## Introduction 關於特展

在誘發虛構想像的各式藝術創作中,VR是讓觀者視線完全被屏蔽, 『毫無現實場景可以憑附、將自身完全交給「虛擬影音」的媒介。無論 是置身於「實拍」或是「動畫」影像,觀者通常承接兩類型的「視域」: 一種是窺探全場的**攝影機之眼**,另外一種是**片中角色的第一人稱視** 野。近年,越來越多6DoF[[it]]的VR影片細膩發展互動技術,讓觀者透 過轉頭、走動、手把操作,甚至臉部表情等變化,即時觸發、擾動影片 發展。觀影中的各項變因,都影響著觀看與聆聽的角度。

相較於電影、錄像,VR開啟了嶄新的觀影經驗:觀者既將自身完全 交予虛擬,也頻頻介入虛擬。在VR影片內部已然建立的多樣性中, 觀者產生專屬於自己的影像體驗,同時,又與其他觀者共享該部VR 建立的數位角色、場景與敘事。VR開創的數位體驗,恰恰是在視角 套入、角色代入的行為中,形成僅限於相對「少數」(相較於電影、錄 像) 觀影者切身但又共享的感受。

近年VR作品影音表現、體感技術日益躍進,但是VR製作與放映的門 檻仍相當高,以至於VR創作一展映一評論的生態不易成形,「在地 實驗」與「台北電影節」首次合作「數位共感:法國VR特展」,選映十 部近年法國投資出品的重要VR影片,打造長達一個半月的放映平 台。影片主題包含科幻、驚悚、浪漫、人性、詩意,多元的VR影像語言 提供觀者三種層面的數位體驗:跟著鏡頭移動、漫遊於虛擬世界[註2]; 回應、介入影像內容[註3],以及角色扮演[註4]。

影展作為VR爭相競獎、展映的重要平台,全球如此,台灣亦然。「在 地實驗」藉由與「台北電影節」共同選片,盼能開創更寬廣的VR體驗 與討論風氣,讓VR日漸成為更多人能共同感受的數位經驗。

Among the many art forms that incite people's imagination, VR experiences block out viewers' visibility of the real-world, where 2 types of visual fields. One is the entire scene rendered from a camera's viewpoint, and the other is the first-person perspective of the character in the setup. In recent years, there have been more real-time changes to the video context through turning their head, moving around, using handles, and making facial expressions. Any

Compared with movies and videos, VR has given birth to new viewing experiences as people let the virtual immersion take control of their viewers build their own storyline, yet at the same time, all users share the same characters, scenes, and narratives in that particular project. That is, when viewers perceive the simulation through virtual traditional movies and videos.

VR creation, exhibition, and review, due to the high entry threshold for production and displaying VR projects. Now, ET@T joins hands with welcome to a vast array of film themes including sci-fi, horror, and romance as well as the poetic movies or the ones that highlight humanity. With the diverse approaches of storytelling in these works, there are 3 kinds of digital experiences to be explored: (1) following contexts with personal interactions<sup>3</sup>; (3) roleplay<sup>4</sup>.

Film festivals are a great stage for awards competition and showcases exception. Through working with Taipei Film Festival, ET@T looks forward to building an environment conducive to diverse VR creations

## 「星球」三部曲

2018

導演 Director: 愛麗莎·麥克尼特 Eliza McNitt 15' \ 13' \ 15' | 6 DoF 英語 English、法語 French、簡體中文 Simplified Chinese

### 第一章 星球:宇宙合響

宇宙並非一片寂靜,乃是充斥著各式各樣的聲音。幾千年來,我們望著繁星希 冀找到自身所在位置,這是我們首次聽見宇宙的聲音。在互動式 VR 體驗中, 我們透過聲音重新發現宇宙,傾聽太陽系演奏的音樂。本作品由演員米莉.芭 比·布朗講述。

