

On the Adamant by Nicolas Philibert

尼古拉斯·菲利伯特 《塞納河上的心靈之舟》

免費現場放映 In-venue Free Screening

語言 Language 法語 French

長度 Duration 104 分鐘 minutes

8 / 3 六 SAT
4:30 PM

9 / 3 日 SUN
3:45 PM

大館洗衣場石階
Laundry Steps, Tai Kwun

設中英文字幕、粵語配音、粵語口述影像及語音場刊
Subtitles in Chinese and English, dubbing in Cantonese,
audio description in Cantonese, house programme in audio format



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Free Online Screening

「無限亮」網站播放
screening on No Limits website

24 / 3 — MON

21 / 4 — MON



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Subtitles and accessible captions in Chinese and
English, dubbing in Cantonese and English, audio
description in Cantonese and English; house
programme in audio format



巴黎塞納河畔，風光明媚。河上停泊着一艘浮船「堅忍號」，木製的百葉窗能自動開合，陽光灑滿室內；船上亦設有咖啡室和酒吧，氣氛讓人放鬆。這其實是一間精神病患者日間康復中心。導演尼古拉斯·菲利伯特曾受邀上船與精神病患者分享藝術，過程間反被他們觸動，決定執起攝錄機記錄他們在船上的生活。

紀錄片一開始，船上患者法蘭索瓦拿着結他自彈自唱「電話樂團」的《人體炸彈》，當中一句「我不可以放任自己」，唱得動人。他才情橫溢，聲音及表情充滿感染力，誰會相信他曾經自以為是耶穌跳入塞納河？在「堅忍號」上，重要的不是醫學診斷及精神病症狀，而是為患者提供展現自我的空間，改善生活品質。這正是「堅忍號」最大的意義——藉着各種形式的藝術和創作工作坊，如音樂、繪畫、攝影、電影鑑賞等，結合船上團隊提供心理支援，以最人性化的方式照顧患者，讓他們表達內心世界，過日常生活，讓他們重拾生活與生存的尊嚴。團隊由精神病科醫生、心理學家、護士、職業治療師和藝術治療師組成，他們與患者就如朋友，同坐一枱彼此分享、接納與認同，畢竟這些都是人的基本權利。尼古拉斯的鏡頭充滿人文關懷，細膩而溫柔地帶領觀眾登上船，從細節中感受患者的自由和喜悅。患者可能有精神障礙，但並非一定是「病人」。此片榮獲 2023 年柏林影展最高榮譽最佳影片金熊獎。

Reviving the soul through the arts

Along the picturesque banks of the River Seine in Paris lies the floating structure “The Adamant”. Sunlight floods the interior through wooden Venetian blinds that automatically open and close. It also has a café and a bar, creating a relaxing atmosphere. This structure is, in fact, a daytime psychiatric rehabilitation centre. Film director Nicolas Philibert was once invited to “The Adamant” to share his art with the patients. Yet, in return, he was moved by them and decided to make a documentary about their lives onboard.

The documentary opens with François, a patient, playing and singing “La bombe humaine” by Téléphone on his guitar. The lyric “I shouldn’t let myself go” is poignant through his talent and expressive, captivating voice. Who could believe he once jumped into the Seine thinking he was Jesus Christ? Aboard “The Adamant”, the clinical diagnoses and symptoms are not the focus. Rather, the emphasis is on providing patients with a quality lifestyle and space to showcase who they are. This is the significance of “The Adamant”: allowing

patients to express their inner worlds and caring for them in the most humane way posing through the arts and creative workshops, including music, drawing, photography, film appreciation and more, as well as psychological support provided by the professional team onboard. This approach allows them to lead normal lives and restore their dignity in life and survival. The professional team onboard is comprised of psychiatrists, psychologists, nurses, occupational therapists and art therapists. They interact with the patients not as authoritative figures but as friends, sitting at the same table, sharing, accepting and recognising each other. After all, these are the essential rights of being human. Nicolas’ cinematography is filled with compassion as he guides the audience aboard with delicate, gentle attention. Nuanced details in the documentary also reveal patients’ freedom and joy. Despite their mental health challenges, they are not “ill.”

On the Adamant won the prestigious Golden Bear at the Berlin Film Festival 2023.



以紀錄片還給精神病患者一份尊嚴——導演訪談

Reinstating dignity for mental health patients through documentary filmmaking

問：為什麼在拍攝有關精神病院的《異常逸事》（1970 年）多年後，想製作另一部關於精神醫學世界的電影？

答：我一直關注並對精神醫學感到興趣。這是一個令人不安的世界，但也是非常刺激和充滿啟發性的世界，因為它迫使我們反思自己，包括我們的界限和缺陷，以及世界運行的方式。精神醫學是一面能反映人性的放大鏡。而且在過去二十五年裏，公共精神病科的情況嚴重惡化，被掌權者置之不理，彷彿我們不想再看見「瘋子」。在這個殘酷的現實狀況下，像「堅忍號」這樣的地方似乎像一個奇蹟，但我們不禁會思考它到底能持續多久。

問：電影中，看不見你所形容精神醫學界日漸衰壞的情況，是否意味着「堅忍號」能免於此？

答：不論是對病人還是照顧者，「堅忍號」能成功保持活力和吸引力，是因為它不甘現狀，不斷與外界保持聯繫，對所有正在發生的事情持開放態度，並歡迎各界貢獻者。我們的拍攝就是一個啟發性的例子。這是一個努力去自我改進的地方。為了真正關心人們，讓慾望繼續活着燃燒，它必須不懈地抵抗那些不可避免的威脅，包括重複、階層、過度從

