1966 - 2003

Cinema & Ethnology, an experience…
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Cinema & Ethnology, an experience...

Colette Piault
Director of Research at the CNRS, Paris.
PROLOGUE

The eight films described here cover a period of thirty years: "Albertine and Dorcas" was filmed in 1966, and it was in 1996 that "A Hard Life...!" was presented to the public for the first time.

It was during this same period that the practice of filming with synchronous sound became widespread. One could then directly record the dialogue of actors and their image at the same time,
and communicate afterwards these words - original, authentic, translated - to the spectator by means of subtitles. While it was necessary to resolve the problem of giving information for the first two of my films made without synchronous sound, for the Greek series, I decided to leave the dialogue to the actors alone, in their language and with their own references.

**First Films**

*West Africa, Ivory Coast...*

"**Albertine and Dorcas**, my first film, was made in Africa, in Ivory Coast, by me alone with a spring-loaded, manual Beaulieu camera (maximum length of shot 10 seconds, film length 10 feet). I would put down the camera in order to record the sound while trying to remember the images filmed... This film does not form part of an extensive study. In fact, I was working as an ethnologist on another field site, at Bregbo with the prophet Atcho, and participating in a collective, multi-disciplinary study under the direction of Jean Rouch. He, himself, had filmed "**Albert The Prophet**" and the elements of an annual celebration that I was studying. I had just completed an introduction to ethnographic film at the Musée de l'Homme and wanted to experiment with my new knowledge. Unable to film on the same site where I was doing fieldwork, I chose to make a film on a comparative study of two women in different quarters of Abidjan by following them through the course of a day. Although I was generally shocked by the aggressive intrusion of ethnographers' voices created in the commentary of their films and otherwise, I did not have direct use of the actors' voices since the film had not been made with synchronous sound.
Therefore, I chose to have a young African woman who knew the Ivory Coast comment freely on the images while watching them and we edited this commentary as voice-over. In this way, the film retains a certain homogeneity. I also recorded one of the women singing with her son.

*France, in Pas-de-Calais...*

The film project *Le Brouck* grew out of an applied sociology study in 1969 on "the youth of the 'audomaroise' region confronted with land development." At this occasion I met a group of young truck farmers who grew vegetables in the Marais de Saint-Omer, and we decided together to make a film on their socio-economic problems. It was they who guided me towards what seemed essential to show in the film. I added some elements that seemed important to me for a better understanding of the situation of 'audomaroise' truck farming in these years of change. I filmed alone, always with a manual camera. The sound was made independently, then reintroduced during editing. Yet it seemed to me in 1970, synchronous sound being born, that the film also needed some interviews. Two filmmakers came one weekend to film them. A commentary edited in collaboration with the farmers and read by one of them gave background regarding history, geography, etc. For the farmers' interpretations of their socio-economic situation, I recorded conversations among the youth as well as filming and inserted them as voice-over. Thanks to this plan of action, I avoided introducing a strange voice into the middle of the images. This film, supported by an earlier study, gives interesting testimony of a transitional time for agriculture in France, at the moment when farmers were tempted to replace
cooperative structures with individual operations making little profit (and this with more or less success).

Ano Ravenia in spring

![Ano Ravenia in spring](image)

In Greece, Absence lived in the village: Here and Now between Elsewhere and Bygone Days

Ano Ravenia is a mountain village like so many others, a village among others progressively deserted by its most active population. This is a common situation in the Mediterranean, not just in the mountains of Epirus.

It is as well the banality (or, in other words, the universality) of the situation that prompts one to become interested to the point of gaining a profound attachment to this village, which lives and speaks more through Elsewhere, where those absent are, and Bygone Days, when they were present, than Here and Now. In calm and serenity, but also with a certain nostalgia, the
inhabitants continue to maintain the difficult continuity of village life.
We can study the Greek Diaspora like a particular case of this general, fundamental phenomenon which draws the young, active villagers of less developed countries toward those more developed, or simply to the cities (most often their own country's capital). Then, we follow the progress of the migrants in their new place of residence. We conduct surveys, we count, we classify, we try to define, to establish typologies and each individual becomes no more than a unit moving from list to list. We can also try to uncover the traces of a vanished life in the deserted villages. So, we attempt to reconstruct the social and family organizations active in the past, pursuing the remnants of bygone days in the recesses of village memories still present. We notice that nothing functions as before and our interest rests primarily on that which was, which reassures us of coherence.