#### 第二章 星球:時空之歌

十億年前,兩個黑洞猛烈撞擊,產生了引力波和近日發現的樂音。這是我們首 次聆聽宇宙,而非透過觀測。《星球:時空之歌》帶領觀眾進入黑洞的撞擊之 中,開啟一場音樂之旅。墜入黑暗,你將看見光亮。本作品由潔西卡·雀絲坦講 述。於 2018 年日舞影展首映。

### 第三章 星球:暗淡藍點

此次的宇宙之旅,要帶領觀眾從宇宙邊緣來到暗淡藍點。在大爆炸的回音中, 時光倒流,觀眾聆聽奇異的歌曲,回溯宇宙歷史,最終找到回家的路。本作品 由佩蒂·史密斯講述。於 2018 年紐約翠貝卡影展首映。

### Chapter | SPHERES: Chorus of Cosmos

Planet Earth sings. In this interactive VR experience, we discover the Universe through sound. Our solar system becomes an instrument and we listen to its music.

### Chapter II SPHERES: Songs of Spacetime

Dive into the heart of a black hole to uncover the breakthrough discovery of gravitational waves. Fall into the darkness, and you will find the light.

#### Chapter III SPHERES: Pale Blue Dot

The Big Bang was silent. Then came sound. Journey from the edge of the cosmos to uncover the strangest song of all.



## I Saw the Future

2017

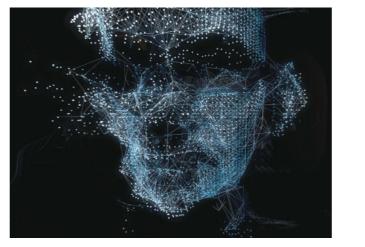
導演 Director:弗朗索瓦·沃提耶 François Vautier 6'12" | VR 360 | 英語 English

如宇宙般的廣袤黑暗中,遠處傳來亞瑟·克拉克(Arthur C. Clarke)的聲音, 他的臉龐在遠處顯現——擷取自 60 年代 BBC 電視台畫面。克拉克的五官接 著迅速變成一格格閃爍的畫素,型塑出一個沉浸式空間環繞著觀影者,而克 拉克的〈2001太空漫遊〉(1968)就是在這樣的時空背景下,橫空出世。

觀影者身處時空變換的中心,克拉克的磁性嗓音將我們帶回傳統映像管電視 與廣播電視節目大行其道的黃金年代,娓娓道來,在未來數十年後即將到來 的數位革命。〈未來預言〉以沉浸式體驗邀請你,細品如薄暮般透著微光的

In a dark expanse that could be the cosmos, we hear the voice of Arthur C. Clarke, whose face – taken from a BBC archive dating back to the 1960s – appears in the distance. His features quickly dematerialize into a multitude of shimmering pixels, creating an enveloping and immersive space out of which the thoughts of the famed author of 2001: A Space Odyssey (1968)

At the heart of this spectral environment, and with a magnetic voice sending us back to the time of cathode ray tubes and the golden age of television broadcasting, A C. Clarke tells us about the arrival of digital revolution, decades ahead of his time. I Saw the Future is an invitation to travel, and a crepuscular form of poetry to be experienced immersively.



# 2020太空漫遊

2019

導演 Director: 弗朗索瓦·沃提耶 François Vautier 7'52" | VR 360 | 無對話 No Dialogue

若說史丹利庫伯力克的〈2001:太空漫遊〉是影史上最神祕艱深又複雜的瑰 寶、〈2020太空漫遊〉便是對此部經典最令人驚嘆的感官沉浸體驗。

導演弗朗索瓦·沃提耶將片中著名的方形黑色石碑轉化為影像捲動的奇妙物 件。石碑上覆蓋著20萬張電影裡的特殊放大影格照片,看起來就像一個巨大 並且相互依存的真實母體。立體與空間擴增的數位虛擬實境技術,不僅直指 〈2001:太空漫遊〉核心,更掘出電影的深層人類/智慧思辨。

Odyssey 1.4.9 is a breathtaking VR exploration into the visual heart of Stanley Kubrick's masterpiece 2001: A Space Odvssey (1968). In addition to being a personal tribute, this film is a sensory immersion into the heart of Kubrick's film, staging the famous dark monolith by building it into an incredible object with scrolling images. A genuine memory aid that will crystallize clear expression of the movie's theme: absolute intelligence.

