鏡子 *Mirror*
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Program C5
夢遊澳大利亞 *Square Circles*
Go Patterson Films, Jumpgate
Mark PATTERSON
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Program C6
你毀滅，我創作 *You Destroy. We Create | The war on Ukraine's culture*
NowHere Media
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Program C7
最後的巨人 *Ascenders*
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Program C8
未來大國民 *Consensus Gentium*
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Program C9
臨夜吶喊 *Darkening*
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Program C10
聖家堂：永恆高第 *Gaudi, the Atelier of the Divine*
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Program C13
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Seeyam QUINE
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Program C14
瑪拉的危險倒數 *Missing 10 Hours VR*
RUMEXR, Match-Frame Productions Kft
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Program C15
耳朵裡的四重樂隊 *My Inner Ear Quartet*
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PUN Sham Kiu
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Program C16
致我親愛的孩子 *Stay Alive, My Son Chapter 1 & 2*
UME Studios
Elina NASTOU
elina@ume.ai

XR SPOTLIGHT | XR 年度焦點

Program S1
黑 *COLORED*
Novaya, Flash Forward Entertainment 前景娛樂
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Program S2
放開你的頭腦 *Free UR Head*
Very Theatre 狠劇場
CHEN Yi-Zhen 陳以臻
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Program S3
英倫狂熱 *In Pursuit of Repetitive Beats*
East City Films
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XR PANORAMA | XR 國際大觀

Program P1
謎幻泡泡糖 *Gumball Dreams*
Ferryman Collective/Screaming Color
Christopher Lane DAVIS
info@ferrymancollective.com

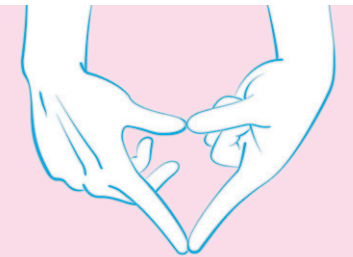
Program P2
蛋蛋大逃殺 *Eggscope*
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Program P3
芬蘭湯姆情色時代 *TOM House the VR Experience*
Donkey Hotel Oy
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Program P4
烏克蘭凝視 *Fresh Memories: The Look*
Brainz Immersive
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Program P5
機器人小艾德 *Ed n' Ocean Augmented*
Ed n'Robot Studio
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