Whoever has lived for some time in one of these villages cannot miss feeling the insidious, and in the long run lethal, presence of the Diaspora. A deserted village is not only a village in which the population and activity has diminished. It is an 'other' village.
If it enjoys a certain economic independence, this is relative. We will still speak about self-sufficiency but it will only be apparent self-sufficiency, and when the emptiness reaches a certain level, the village will only be able to remember Bygone Days and live Elsewhere.

We can - and we must - measure the scope of this emptiness and its most obvious effects when analyzing the available data, but
only a sensitive, indeed affective, approach seems able to take into account what is really happening. To watch, feel, and listen to the village as it becomes 'other' throughout the years is the only way to capture Elsewhere and Bygone Days in the Here and Now because Elsewhere appears everywhere: in the emptiness of the buildings, in the structural modifications of the population, in the transformations of the fields, in the evolution of production, but also in the municipal and social structures, and finally in the family relationships and the conception of individual happiness. This has become the dominant pattern, and nothing escapes it. All that is essential is subordinate to it. It is lived every day, unless one slowly dies of it...

What has caused the first departures has been more a lack of confidence in the country, fortified by the arrogant and sprawling expansion of the capital, than the certainty of success elsewhere. So - as has often been observed - once the exodus is under way, even if an economic crisis makes the prospects of jobs more uncertain in the city or overseas, and even if because of this village life appears more secure, the choice to stay becomes a difficult, indeed, a courageous one.

Compared to the city, the seat of power and fascination, where the patterns of consumption and modern life are created, the village appears shadowy, visible only during the day, in good weather, its form changing according to the hour and the position of the sun...

In following the life of the village and its inhabitants during annual visits over nearly 20 years beginning in 1974, this is the process I chose to study.
And film?

A profound interest in its possibilities for observation and for understanding the limits of observation, prompted me to develop and prefer a cinematographic approach. Thus, my research focused as much on the daily life of the village as on the cinematographic methods that could be used to study it.

In France during the 1970's ethnographic film was still little concerned with everyday life. Ethnographic filmmakers, even then few in number, concentrated their attention on disappearing cultures and rituals. They filmed fragile communities which were considered primarily as depositories of vanishing traditions that had to be recorded without delay.

"In order to film daily life one needs a great filmmaker. It is terribly difficult and as for me, I have never managed to do it in a satisfying way..." (Jean Rouch, in CinemAction No. 17, 1982). I wanted to try to film everyday life perhaps because the task was difficult. Moreover, filming in a European village removed all possibility of hiding deficiencies or weaknesses beneath some exotic attraction. This is why I consider my filmmaking in Greece, six completed films and one interrupted during editing, as experimental. Five films focused on my research subject, village depopulation. In other words, what becomes of a village once it is denied its inhabitants?

The sixth, *Charcoal-makers*, examines the manufacturing of charcoal from wood and describes a technical process which
places this film more directly in the tradition of ethnographic film. However, I tried to take the same intimate approach with the charcoal-makers, whom I hardly knew, as I did with the villagers, while describing as precisely as possible the technical process constituting their work.

The five other films form a kind of puzzle. Each corresponds to a distinct project possessing part of the truth, but it is the five films together which tell the whole story...

"Every Day is not a Feast Day" covers the whole of village life in its natural environment while showing the painful transformation that takes place between the holidays, which bring a temporary return of those who have left to live elsewhere, and the monotony and calm of daily life, too calm according to the villagers. I wanted the entire village to be the heroes of this first film in order that all could participate and express themselves in it. This is not the easiest choice: viewers are much more attentive when presented with only one or two protagonists who are carefully named and followed throughout a film. But, as anthropologist first, filmmaker second, it was important for me that the film reflect the relationships that I had established with the village. A film that focused on certain individuals, a single family for example, would have created jealousies and cut me off from most of the villagers.