## Recoding Entropia

導演 Director:弗朗索瓦·沃提耶 François Vautier 7'36" | VR 360 | 無對話 No Dialogue

在虛無領域的中心,一個巨大的四面體徘徊在無垠的地平線上。突然間開始 支解四散,碎片散落在眼前的虚空中,隨著形狀變化流瀉出神秘的訊息。

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

mainly based on spaces and scales. Closely linked to the thematic explored (the becoming), it attests of the immensity of the possibilities inherent to thinking. In concert with what the story suggests, the film plays with the disturbance and the surprise in order to deploy an endless loop in which to

2020

〈重新編輯〉這部 VR 電影以空間和比例兩項元素建構沉浸式內容,作品緊扣 其所探索的主題—「蛻變」,證明了思維本身即蘊含無限可能。作品散發令人 不安的氛圍,卻也帶來驚喜,試圖創造無限迴圈,讓觀影者全然投入。

Recoding Entropia is a film in virtual reality whose immersive proposal is

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



### ■部分放映時段將因活動而取消。

■ 專題座談與映後O&A資訊將公佈於「數位共感:法國VR特展」網站,敬請

Contingent upon the actual demand for tickets and other relevant factors, please note that some screening sessions will be cancelled due to the side

Panels and Q&A Sessions will release on Digital Common Sense: French VR Showcase website. Stay tuned.

場地 Venue:104台北市中山區林森北路353巷20號 B1/B1F., No. 20, Ln. 353, Linsen N. Rd., Zhongshan Dist., Taipei City 104, Taiwan | 開放時間 Open Hour: 週二至五 Tue-Fri 13:00~19:00/週六至日 Sat-Sun 11:00~19:00 | 聯絡我們 Contact Us:+886-966-031-472/etat.ticket.2021@gmail.com | 網站 Website: www.etat.com/vr.vahub.tw/digitalcommonsense







<sup>[</sup>註1] 6DoF即6 Degrees of Freedom,容許前後、左右、上下三個平移自由度, 以及三個旋轉的自由度,對應的就是點頭、搖頭、歪頭的「六自由度」。

<sup>[</sup>註2]《獄中鳥首部曲:自由幻夢》(2021)、《家中的劊子手》(2020)、《重新編輯》

<sup>[</sup>註4]《深海魅光》(2021)、《重現:史前女人》(2021)、《心向列車:她和他》(2020)

<sup>&</sup>lt;sup>1</sup> Six degrees of freedom (6DoF) refers to the free body movement as

<sup>&</sup>lt;sup>3</sup> Spheres (2018); Missing Pictures: Birds of Prey (2021).

<sup>&</sup>lt;sup>4</sup> Biolum (2021); Lady Sapiens, The Experience (2021); The Passengers: HER & HIM

## Missing Pictures: Birds of Prey 大師狂想曲:阿貝爾費拉拉

2021

導演 Director: 克萊蒙·德諾 Clément Deneux 10' | 6 DoF | 英語 English、法語 French、德語 German

每位電影大師心中可能都有一部沒拍成的遺憾作品。〈猛禽小隊 (Birds of Prev)〉 曾是美國類型電影大師阿貝爾費拉拉苦心準備的大作——以紐約為原形的萬 惡都市,被大企業控制的城市居民,起身革命造反,最後面對的卻是一場陰謀 後的徒然。無奈因成本飆高,就算導演已放棄薪水,卻遲遲等不到製作完成的 一天。直到導演克萊蒙·德諾,請來費拉拉現身說法,讓他置身於自己設計的 美術場景中。一部「不可能的電影」,再次在VR世界中「活」了出來。

Missing Pictures is an immersive documentary series that delves into the stories that were never able to make it on the big screen, interviewing great directors of our time to learn what happened.

