



DOCUMENTARY | BE/FR | 16/9 | 50 min | 2021

PRESS KIT

Production

Centre Vidéo de Bruxelles / TS Productions

International Press

(FR) Céline Loiseau +33 (0)6 03 49 39 38 – cloiseau@tsproductions.net

(BE) Florence Peeraer + 32 2 221 10 62 – florence.peeraer@cvb.be

(BE) Philippe Cotte + 32 2 221 10 67 – philippe.cotte@cvb.be

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SHORT SYNOPSIS

Every day, regulars, students and random visitors seek refuge there. Surrounded by thousands of library resources, some people are in their cultural element. The Bibliothèque Publique d'Information (Public Information Library), in Paris, is the hub of a discreet, unassuming community.

LONG SYNOPSIS

Every day, regulars, students and random visitors seek refuge at the Bibliothèque Publique d'Information (Public Information Library), in the heart of Paris. Among the crowd, between the bookshelves, along the public walkways, we meet inspired students, knowledgeable aficionados, hardened loners, regulars at a loose end, passionate artists... As they take hold of one of the thousands of cultural resources available, each person "inhabits" the library in their own way. And they all share with us how the books, music or videos become a part of them. A public space for private enjoyment, the library is the hub of a discreet, unassuming community.

Watch the trailer

[HERE](#)

To watch it through,
please contact philippe.cotte@cvb.be
or cloiseau@tsproductions.net



Honorable mention in the international competition at the 19th edition of DocLisboa festival



"We highlight the filmmaker's ability to find the networks connecting strangers in a place seen as individualistic. Public Library reminds us to reimagine public space, celebrating a community's intimate everyday life."

DIRECTOR'S STATEMENT

The Bibliothèque Publique d'Information (Public Information Library), located in the *Pompidou Centre*, at the heart of the French capital, is well-known to students in the Paris area. It was as a student arriving from my home province that I discovered it myself. It was a very powerful experience for me as I saw it as a symbol of the sheer immensity of the capital that would become my home. First and foremost, I was struck by the diverse array of visitors I saw there. They were not just students. I also came across regular visitors, homeless people, all kinds of people, such diversity, which gave me the impression that the library users represented a microcosm of Paris.

I was also moved by the way in which each book I read during my literature studies opened my mind. The possibilities offered by the vast range of resources surrounding made me feel dizzy.



This dizzy sensation remained with me as I began working on the film, on the premise that I could meet people at this place who had experienced this same feeling of opening up to the world.

I wanted to explore how users reached out to others, a personal event within this public space. I felt a tension between strong private emotions, on the one hand, and the public setting where they were being experienced, on the other hand.

During these encounters, we reached sacred and private areas within this secular and anonymous space. What made this possible was the fact that the discussions were based on

culture, art and fantasy in general, which enable us to somewhat “escape” our everyday world and troubles and find a dream world, a fantasy world, an absolute world.

I wanted every person we met to “inhabit” the film in the same way that they “inhabit” the library. Each visitor inhabits the library whilst at the same time the books, music or videos they consult inhabit them. By sharing their chosen piece with us, they show us what they virtually share with those around them-people, who, together with them, make up a discreet, unassuming community, like an imaginary group of people.

The aim was to paint a true picture of the wonderful idea of “culture for all”, which today sounds a little far-fetched but it was very much a priority in the 1970s when the Pompidou Centre and the BPI were established. Behind the idea of a “public library”, there is a strong democratic ambition, which the BPI places a great focus on, as it seems to attract the widest possible group of users.

For us, it was a playground and an ideal place to capture the notion of the impromptu meetings you can have in a big capital city, and give the impression that at any time, in the middle of the ordinary and anonymous crowd, you might encounter bliss, and “the Absolute”.

Clément Abbey



CAST & CREW

Documentary | BE/FR | 2021 | 50 min | 16/9 | SON 5.1 | VO FR EN SUBTITLES

Available format
Available version

DCP | NUMERICAL FILE | BLU RAY
VO FR EN SUBTITLES

Director

Clément Abbey

Director of photography

Kinan Massarani

Sound engineer

Pierre Bompoy / Arnaud Marten / Charlie
Sénécaut

Editor

Matthieu Jamet

Sound editor, Re-recording Mixer

David Vranken

Colorist

Lucien Keller

Executive producer

Cyril Bibas – CVB (Belgium)
Céline Loiseau – TS Productions (France)

Production

Centre Vidéo de Bruxelles – CVB - Michel
Steyaert
TS Productions – Céline Loiseau

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Bourse Brouillon d'un rêve de la SCAM

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Fédération Wallonie-Bruxelles

CLÉMENT ABBEY

BIO-FILMOGRAPHY



Born in Dijon (France). Studied philosophy in Paris, then cinema in Belgium. Lives in Brussels.

Co-directed a short fiction film (Pierrick) and directed a documentary as part of his studies (Les visites). In 2021, he is releasing a new documentary, Bibliothèque Publique (Public Library), about people who use the Bibliothèque Publique d'Information (Public Information Library), in Paris. A taste for reality, fantasy and everything in between.

COMMERCIAL EXPERIENCE

Location manager and location scout experience on Belgian short films. And other training experience, such as Assistant Director to Pico Berkovitch, who leads acting workshops for actors, based on the Meisner technique, in Brussels.

Production experience at RTBF (Belgian television): produced many short films posted on social media in the VEWS team. Also worked in the Promotion department at RTBF (produced trailers).

