



Title	Cadences
Nationality of Film	French
Submitted by	
<i>Name</i>	Alexandra Tilman
<i>Affiliation</i>	
<i>Role in the Film</i>	Director/Camera/Producer

People Involved in the Film

<i>Director</i>	Alexandra Tilman
<i>Camera</i>	Alexandra Tilman
<i>Sound</i>	Jocelyn Robert
<i>Editor</i>	Aurelien Many
<i>Producer</i>	Alexandra Tilman

Synopsis

Film Summary

Cadences is a documentary situated in Le Havre, a French de-industrialized town, and it tells the story of the son of a steel worker who has decided not to follow his father's path but rather to embrace the clandestine techno movement called free parties. Three interdependent stories combine in this film. One is of a father and his son, a story that unites them and separates them; another story, a collective one, of a social movement, the story of the free parties. Both of them marked by a context of de-industrialization written into a third story, that of the city of Le Havre.

Theoretical, conceptual framework/perspective that influenced the making of this film

I made this film for my PhD in Filmic-Sociology at Evry University in France. It was made in the frame, intention and context of sociological research. It is an example of an emerging field of sociological research in France that embraces the production of film in relation to sociological studies. I will add, that what brought me to this project from the very beginning is drawn from a will to create bridges between the collective dimension of social history and singular stories through a socio-film work. As such, this work addresses both the singularity of individual trajectories and the persistence of the determinism of social classes, drawing from the riches of cinematographic art and the riches of sociological thought. The characters in the film are not an illustration of what may have been a pre-established thesis. Rather, the thesis was developed at the same time as the film. This work was created as a work in progress, taking into account the events that changed Miloo's life. The emotional power of cinema along with its power of identification are both often considered as nearly incompatible with a positioning of intellectual distance that is expected of a researcher, as Daniel Friedmann states. Yet the camera can also be used as a distancing tool, the editing a formulated reflection, supporting and inscribing itself as a sort of production element in the procedure of detachment. According to Daniel Friedman, "one can ask oneself if this detachment, along with what characterizes the human being as a vector and emotional receptor is really an obstacle set in the way of research." I'd like to quote here what Edgar Morin had to say about literature, that it "permits at times a better understanding of society and human realities that are often dehydrated in works of sociology." Marc Henry Piault, in this same line of thought, says this about documentary filmmaking: "The production seeks deliberately to deconstruct the dominant representations and to approach as closely as possible another reality, through an experience that becomes not only that of the gaze but sensory participation."

Methodology that influenced your making of this film

The film is a process of accompanying the main character over a long period of time. I discovered free parties in 1999. I was nineteen. My first images date back to 2001, when I was just beginning my studies in sociology and in cinema. That's when I started to meet a large number of participants, some of whom I followed over the years. My first link to the field of study was a positioning that mixed an interest, a personal taste for these parties, and the curiosity of a young student in the humanities that was asking herself how such a phenomenon was possible. My positioning oscillated between observation and participation, between an empathetic relationship and theoretical distancing. One may talk about "semi-affiliation" in the research milieu. I did a field study elaborated upon in the milieu of free parties where I met Miloo, who then became the central figure of the film. This choice was made based upon the study of a group made up of numerous individuals (around thirty), my surveyed panel. The production of the film results in a work that took many years and a pertinent and revelatory encounter concerning my thesis in question. It is also because there was an adhesion of the character to the project and a specific long-term work involving Miloo as well as his father, Philippe, that the production was able to take place. I wish to underline here the fact that it seemed completely necessary to work the sound and the editing with professional technicians, seeing that the cinematographic writing had already been started. Cadences is thought up as an aural and visual construct in which both the rhythm and the musicality, the resonances between different dimensions, different filming materials, are fundamental. This construct is made up of an intensely creative dimension that, merely begun with the writing of the film, couldn't have been done without the collaboration of cinematic professionals.

Main ethnographic and/or social scientific "findings" or insights that you intend your film to convey/present

The fact that the tension between what is "general" and what is "singular" in a film implied a certain number of questions that were driving forces in the production of this project. For example: in what ways does this singular story tell us something about a collective history? What is the collective history in this? In what way does this story reveal something about tensions that live across contemporary society? How can this collective history make itself understood through the choice of specific images and their placement in the editing of the film? It seems important to underline that a sociological film doesn't imply to inscribe itself in a social view of the world, a viewpoint that can reject the "large" categories of classification and that could situate itself in a perspective that places itself solely based upon the point of view of actors intervening smoothly in these specific contexts, without truly taking seriously the force of macro-social constraints and determinations that weigh upon them. My work of film sociology does not aim to inscribe itself in an orientation that celebrates the "local," the "contextual," or the "specific" to the detriment of the "global" and the "general," which is to the contrary of what one could let oneself believe the usage of film in sociology today that could move towards becoming a sort of ethnographic tool. This thesis seeks, on the contrary, to inscribe itself in a reflexive exercise between the micro- and macro-sociological dimensions that are possible. In this sense, Cadences' construction, which attempts to articulate a historical and structurally specific context and one individual story or history, is tied to the fundamental sociological idea that says that the perpetual double-form that corresponds to the existence of the social, between what Alain Accardo calls history-made-into-object and history-made-into-body or even history-made-into-person. In a more conceptual framework, the film constructed beginning with a theoretical work around the tensions between creation of individuals by what we can call the society-that-is-already-there and the relative autonomy of those who react to structures that are in place to at once reproduce them and modify them to varying proportions. This approach leads one to think of what can be called "the field of possibility" or like Georges Gurvitch, "the courses of liberty through social determinisms." A sociological position that, if conceptual, lead me to aesthetic and cinematographic choices that were quite concrete, since this position implied putting into place a narrative structure permitting me to situate the actions of an individual in the socio-economic context that surrounds him and to find different levels and waves of influences between his actions and this context.

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