上而下、退縮、惰性、官僚主義等……加上這地方本身美麗，空間、材料、位置且與水親近都增添它的魅力。對比類似的單位，雖然不一定恐怖和冷酷，但只注重功能性，所以，「堅忍號」是一個不斷努力自我提升的地方。

問：選擇了一個並不能代表精神醫學界大部分情況的地方，會否對精神醫學界作出過分片面的描述？

答：精神醫學沒有「單一」的形式，它是多元而複雜的，需要不斷重新審視。我想展示的是那種仍然在抵抗、面臨威脅的人性精神病院。它抵抗着所有摧毀社會的力量，並努力維持尊嚴。電影並非要明確地譴責某些事情，而是相對含蓄地表達這些問題。

問：電影中，照顧者應該身處其中，但我們有時無法將他們與病人區分開來？

答：確實，乍看之下，沒有任何東西可以讓人識別他們是照顧者。他們不穿白袍，手中也沒有注射筒……不符合陳規想像。照顧的重點其實是整個環境氣氛，不該顯而易見，而是隱性的，甚至往往難以察覺。這部電影讓觀眾擺脫某些既定的思維。

Q: Years after filming at the La Borde clinic, why did you want to make another film about the world of psychiatry?

A: I have always been attentive to and interested in psychiatry. It is a world that is both disturbing and stimulating. It constantly forces us to think about ourselves, our limits, our flaws, and the way the world works. Psychiatry is a magnifying glass, an enlarging mirror that says a lot about our humanity. Moreover, in the last 25 years, the public psychiatry space has deteriorated considerably. We hear from all sides that psychiatry is now at the end of its tether, completely abandoned by the authorities. It is as if we no longer want to see “lunatics” . In this extremely devastating context, a place like “The Adamant” seems like a miracle. We have to wonder how long it will last.

Q: What you say about the degradation of psychiatry is not perceptible in the film. Does this mean that “The Adamant” has escaped the devastation that has struck the sector?

A: “The Adamant” has managed to remain a lively and attractive place, both for patients and carers, because it does not rest on its laurels. It is constantly in touch with the outside world, open to everything that is happening and welcomes all kinds of contributors. Our filming is an enlightening example of that approach. To care for people and to keep their desires alive, it must fight relentlessly against everything that inevitably threatens it: repetition, hierarchy, excessive verticality, withdrawal, inertia,

bureaucracy etc. The place itself is very beautiful, which counts for a lot—the spaces, the materials, its location and the proximity of the water all contribute to its charm. In contrast, most similar units, although not necessarily sinister and cold, only focus on being functional. “The Adamant” is a place that strives to improve itself.

Q: Why did you choose a place that is not representative of the situation you describe? Wasn’t there a risk of giving a partial image of psychiatry?

A: There isn’t “one” form of psychiatry. It is plural, multiple, and always in need of revision. The kind of space I want to show is this humane approach to psychiatry that still resists and is under threat. It opposes everything that is destroying society everywhere and tries to remain dignified. The film doesn’t explicitly denounce certain things. But by taking the opposite direction, it implicitly states them.

Q: In the film, the carers seem to be in the background. We can’t always tell them apart from the patients. . .

A: Indeed, there is nothing to identify them as such at first sight, as they do not wear white coats or wield syringes in their hands... In short, they do not conform to the clichés. This is, first and foremost, what contributes to the caring atmosphere. It is not confrontational. It is subtle, often imperceptible. The film allows the viewer to get rid of certain clichés. It makes things more complex in a world that pushes us towards simplification.

導演 Director

尼古拉斯·菲利伯特

Nicolas Philibert

法國紀錄片導演，1978 年尼古拉斯·菲利伯特與傑拉德·莫爾迪亞聯手，首次執導長篇紀錄片《主人的聲音》，訪問多位工業大亨，探討權力、企業等級、工會制度等多個尖銳議題。他主要的長篇紀錄片創作始於 1990 年代，這段時期製作的電影在法國上映，並獲得院線發行。2001 年，他單獨執導的長篇紀錄片《山村猶有讀書聲》，記錄法國奧弗涅山區一所只有一間課室的小學的日常生活，在國內與國際間大獲成功，菲利伯特更憑此紀錄片獲得 2002 年度路易·德呂克電影大獎。過去幾十年，全球各地曾經舉辦超過 120 個向他致敬及回顧展影系列。

Award-winning French documentary director Nicolas Philibert co-directed his first feature-length documentary, “La voix de son maître” (His Master’s Voice) in 1978 with Gérard Mordillat. The film features leaders of large industrial groups discussing themes related to power. His main feature-length documentary work began in the 1990s, where his films created from this period received theatrical releases in France. In 2001, Philibert achieved major domestic and international success with “Être et avoir” (To Be and To Have), a documentary about the daily life of a one-room school in a small village in Auvergne. The film won the Prix Louis Delluc 2002. In recent decades, Philibert’s work has garnered more than 120 tributes and retrospectives around the world.

本片由蓮達·德·齊特協助製作 This film has been directed with the complicity of Linda De Zitter

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TS 電影製作公司 TS Productions
法國 3 影院 France 3 Cinéma
長途旅行電影製作公司 Longride

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