

## I17

**PROJECT TITLE:** Vulnerable Observer

**COUNTRY/REGION | GENRE | LANGUAGE | RUNNING TIME:**

Hong Kong, Mainland China, Malaysia | Drama | Putonghua, Mongolian, English | 120min

**DIRECTOR:**

Jiang Xiaoxuan

**PRODUCER:**

Zhao Ziyang

**IDP GOALS:**

Funds, Co-producers, Sales agents

**FINANCING (USD)**

Above-the-Line Production: US\$145,000

Below-the-Line Production: US\$223,000

Post Production: US\$115,000

Other: US\$100,000

**TOTAL BUDGET:** US\$583,000

**SECURED BUDGET:** US\$39,000

**DIRECTOR'S FILMOGRAPHY**

2024 *To Kill a Mongolian Horse*

**ONE-SENTENCE SYNOPSIS**

A young, ambitious anthropology PhD student travels to a remote site in Mongolia, where the objectivity central to her academic training gradually unravels, plunging her into the complex and ethically ambiguous relationship between the observer and the observed.

**SYNOPSIS**

Seeking a breakthrough to secure her academic future, ambitious anthropologist Lei embarks on fieldwork in the remote region of Mongolia. Her research initially flourishes with the help of a culturally adept local guide, granting her rare access to the community. However, when constructed "realities" and veiled motives from both sides surface, Lei's carefully maintained façade of academic objectivity collapses. She is then forced to confront the complex, ethically ambiguous relationship between the observer and the observed, as well as the elusive truths hidden within human connection.

## **DIRECTOR'S STATEMENT**

As a filmmaker working in both fiction and documentary, my practice is often intertwined with anthropological and ethnographic research. I have always regarded holding a camera as an act of power—a privilege that inevitably influences which stories are told, and how. Why is it that some wield this privilege, while others do not? In my story, the young, ambitious scholar initially assumes a natural authority over how others' stories should be documented. Yet this balance of power is never static: sometimes the documentarian may shape the truth to serve her own goals; other times, those being observed may mischievously mislead their curious outsider.

## **DIRECTOR**

### **Jiang Xiaoxuan**

Jiang Xiaoxuan is a writer-director born in Inner Mongolia, China. Jiang received her BFA in Film and Television from NYU. Her first feature, *To Kill a Mongolian Horse* (2024), world premiered at Venice Days. The film was officially selected by many film festivals including Busan, Hong Kong, Filmfest Hamburg, São Paulo, and Mar del Plata. It won the Yusr Cinematic Achievement Award at Red Sea Film Festival, Golden Taiga Award at Spirit of Fire Debut Festival, Critics' Jury Award at D'A Festival Cinema Barcelona, Jury Award at Sprouts Film Festival, and the Firebird Award for Best Film (Chinese-language Young Cinema Competition) at the 49th Hong Kong International Film Festival.

## **PRODUCER**

### **Zhao Ziyang**

Zhao Ziyang has an MS in Entertainment Industry Management from Carnegie Mellon University. Her experience spans development, production, and distribution across Asia and the US. She co-produced *To Kill a Mongolian Horse* (2024), which premiered in Venice Days before screening at Busan, São Paulo, Mar del Plata, and more than 30 festivals worldwide. The film won the Firebird Award at Hong Kong International Film Festival, received nominations for Best Film and Best Director at the Asia Pacific Screen Awards, secured theatrical releases in Switzerland, Mongolia, Thailand, and Korea, and is slated to stream on HBO Europe.

## **PRODUCTION COMPANY**

### **HUniche Pictures**

Founded in Hong Kong in 2024 by director Jiang Xiaoxuan, HUniche Pictures develops and produces low- to mid-budget, auteur-driven films. It brings Asian stories to global audiences through co-production and a wide distribution network. Its feature, *To Kill a Mongolian Horse* (2024), won the Firebird Award at Hong Kong International Film Festival, secured theatrical releases in Switzerland, Mongolia, Thailand, and Korea, and is slated to stream on HBO Europe.

**電影計劃：脆弱的觀察者**

**國家/地區 | 類型 | 語言 | 片長：**

香港、中國內地、馬來西亞 | 劇情 | 普通話、蒙古語、英語 | 120 分鐘

**導演：**

姜曉萱

**監製／製片：**

趙子揚

**參與 IDP 目標：**

籌集資金、聯合監製、銷售代理

**預算分佈（美元）**

線上製作：US\$145,000

線下製作：US\$223,000

後期製作：US\$115,000

其他：US\$100,000

**製作總預算：** US\$583,000

**已籌集的資金：** US\$39,000

**導演電影作品**

2024 《一匹白馬的熱夢》

**故事梗概**

一位年輕、野心勃勃的人類學博士生來到蒙古地區的偏遠田野調研，當客觀的學術研究遭現實撕裂，她深陷觀察者與被觀察者間複雜且曖昧的道德困境。

**故事大綱**

年輕、野心勃勃的人類學博士生雷，帶着實現學術抱負的願景，深入蒙古地區的偏遠田野調研。在一位深諳當地文化的嚮導協助下，雷的研究起初進展迅速。然而，當被建構的「現實」和雙方隱藏的動機浮出水面，雷被迫直面觀察者與被觀察者之間複雜且曖昧的道德困境，以及人類關係中難以界定的真相。

**導演闡述**

作為一名遊走於虛構敍事與紀錄實踐之間的電影人，我的創作常與人類學研究相交疊。我始終認為舉起攝影機即是一種權力行為：誰擁有記錄或定義他人的權利？在故事中，年輕學者最初自然地假設了她在記錄他人故事時的話語權。然而，這種權力平衡從未是單向且靜止的：當記錄者的主觀意圖與被觀察者的複雜動機交織，真相便被引向了一個難以界定的模糊地帶。

## 導演

### 姜曉萱

內蒙古導演、編劇，畢業於紐約大學電影製作系。長片首作《一匹白馬的熱夢》（2024）世界首映於第 81 屆威尼斯影展威尼斯日，後入圍釜山電影節、巴西聖保羅國際電影節、阿根廷馬德普拉塔電影節、漢堡電影節等，並提名亞太電影大獎最佳影片、最佳導演，榮獲香港國際電影節新秀電影競賽（華語）火鳥大獎最佳電影，以及 FIRST 青年影展最佳導演等。

## 監製／製片

### 趙子揚

碩士畢業於卡耐基梅隆大學娛樂產業管理項目。經驗涵蓋亞洲及美國地區的開發、製作和發行。聯合製作電影長片《一匹白馬的熱夢》（2024）於威尼斯日首映，陸續入選釜山、聖保羅、馬德普拉塔等全球逾 30 個電影節。該片榮獲香港國際電影節火鳥大獎，並提名亞太電影大獎最佳影片和最佳導演，已在瑞士、蒙古、泰國和韓國進行院線發行，並於 HBO 歐洲區上線。

## 製作公司

### 小呼映畫

小呼映畫由導演姜曉萱於 2024 年在香港創立，致力於開發和製作中低預算、作者主導的藝術電影。公司通過聯合製作和國際發行，向全球觀眾講述亞洲故事。其製作的長片《一匹白馬的熱夢》（2024）榮獲香港國際電影節火鳥大獎。