PRODUCERS



CVB - Centre Vidéo de Bruxelles - As an audiovisual production workshop and a continuing education association recognised by the Wallonia-Brussels Federation, the Centre Vidéo de Bruxelles views itself as a centre for image whose five main areas of interest are: auteur and creative documentaries that explore new forms and deal mainly with

social, political and artistic issues; working closely with associations to serve common aims; video workshops, which are tools that truly encourage creativity and reflection and are accessible to all; working to promote a catalogue that reflects a coherent editorial line and a rich production history; continual research and reflection on images and their power to tell the truth. A diversity of approaches, original content, the meeting of different genres, practices and views, hybridisation, combining an artistic approach with a more social one in dealing with societal challenges, paying attention to individuals who are not experts, politicians or leaders, but ordinary citizens are just some of the leitmotifs that guide our approach.

Film Catalogue

Shift – Pauline Beugnies (61'/2021) **Nous la mangerons, c'est la moindre des choses** – Elsa Maury (67'/2020) | **Sans frapper** – Alexe Poukine (85'/2019) | **Sous la douche, le ciel** – Effi Weiss & Amir Borenstein (85'/2018) | **Charleroi le pays aux 60 montagnes** – Guy-Marc Hinant (126'/2018) | **La place de l'homme** – Coline Grando (60'/2017) | **Oltremare** – Loredana Bianconi (83'-2017) | **La terre abandonnée** – Gilles Laurent (73'/2016) | **Casus Belli, sur les sentiers de la paix** – Anne Lévy-Morelle (101'/2014) | **I comme Iran** – Sanaz Azari (50'/2014) | **Mauvaise Herbes** – Catherine Wielant et Caroline Vercrusse (50'/2013) | **Deux fois le même fleuve** – Effi Weiss et Amir Borenstein (110'/2013) | **Chaumière** - Emmanuel Marre (70'/2013) | **Bons baisers de la colonie** - Nathalie Borgers (74'/2011) | **Ateliers Urbains** - atelier vidéo (2010 - 2011) | **Le geste ordinaire** Maxime Coton (64'/2010) | **Dem dikk (aller retour)** - Karine Birgé (54'/2010) | **Le bateau du père** - Clémence Hébert (75'/2009) | **Autoportraits de l'autre. De Belgique en Palestine** - Gérard Preszow (48'/2008) | **Los Nietos, quand l'Espagne exhume son passé** - Marie-Paule Jeunehomme (59'/2008) | **Trilogie tropicale : La Belgique vue des Tropiques, Ça déménage sous les Tropiques, Voyage aux Tropiques** ateliers vidéos (2006-2008) | **L'argent des pauvres** - Charlotte Randour (24'/2005) | **La Cité dans tous ses Etats** - Jacques Borzykowski et Vincent Cartuyvels (30'/2004) | **La raison du plus fort** - Patric Jean (85'/2003) | **Chaînes de garde** - Nicolas Torres Correia (25'/2002) | **Les enfants du Borinage, lettre à Henri Storck** de Patric Jean (54'/1999)



Miléna Poylo and Gilles Sacuto have worked in the cinema industry since 1986. In 1996, they start their own production company, TS Productions, where they develop and produce French and International projects.

Since then, Anthony Doncque and Alice Bloch joined the production team to produce new talents, while Céline Loiseau and Delphine Morel produce documentaries within the structure.

TS Productions was awarded the **Independent Production Prize**, given by IFCIC, in December 2004 and the « **Duo Revelation Trophy** », in February 2005, given by the cinema weekly magazine *Le Film Français* for the feature film « Violence des échanges en milieu tempéré ». in 2009, TS Productions also received 7 **César** for « Séraphine » including the **Best Film** and in 2010, the **César of the Best Adaptation** for « Mademoiselle Chambon ». In 2011 « Incendies » was nominated for the **Oscar, Cesar, and the BAFTA of the Best Foreign**

More recently, TS Productions was nominated for the Cesar of the Best Foreign Film for « Je suis mort, mais j'ai des amis » by Guillaume and Stephane Malandrin, made the best audience for Arte (fiction TV) since 2 years with « L'Annonce » by Julie Lopes Curval. Finally, « Une Vie » by Stephane Brizé received the **FIPRESCI prize at the « L'Annonce »** by Julie Lopes Curval. Finally, « Une Vie » by Stephane Brizé received the **FIPRESCI prize at the Zoabi** wins the Best Actor prize at the **Orizzonti Selection**, at the **Venice Film Festival**.

Film Catalogue

Au pied de la gloire – Fabrice Macaux (53'/2020) | *Parkinson Melody* – Nathalie Joyeux (52'/2020) | *Tel Aviv on Fire* – Sameh Zoabi (96'/2019) | *L'enfant rêvé* – Raphaël Jacoulot (108'/2020) |

Je suis mort mais j'ai des amis – Guillaume et Stéphane Malandrin (96'/2015)

SUPPORTS

Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles, Centre National du Cinéma et de l'Image Animée.

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PROMOTION

Florence Peeraer + 32 2 221 10 62 – florence.peeraer@cvb.be

Philippe Cotte + 32 2 221 10 67 – philippe.cotte@cvb.be

Céline Loiseau +33 (0)6 03 49 39 38 – cloiseau@tsproductions.net

CVB - Centre Vidéo de Bruxelles - 111 rue de la Poste - B-1030 Brussels - www.cvb.be

TS Productions – 3 cité d'Hauteville – 75010 Paris – tsproductions.fr