Thus, I can say that "Every Day is not a Feast Day" has been helpful, indeed a determining factor in the whole of my work, as much for research and as for filming.
"Thread of the Needle"
Next, I wanted to make a film about women, giving them a voice and the opportunity to express themselves. But in a rural Greek community, it is not the role of women to express their point of view in public. They are situated in the private sphere of home and family. Unable to give voice to married women, I then proposed to the girls that we make a film of their conversations. They gladly accepted even if they were a bit intimidated at the start. It was to hide this discomfort - which did not take away from their pleasure! - that they asked to bring their needlework.
If "Every Day is not a Feast Day" consisted of very little dialogue and could be characterized as an observational film, on the contrary, "Thread of the Needle" could be called an "attitude film". The action is, in fact, little developed and the film itself is static in order to leave everything to the dialogue: What matters is what is said, by whom and in what manner.

The third film, "My Family and Me" is without doubt the most experimental. As a project, I worked on this film for four years, so that it could be made with the greatest spontaneity. My working hypothesis was that a child living with his grandparents in the village, separated from his parents who had emigrated abroad, would have to have closer relationships with his grandparents and experience certain difficulties (embarrassment, guilt...) in relation to his parents. One family declared itself the film's subject: it was the only one in the village that presented such a configuration at that particular time. I wanted to make a film about the problems of everyday family life, about feelings and relationships without thereby obligating the actors to
explain themselves through interviews. I wanted the scenes to be filmed in real-life situations, as close as possible to moments captured from real-life, to order to allow the viewer to understand the situation and for me to explore my original hypothesis. The film's specific dialogue revolves exclusively around the actual turn of events regarding each family member. I never asked any questions involving what one or another thought or felt: the film itself was charged with this task. It was only during the last shot that I openly asked the question that concerned me: Who is most important for the young boy? His father or his grandfather? And the father responded with unexpected precision.

Perhaps because of the closeness which developed between the crew and the family along with the quality of certain scenes, this film sometimes has the appearance of fiction, which has often created misunderstanding. Nevertheless, nothing was acted. Everything was spontaneous and took place at the pace of real life. Regarding the editing, it is practically chronological. But if the viewer believes that it is a staged production, then he or she will find no dramatization, timing, or density normally found in television and fiction films.

In comparison to the perfectly controlled masterpieces of fiction film, such as those by Ozu, I wanted to see how far a documentary film could explore and express family relationships through real moments captured from everyday life, with the passing days and an intimate approach. It is without doubt the most original film, the most unusual and also the most ambitious of this Greek series.
The fourth "Let's get married!..." is, in a way, a home movie made by professionals who make a caricature of television reportage where superficial questions are asked. This film does not fit into my overall research plan. In fact, I wanted to make a film on one family's return to the village from Germany and I had been setting up locations and contacts for this film. This project was not possible, and consequently, we decided to film the day of a Greek-American couple's marriage instead. Delimited, natural and spontaneous, this film reveals the influences of the host country, the United States, in this case through behaviors, attitudes, and language. It explores this phenomenon and makes interesting contribution to our film study of Greek migration.

The fifth film, "A Hard Life...!" was born from the interest incited in me by the woman who, at the end of the film "Every Day is not a Feast Day", mentioned all of her absent relatives while showing me her photo-album. She sums up the Diaspora without ever having left the village. Here, she tells the story of her life through numerous concrete anecdotes which capture the viewer's attention. I had appreciated Jean Eustache's film which was dedicated to the life of his grandmother "Odette Robert" and which was recounted by her. The shots lasted an entire magazine, about ten minutes each. I adopted this same style for "A Hard Life..." and the editing respects almost exactly this same rigor.

The result is a rich yet austere film where nothing distracts the viewer from the essentials, the dialogue and the face of the
"storyteller". It also constitutes an ordinary yet important testimony on this long and painful page of Greek history (1900-1983).

Two films now in the pre-editing stage, interrupted for financial reasons, would have completed this series.

1 - The first one portrays my introduction to the village and, integrating images made from 1974, '75, and '76, takes into account the changes taking place during my 15 years of observation.

2 - The other, a short footage, presents a family who had emigrated to the United States during their summer vacation in the village.

The interest of this work probably lies in our approach to the phenomena of village desertion and migration from different angles, through several films alternating from "action films" to "attitude films". The subject of our study made a diachronic approach necessary and we have tried to carry this out continuously over the course of several years.

