

**Life:Moving's** broad aim is to challenge society's misconceptions about terminal illness by giving those experiencing it the opportunity to tell their own stories, and by bringing these stories to a wider audience. In so doing, the project seeks to better understand the potential of digital film to serve the best interests of the vulnerable lives it so often depicts and then disseminates. The project seeks to develop an ethical film praxis that communicates vulnerability in such a way as to forge human connection and empower its subjects, without compromise. In other words, without a retrenching of the invulnerable gaze that simply pities but remains untouched or un-humbled by the adversity of others.

**R!**

**RESPUBLIKA!  
PARTICIPATION MATTERS**

**DOWNSTAIRS**



**9. Nico Carpentier – Mirror Palace of Democracy – 2017**

The **Mirror Palace of Democracy** aims to render the contingency and internal contradictions of democracy visible. Visitors enter a maze that they have not constructed themselves, and are confronted with the delegation of power, even if they can find their own way through the maze. Inside, they are confronted with a series of (contradictory) ideological projects, that all claim to speak on behalf of the people, and attempt to interpellate and seduce the visitor to agree and identify with them. Entering the maze implies being surrounded by these ideological projects, but also to have them written on the body, immersing the visitor in their seductive democratic power.

All five ideological voices—tapping into solidarism, liberalism, militarism, authoritarianism and nationalism—claim homogeneity and stability, but their juxtaposition simultaneously signifies democracy's heterogeneity and contingency. Some of the selected ideological projects also signify the limits of democracy and the threats that particular ideologies pose for democracy, even if they are part of it, incorporating the notion that democracy is never established and realized. This is why the maze is partially open on the inside: It functions as a permanent reminder that it is easy to step outside democracy.

**10. Irena Pivka / Brane Zorman / Cyprus Howling Team – Instructions for wolfMoon howling Cyprus – 2017; **14. Irena Pivka and Brane Zorman – wolfMoon howling – 2017; **17. Brane Zorman – It's in My Nature – 2017******

As certain spaces and times have become oversaturated, due to urbanisation and the population explosion, certain (animal) species, e.g. wolves, have been withdrawing to unpopulated landscapes and unoccupied times—into the night. A cynical paradox so well present and embedded in human society again shows its face: First, we take their land and resources, then we limit their numbers according to demarcated territories, and at the very end we classify them as endangered species and launch calls to protect them.

The howling makes the wolves present again, allowing them to acoustically mark their environment and to connect with their pack members. **wolfMoon howling** and **It's in My Nature** reflect about connection, participation, individuality, community and respect.

Howling is about speaking, having a clear and individual voice, but also about listening; listening to other voices, and engaging with them in forms of conflicteous togetherness.

#### **11. Nance Davies – Fugue – 2016**

Nance Davies's **Fugue** explores empathy, and the inter-relationship and interdependence of all life forms. It is an investigation into the concept and structure of the musical form "fugue"—a polyphonic composition based upon multiple themes, enunciated by several voices, that take turns. "Fugue" is also a term used in psychiatry, to describe a period during which a person suffers from memory loss. **Fugue** is an experimental filmic reflection on the conditions of contemporary consciousness and identity—as it manoeuvres, morphs and sometimes forgets itself, in our constantly shifting and unstable world.

**Fugue** shows that in a thriving democracy—an invisible web, collectively woven through empathetic conversation, debate and healthy struggle—a sense of connection, cohesion and shared identity is very necessary. At the same time, both the televisual, ominous 'blue glow' and the ubiquitous 'digital screen' intervene and impose themselves, not necessarily offering pathways for democratic participation, empathetic debate or respect for difference. These screens sometimes produce amnesia, but at the same time, they never manage to completely arrest the fluidity and diversity of social identities.

#### **12. Peter Snowdon and the Groupe ALARM – The Party of the Housing Dream – 2016**

The Groupe ALARM has been using a variety of ludic and theatrical strategies, inspired in particular by Augusto Boal's "theatre of the oppressed". One of the concepts that the group first came up with, many years ago, was an imaginary political party that served as a platform for them to present their demands: The Party of the Housing Dream. The film that Peter Snowdon and the Groupe ALARM made together narrates the fictional backstory for that Party, and allows for a critical reflection about the housing crisis that affects the Belgian capital and the so often frustrated human right of housing. None of the actors in the film plays "themselves", but all the situations that they enact are rigorously true to their collective experience of searching a place to live, often failing to find anything but public impotence and private criminality.

The film has its roots in a series of collective writing and improvisation workshops held during the winter of 2013–14, and it was shot over a period of six months in 2015–16, in irregular bursts of activity, with a small professional crew. The dialogue was improvised before the camera, the storyline was constantly revised and rewritten as the production progressed, and the edit was progressively validated by the group as it proceeded. In this way, the film allowed the members of the group to achieve the programme that Rahim sets out in the film's final scene: "Instead of being just spectators, we ourselves have to become actors."

#### **13. Join2Media – It's Good to Know – 2017**

**It's Good to Know** is a documentary that works with three axes: 1/*the right of access to information* (the "right to know"), where the documentary explores the status of this fundamental human right in Cyprus, from a media and a community/civil society/(active) citizenship perspectives; 2/*peace journalism*, showing the work that uses this journalistic model in Cyprus, and how it relates to issues of the missing persons, human rights, migration and discrimination; and 3/*media ethics* and the role of media, community media and an active media literate community.

The documentary is heavily indebted to the Cyprus context, but still it interacts with a more international context as well, with themes as human rights, conflict, migration, democracy, participation, collaboration, media ownership, media literacy, transparency, and the role of community media.

#### **15. Emilia Izquierdo – Eclipse – 2017**

**Eclipse** explores the relationship between society and the cosmos. It opens with a solar eclipse and ends with a lunar eclipse, showing in between footage of violence, totalitarianism, political power games, the fight for social justice and natural phenomena. The film explores the unaccountability of thermal imaging drone warfare; political power games between world leaders and ideologies that exist at the expense of society, democracy, individuals and nature; and lastly, it shows civil rights movements fighting for social justice, demanding equal rights for all members of society.

The film combines hand-drawn animation and digital technology/archival footage, and it weaves together cosmic and terrestrial events. In doing so, it creates a sensorial investigation of political issues of the past and the present, with their continuities and discontinuities. **Eclipse** is framed by questions of power: The power to decide whether a country starts a war or not, the power to decide whether one kills another person or not, the power to decide how history unfolds and is told, the power to use technologies to narrate in always specific ways, and the power to decide how we relate to our fellow humans and our natural environment.

#### **16. Briony Campbell and the Life:Moving participants and project team – Life:Moving – 2017**

**Life:Moving** is a collection of films made by people affected by terminal illness as part of a collaborative participatory and research-based arts project. Over six months, through workshops and home visits, participants from John Taylor Hospice in Birmingham were given practical and critical training and support to develop and co-create their films. Working closely with filmmaker, Briony Campbell, and academic, Michele Aaron, different ideas, priorities and devices were explored and six films generated.