In the first episode, we meet long-time independent American filmmaker Abel Ferrara. Birds of Prey would have been the political thriller of his dreams...until it all fell apart. The Neo-noir, provocative director behind movies like Ms. 45 (1981) and Bad Lieutenant (1992), takes us with him on a journey through the heart of his unfinished story based in the 70's New York city.

# The Passengers:

導演 Director:齊亞德・圖馬 Ziad Touma 2x10' | 6 DoF | 英語 English、法語 French

火車轟隆作響,一路往前。女人、男人、老人和小孩各據車廂一角,他們互不認 識,卻各懷心事,在人生的困頓中左右為難。你可以選擇走進女人或男人的內 心,穿梭於現實、想像和回憶,聆聽他們難以啟齒的腦中劇場,而你的視線緊 盯之處、你的手部動作或話語,都將影響故事的發展。這是一部從故事設計、 繪畫風格、角色內在歷程,都設計地極為仔細的沉浸互動作品。

In her early 40s, a woman tries to answer her boyfriend's question. Opposite, a young man is infatuated with the woman seated in front of him. As audience, we enter the thoughts of the passengers traveling on a train and help them face a pivotal moment in their lives.

■ 11/1後將放映《心向列車:孩子》(2021)(3x10')。

From Nov. 1 to Nov. 14, the showcase will present *The Passengers: The Kid* 



## The Hangman at Home 家中的劊子手

2020

導演 Directors:蜜雪兒・卡諾、烏利・卡諾 Michelle Kranot, Uri Kranot 30' | 6 DoF | 英語 English、法語 French、丹麥語 Danish

「當一個劊子手下班回到家中時,他會想些什麼呢?」

改編自美國劃時代詩人卡爾·桑德堡的同名詩歌〈The Hangman at Home (家中的劊子手)〉,體驗者將一同探索有關參與和感知的主題。整個故事與劊 子手行刑毫不相關,而是探討人的窺探與入侵所帶來尷尬與冒犯,也是質問 窺視者、同謀者與旁觀者三者之間的關係。

表現主義風格的畫面呈現結合交互體驗,引領你進入五個相互交織的世界, 一同窺視普通人生命中的某些關鍵時刻。作品同時聚焦在「何以為人的意義」 進行非線性探索的過程中,關注觀眾的身份,尷尬和親密感。

"What does the hangman think about when he goes home at night from

Inspired by the 1922 Carl Sandburg poem of the same title, this VR single-user immersive experience explores themes of acknowledgement and participation. It is not about hanging people, but about the awkward intimacy that comes with being human, and the connection between spectator, witness, and accomplice. The animated, interactive experience invites you into five interwoven stories, capturing pivotal moments in people's lives. The Hangman at Home – VR ultimately reveals that we are all more alike than different, while raising questions of responsibility.





### Biolum 深海魅光

2021

導演 Director:阿貝爾·柯亨 Abel Kohen 30' | 6 DoF | 英語 English、法語 French

〈深海魅光〉帶你體驗 VR 敘事互動,潛入深海世界。在你著迷於海底生物的神 秘之美時,環伺的美麗魅光,卻在最後讓一切急轉直下。

觀眾透過瑞秋的雙眼,這位潛水經驗豐富探索的專家,聽從探險領隊、知名海 洋科學家伊娃的引導,一同探索海底深淵。

瑞秋發現一種發光寄生蟲感染了這一帶的海洋動植物,連自己也受到了感 染。正當她面對周圍光怪陸離的景象而越感忐忑之際,才發現伊娃早知道自 前方危機重重。

〈深海魅光〉的構想來自深海中的美麗生物,經生物學實證的現象與科幻兩者 在片中不再黑白分明,帶領觀眾一窺存在主義的內涵及龐然未知的宇宙奇觀。

Biolum is an interactive, narrative VR sci-fi experience which immerses you in the mysterious beauty of deep sea life on a dive that takes a shocking turn for the worse

It thrusts the user into the role of Rachael, an experienced diver exploring the abyss, guided by expedition leader Eva, a renowned marine scientist

Rachael discovers that luminescent parasites are infecting ocean flora and fauna. She gets infected herself and faces a mesmeric fight for her mind when she discovers that Eva knew all along that she was sending her into the jaws of danger.