It is fitting to conclude by emphasizing the fact that the pertinence of this subject for the villagers themselves enabled us successfully to manage both the filmmaking as well as the ethnological research.
Charcoal - Makers, Ano Ravenia, 1988
"Albertine and Dorcas" was filmed in the Ivory Coast in 1966. The project consists of making a comparison between the daily work of two women in Abidjan. Albertine, the mother of a family, lives in Adjamé's neighborhood. Her work consists of preparing, and then selling "achéké" (manioc semolina). Her rather traditional occupation is integrated into the rhythm of her family life. Dorcas, single, lives in Treichville and works as a cashier in a hardware store. Each day she leaves her family environment by taxi to go to her work. Her rhythm is that of wage-earner. Her occupation is more integrated into the modern urban world. This is the filmmaker's first film, a first attempt.
Treichville Market, Ivory Coast, 1966
LE BROUCK / THE FENLAND

45', 1972, 16mm, black & white, French dialogues & commentary, voice over, sync. sound.

**Director & Camera:** Colette Piault  
**Sound:** Jean-Pierre Lacam  
**Interviews sync.:** V. et S. Blanchet  
**Advisers:** Mr. Jollivet & F. Colson  
**Editing:** Madeleine Dedieu  
**Photographs:** Alain Oguse  
**Production:** Centre National de la Recherche Scientifique (GR 16), Les Films du Quotidien, Musée des Arts et Traditions Populaires.  
**Distribution:** Les Films du Quotidien.

Conceived and filmed in collaboration with a group of eight young fenlanders from Saint-Omer, Pas de Calais, this film witnesses a precise moment of consciousness of socio-economic agricultural problems which these young people, belonging to a specific and rather closed social and economical group, face. The film expresses a moment of social change avoiding freezing it into an ideological or political analysis, but on the contrary, taking into account the contradictory positions. After having presented the Fenland, framework of life and work, the first part is devoted to production (practice and organisation of work) and the second part to commercialisation. As a conclusion, the young people talk about the future of the Fenland, agricultural Union activities and possible options. The commentary is only an introduction to the film, which is mainly made up of young fenlanders' discussions.
This film was devised and shot in close collaboration with a group of eight local fenlanders, young men and women. It bears witness to a particular moment in time - a moment of recognition when these young agriculturalists, who belong to a relatively closed specific socio-economic group, ask themselves some hard practical questions about the social and economic problems facing their kind of agriculture.

The film aims to be sociological to the extent that it reveals and fixes a moment of social change. But it takes care not to freeze this in an ideological or political analysis; it does not try to smooth over the positions they take, which are often contradictory yet all the more illuminating for that.

It was the young fenlanders themselves who chose the sequences to film and the themes to bring up in the discussions.

**The Cutting Sequence**

The introduction presents the Fenland, the setting in which the market gardeners live and work. A first section deals with production (the work conditions and organisation, family based or collective). A second section is about the marketing of their produce by traders and by the cooperative). Finally the young people offer their views on the future of the Fenland, on aspects of trade unionism in agriculture and the possible options open to them. More than the commentary which serves merely as introduction or to make a link, it is the discussions off camera between the young people that really weave the film together.
Filming Conditions
This film was a film 'done on a shoestring': I filmed on my own with a 16mm mechanical Beaulieu camera, which meant that individual shots could not last more than 8 to 10 seconds and the film magazine had to be changed after 3 minutes. The off-camera discussions were recorded on Uher and Nagra tape recorders. Synchronised sound recording was rather limited and it was at the editing stage that we had to go back to the field to record the missing sounds which were then inserted into the film. For the sound synchronised interviews, two people came to film during two consecutive days.

Most of the film was made in August 1970 during the cauliflower harvest (cauliflower is their main crop). The synchronous sound section was filmed in November 1970 and a few links for image and sound in 1971.

Sales / Distribution
- Cinémathèque of the Ministry of Agriculture
- The City of Saint-Omer
- University of California, Riverside

Sélections
- Festival dei Popoli, Florence, 1972
- Festival of Ethnographical & Sociological Film, Venice, 1972
Saint-Omer, Fenland quarter, 1970
EVERY DAY IS NOT A FEAST DAY
ΔΕΝ ΕΙΝΑΙ ΠΑΣΧΑ ΚΑΘΕ ΜΕΡΑ

110', 1980, 16mm, Color, Sync.sound.
Original greek version subtitled in english (or in french).
Short version (59') in video (1994)

**Director:** Colette Piault  
**Camera:** Philippe Lavalette  
**Sound:**  François Didio & Manon Barbeau  
**Editing:** Bernard Favre  
**Subtitling:** Ioanna Beopoulou  
**Production:** CNRS (GR 16 & CNRS Audiovisuel), Les Films du Quotidien & G.R.E.C.  
**Distribution:** Les Films du Quotidien

A chronicle of a village daily life. Although the village appears to be virtually self-sufficient, the truth is that its economical, social & family life depends on the outer world to a great extent. The film shows the alternation between the monotony of daily life and feast days, which mean the return for brief interludes of family members, who have left the village for the city or foreign country. Without any commentary, the film respects the daily pace of villagers.

**Selections**  
- Festival Dei Popoli, Florence, 1980  
- Margaret Mead Festival, New-York, 1981  
- Nordic Anthropological Film Association, Oslo, 1982  
- Rural Film Festival, Paris, 1982  
- Festival of Image & Voyage, Limoges, (France)1983
- Greek Ethnographic Films, New-York, 1983
- Cinema and Rural World Festival, Laval, (France) 1983
- International Ethnographic Films Festival, Pärnu, (Estonia) 1987

**Other screenings in Universities and Cultural Centers**
Greece, France, Italy, United States, United Kingdom, Norway, Sweden, Hungary, Denmark, U.S.S.R., Nederland, Canada, Malta, South Africa, Poland.

**Broadcasts on television**
Australia, Greece, Sweden.

Ano Ravénia, Village Feast, April 20, 1978
THREAD OF THE NEEDLE
ΚΟΚΚΙΝΗ ΚΛΩΣΤΗ ΔΕΜΕΝΗ

25', 1982, 16mm, Color, Sync.sound
Original greek version, english (or french) subtitles

**Director:** Colette Piault in collaboration with Anna Triandaphyllou-Marnelis
**Camera:** Philippe Lavalette
**Sound:** François Didio
**Editing:** Charlotte Boigeol
**Subtitling:** Ioanna Beopoulou
**Production:** CNRS (GR 16 & CNRS Audiovisuel), Les Films du Quotidien, with the help of Intermedia (Ministry of Foreign Affairs)
**Distribution:** Les Films du Quotidien

Young men leave the village to find work, learn a trade or serve in the Army whilst a young woman may leave her father's house only to enter that of her husband. The unmarried girls remain in the village among the elderly folk, meeting together to embroider their trousseaus and chat. The film allows the spectator to sit in one of these casual sewing sessions where the girls talk about their wishes and problems, most of which revolve around marriages that will change their lives.

**Selections**
- Margaret Mead Festival, New-York, 1983
- Bilan du Film Ethnographique, Paris, 1984
Other Screenings in Universities and Cultural Centers
France (Cannes, Toulouse, Paris, Marseille, Lyon), Denmark, United Kingdom, Sweden, Greece, Hungary, U.S.A., Italy, Malta, U.S.S.R.

Broadcasting on Television
Greece (ERT II)

Ano Ravénia, 1979
The film shows one specific aspect of migration: family relationships. Thanassakis, a 13 years old boy, is staying with his grandparents in the Greek village, while his parents are staying with his younger brother in Zurich, Switzerland. Shot through three periods, Winter in the village, Summer in the village (while his parents, as most migrants, come back for Holiday), and Christmas in Zurich, where we invited the grandfather and the young boy to visit their family. The film is an attempt to understand the family relationships not through interviews but following and filming moments of daily life, showing their emotional family atmosphere. It may sometimes look like a fiction film but nothing has been acted nor asked for.

**Selections**
- Bilan du Film Ethnographique, Paris 1987
- Festival of Sovietic Ethnographic Films, Pärnu, 1988
**Awards**
- Jury Price and Industrial Union Jury Price, Pärnu, 1988

**Other screenings in Universities and Cultural Centers**
France (Paris, Marseille, Lyon, Salins, Saint-Etienne), Norway, United Kingdom, Sweden, Greece, Denmark, Hungary, Estonia, Canada, Malta, South Africa, Poland, Finland.

Ano Ravénia, March 1983
Tanasaki filming his grand-parents
LET'S GET MARRIED...!
ΕΛΑ ΝΑ ΠΑΝΤΡΕΦΤΟΥΜΕ...!

35', 1985, 16mm, Color, Sync.sound
Original greek & american version.
English subtitles.