Inspired by the beauty of deep sea life, Biolum blurs the lines between biological truth and sci-fi and taps into existential themes and cosmic wonder of the great unknown.



## Jailbirds: Bwa Kayiman 獄中鳥首部曲:自由幻夢

2021

導演 Director:托馬斯·維爾普 Thomas Villepoux 藝術總監 Art Direction:弗瑞德·雷米扎 Fred Rémuzat 9' | 6 DoF | 英語 English、法語 French

〈獄中鳥首部曲:自由幻夢〉的奇幻構想來自比利時黑人詩歌漫畫家菲利浦 佛斯特的視覺世界。帶領觀影者進入悲喜參半的寓言故事,講述人類與自由

一下子置身於夢魘般的監獄,一下子又來到美麗的風景中,充分利用 VR 技術 作為敘事手法,提供觀影者沉浸式體驗。故事內容與 VR 互相襯托,製造出奇 特效果:一名囚犯被關在牢房中,但每晚都能逃出監獄,方法竟然是他的雙眼 能夠神奇地脫離身體,跑出去探索世界。

Jailbirds: Bwa Kayiman is a fantastic tale based on the visual universe of Philippe Foerster, Belgian author of black poetry comics. First part of a trilogy, the story plunges us into a bittersweet fable about human freedom.

Set sometimes in a nightmarish prison, sometimes in beautiful landscapes, the experience makes full use of the assets of the VR medium as narrative tools. The story resonates strangely with the promise of virtual reality: a prisoner escapes each night as his eyes magically detach from his body and set off to discover the world that is physically inaccessible to him.

你正身處三萬八千年前的世界,體驗女性在氏族中扮演的角色,但你以為

錯!男人出去狩獵時,女人並不是去採集果實而已。導演卡蜜兒:杜維勒伊 實境體驗拉開序幕。

〈重現:史前女人〉帶你穿越時空,以女性智人視角探索史前世界。

前進舊石器時代的遠古山塹,你會先見到一位女獵人,展開一連串難忘的

No, women were not out picking while men were hunting. The director Camille Duvelleroy imagined a virtual reality experience based on the most recent scientific discoveries, evolving in a sumptuous graphic universe designed by UBISOFT.

Plunged into the heart of an ancestral valley, you make the unforgettable encounter of a Palaeolithic huntress. She invites you to follow her and leads you to her clan. In a painted cave, she introduces you to a shaman woman, who familiarises you to cave painting. In the heart of the village, you are invited to a hut where you learn how to carve your own tool, a spear, which





導演 Director:卡蜜兒·杜維羅伊 Camille Duvelleroy 9' | 6 DoF | 英語 English、法語 French



採用最新科技,搭配遊戲公司 Ubisoft 操刀的世界觀與華麗介面,一場虛擬

體驗。你會來到她的部落,進到彩繪洞穴,有位女薩滿介紹牆上的彩繪圖像。 接著來到部落的中心,你進到一間小屋,開始學做自己的工具。你要打製一 支長矛,因為大家馬上就要出發去獵一頭猛獁象....

這就是舊石器時代。

You are "Lady Sapiens", you were born 38,000 years ago.

You are experiencing the place of women in the clan, but that's not the end of the story.

Lady Sapiens, The Experience offers a journey through time in the body of a

will later allow you to take part in a mammoth hunt...

Welcome to the Palaeolithic.