**Director:** Colette Piault  
**Camera & Editing:** Graham Johnston  
**Sound:** Georges Nivoix  
**Production:** National Film & Television School (NFTS,Beaconsfield), CNRS (LP 18), Les Films du Quotidien.  
**Distribution:** Les Films du Quotidien

Eleni, who lived with her aunt Martha's family in Martin (Tenn. USA), on holiday in Greece, met Demetrios who was living and working with his father in the greek village. They fell in love and got married. This observational film follows this greek-american wedding day and is a kind of "family film" shot by professional filmmakers as "one single day reportage".

**Selections**  
- Nordic Association for Anthropological Film, Jyväskyllä, Finland, 1985  
- Nuoro Ethnographic Film Festival, Nuoro, 1986.
Ano Ravénia, Summer 1983
CHARCOAL-MAKERS
TA KAPBOYNA

30',1990,16mm, Color, Sync.sound
Original greek version, english (or french) subtitles.

Director: Colette Piault
Camera: Susi Arnott
Sound & Interviews: Colette Piault
Editing: Electra Venaki
Subtitling: Ioanna Beopoulou
Production: CNRS (LP 18), Les Films du Quotidien
Distribution: Les Films du Quotidien

A strange landscape in the middle of the greek mountains. The silhouettes of furnaces emerge from the hazy and smoke-dappled light. Charcoal-makers, who have come sometimes from distant places with their families, are burning wood to make charcoal. They rent themselves and their work out to contractors during the five or six summer months. This film describes the technical process of charcoal making through its pictures and sound track, but more than that, the spectator himself participates in this difficult and achaïc work. Both modern and traditional, the activity of these men and women has a real poetic dimension.

Selections
- Bilan du Film Ethnographique, Paris, 1990
- International Festival of Ethnographic Films (RAI), Manchester, 1990
- 4° International Festival of Visual Anthropology, Pärnu, 1990
- Margaret Mead Film Festival, New-York, 1991
- Film & Video Festival, American Society for Visual Anthropology, AAA, San Francisco, 1992

**Awards**
- Label and Prize of quality, National Center for Cinematography, Paris, 1990, (50.000 FF)
- Honourable Mention, American Society for Visual Anthropology, AAA, San Francisco, 1992

**Other Screenings in Universities & Cultural Centers**
France (Paris, Lyon, Caen, Bordeaux, Grenoble) United Kingdom, U.S.A., Hungary, Poland, South Africa, Malta, Italy, Finland, Romania.

![Image](https://via.placeholder.com/150)

*Ano Ravénia, 1988*
A HARD LIFE...
ΜΙΑ ΣΚΛΗΡΗ ΖΩΗ...

55', 1983-1996, 16mm, Color, Sync.sound,
Original greek version, english (or french) subtitles.

**Director:** Colette Piault  
**Camera & Editing:** Graham Johnston  
**Sound:** Georges Nivoix  
**Interview:** Eleni Pangratiou-Alexakis  
**Subtitling:** Electra Venaki & Ariane Lewis  
**Production:** National Film & Television School,(NFTS,Beaconsfield), CNRS (LP18), Les Films du Quotidien.  
**Distribution:** Les Films du Quotidien

Kalliopi Kalogerou has spent her whole life in the village where she was born in 1900. Simple witness of the century, she lived through turkish domination & successive occupations linked to different wars. Most of her family stays elsewhere, in Greece or abroad (USA, Canada, Germany, Bulgaria etc...) and her shattered family world is representative of the greek diaspora. The film is exclusively devoted to her life story, told to a young epirot friend, Eleni Pangratiou-Alexakis, and to her daughter, Evguenia, settled in the States who came to visit her in the summer.

The film structure is very strict, most shots lasting for 10' (equivalent to a camera magazine). This model was borrowed from Jean Eustache's film devoted to his grand mother, Odette Robert.
Festivals
- Bilan du Film Etnographique, Paris, 1996
- Göttingen International Film Festival Göttingen, 1996
- NAFA Film Festival, Bergen, Norway, 1996

Kalliopi Kalogirou, Ano Ravénia, March 1983
DEAD PRESUMED MISSING?

40', 2003, couleur, shot in DV, distributed in Beta SP, VHS PAL, DVD PAL and NTSC (through DER), Greek with English subtitles and English

**Direction:** Colette Piault & Paul Sant Cassia  
**Anthropology and Interviews:** Paul Sant Cassia  
**Camera and editing:** Colette Piault  
**Virtual editing:** Dominique Czarny  
**Additional camera:** Dinos Othonos  
**Production:** University of Durham & Les Films du Quotidien  
**Post Production:** Musée National des Arts et Traditions Populaires, Centre d'Ethnologie Français  
**Distribution:** Les Films du Quotidien.

This film is about the problem of Missing Persons in Cyprus. Between 1963-74, some 2000 persons disappeared in Cyprus. First, some 500 Turkish Cypriots disappeared between 1963-64 and 1974, during hostilities between the two communities. Then, following an abortive coup in 1974, Turkey invaded and occupied the north of the island. Some 200,000 Greek Cypriots, a third of the population, fled their homes, becoming refugees in the south.

During the Turkish invasion, some 1600 Greek Cypriots disappeared. Many died in the war, but their bodies were never recovered. Others (including women and children) disappeared behind the advancing Turkish army. Turkey refuses to offer any explanations. To this day, the fate and whereabouts of the Greek and Turkish Cypriot missing remains an official secret… In the confusion of 1974, some, but not all, of the missing Greek Cypriots were buried hurriedly on the Greek side. The return of the
remains of the rest cannot be realised as they are behind Turkish lines… In spite of various attempts at resolution, including a UN Committee, both sides still guard the unidentified hidden bones of each others’ missing persons…

The film was shot in 2001 when the possibility of DNA identification redefined the problem and gave it a new urgency. By following the desperate attempts of two Greek women to discover the fates of their loved ones, the film explores the significance of mortuary rituals, and the different political lives of dead bodies among the Greek and Turkish Cypriots.
THIS FILM IS AN EXCELLENT COMPLEMENT TO THE BOOK «BODIES OF EVIDENCE. MEMORY AND THE RECOVERY OF MISSING PERSONS IN CYPRUS» BY PAUL SANT CASSIA, PUBLISHED BY BERGHAHN BOOKS. IT WILL BE USEFUL FOR TEACHERS OF POLITICAL ANTHROPOLOGY. IT IS ALSO RELEVANT TO THOSE INTERESTED IN ETHNIC VIOLENCE, RECUPERATION, MEMORY, RITUALS, DNA IDENTIFICATIONS, AND THE POLITICS OF THE BODY.

Dr Paul Sant Cassia, Reader in Anthropology at the University of Durham, has published extensively on Cyprus over a period of twenty years research. He has also conducted research in Malta and Tunisia, and is the author (with Constantina Bada) of The Making of the Modern Greek Family. His book Bodies of Evidence, dealing with the problem of Disappearances has been published in 2005 by Berghahn.
Refugees from North Cyprus in 1974
BIOGRAPHIES

Colette Piault

Doctor in Sociology, Anthropologist & Filmmaker, Director of Research at the CNRS (Paris, France). Fieldwork in West Africa, in France & since 1974, in Greece (Epirus). Directed collective books and published articles related to field work. Has created and directed the SFAV (French Association for Visual Anthropology) since 1985. Created and organized (between 1983-1992 International Research Film Seminars "Regards sur les Sociétés Européennes" (Looking at European Societies).

Lecturer, Ethnology Department, University of Nanterre - Paris 10, since 1995.

Member of the Film Selection Committees for the Festivals of Göttingen (1993-1996) and Nuoro since 1988. Has directed 8 films (see catalogue).
Main publications

Africa

France
1975 *Quelques aspects humains du Marais de Saint Omer.* Direction de travaux d’étudiants, résultats d’un stage d’initiation au terrain, Rapport, 110 p., Région Audomaroise. Université Paris X, C.N.R.S.

Greece
1990 *La Loi dans le monde hellénique*, Droit et culture n° 20, 143 p., Erasme, Paris, Avant-propos, *Du vécu aux règles*
Cinéma


1988 “Projet cinématographique et méthode linguistique en anthropologie sociale” dans Etudes de linguistique Appliquée, Nelle série n° 69.


**Graham Johnston**
Producer, Director & Cameraman. Working for the BBC, Channel 4, ITV Network and other TV channels. History, MA hons, Oxford University (1980) Graduated from NFTS Beaconsfield (1984) as a Director. From 1980 to 1996, participated "24° ethnological or historical documentary films" shot in various countries as Producer, Director or Cameraman (17 as Director, 17 as Cameraman and 7 as Producer).
BIBLIOGRAPHY about the films

- Michael Herzfeld
  "Six Views of a Greek Village" in Visual Anthropology vol.6, N°1, 1993,
  pp.109-114.

- Susan Buck Sutton
  "Review of four films by Colette Piault : Everyday is not a Feast Day,
  My Family and Me, Let's get married !, Thread of the Needle" in CVA Review, Fall 1990, pp.42-43.

- Peter S. Allen
  “Everyday is not a Feast Day” in American Anthropologist, n° 84, 1982.

- Jane K. Cowan

- Paul Sant Cassia
PRESS EXTRACTS

Every day is not a feast day
"The film is basically a good piece. In particular, it is a welcome change from more conventional ethnographic films that tend to be mini-ethnographies. Such a film is needed to balance the image of Greece and small village society that is projected in other media. Furthermore, the film succeeds in its primary goal of conveying a feeling. The viewer really does have the impression of being in a greek village. Overall, it is a good film, an important document, and it deserves a wide audience."
(Dr.Peter S.Allen, American Anthropologist, № 84, 1982.)

"What saved the evening turned instead out to be the film about a small greek village made by the french anthropologist, Colette Piault.... There were no pointers, no sensational shooting angles, just a straight-forward, informative and loving film."
(Translated from Expressen, Stockholm, 9.9.1983)

" The filmmaker who is from a foreign country, has sensitively described this Greece so close, yet so far from us. She has produced a documentary film which is in fact a poem."
(Translated from Elefterotypia, Athens, 3.5.1981)

Thread of the needle
" This is a nice little film. The subjects ignore the camera and speak openly and without self-consciousness. Moreover, the filmmaker has captured some exquisite details, like the young
girl mounted on her donkey adjusting the hem of her dress, a
gesture that reflects directly on the main theme of the film"
(Dr. Peter S. Allen, American Anthropologist, N° 86, 1984)

Charcoal-Makers
"At first sight this film may appear to be one that deals with the
technical processes of charcoal making, but it is more than this.
It is among other things, an exposition of the discourses of men
and women in Greek society on the nature and
conceptualisation of work.....This is a film which uses actual
narrative to construct a reflexive narrativity that emerges in the
viewer. I enjoyed it."
(Dr. Paul Sant Cassia, American Anthropologist, 1992, and
Journal of Mediterranean Studies, Vol.2, N° 1, 1992.)

"We commend Charcoal-Makers for presenting an unusual and
intriguing aspect of European culture. Candid statements reveal
the views of both men and women about their itinerant and
physically demanding occupation of charcoal manufacturing.
Visually haunting, memorable and perfectly composed images
convey an impression deeper than words. The production is
reflective of the filmmaker/ethnographer's approach to cultural
documentation through observational cinema utilising a very
small field team."
(Honourable Mention, Society for Visual Anthropology, AAA,
San Francisco, 1992)
Let's get married!
"...this film works quite well in giving a well-rounded image of a wedding carried out in the context of village decline and out-migration. Indeed its non-idealized portrayal of the ceremony again reveals Piault's striking ability to depict peasant life with neither the romanticism nor personal distance that so often surrounds such endeavors"
( Susan B.Sutton, Indiana University, for CVA Review, Fall 1990)
ABBREVIATIONS

NFTS: National Film & Television School, Beaconsfield, (R.U.)
NAFA: Nordic Anthropological Film Association
GR16: Groupe de Recherches Sociologiques. Université de Nanterre - Paris X
LP18: Idem
SVA: Society for Visual Anthropology (USA)
CNRS: Centre National de la Recherche Scientifique (National Center for Scientific Research).

DISTRIBUTION

- PAL: Les Films du Quotidien
  (www.lesfilmsduquotidien.fr)
- NTSC: Documentary Educationnal Resources (DER)
  (www.der.org)
    Le Brouck / The Fenland
    Everyday is not a Feast Day
    Thread of the Needle
    My Family and Me
    Let’s Get Married…!
    A Hard Life…
    Dead Presumed Missing?
Fenland of Saint-Omer, Pas de Calais, 1970
Les Films du Quotidien
5 rue des Saints Pères 75006 Paris
Tel: 01 42 60 25 76 Fax: 01 42 61 67 92
E-Mail: piault.c@club-internet.fr