

Juha Wakonen

Audiovisual nerve slit open. – Thoughts on the cinematic event

On his essay concerning the relationship between painting and cinema André Bazin pays attention to the general negative attitude towards the connection of the two regimes of art. He, on the other hand, saw many possibilities in such a linkage. My aim is to follow in the vein of Bazin and reach for the positive potentials of bringing different artforms in contact in the context of cinema. The paper attempts to do this in two ways: it deals with the ontological aspects of cinema, but it also explores the diverse forms of audiovisuality that are in continuous flux mixing the boundaries between different forms of art. This is being done from the aesthetic perspective inspired by the french philosopher Gilles Deleuze. My examples come from two films, John Maybury's *Love is the Devil* and Lars von Trier's *Dancer in the Dark*.

The key concept is the event that deals with in-betweens, becomings and the constant change of the audiovisual flow. The cinema is considered as an aggregate fusing together the subject, visual and aural experiences, the object and the automatic movement (that is the very core of the cinema itself). I am interested in the way that cinema may be able to "think" the same sensations and forces which, for example, are manifested in paintings or music. In Deleuze's view every artform carries within itself a potentiality of giving us an opportunity of thought. I propose that the audiovisual event functions as a means of expanding the

bounds of traditional understanding of cinema and as a possibility of theorising a kind of sensation that belongs neither to the subject nor the object. This is what is being referred to as the "audiovisual nerve".

Pasi Väliaho

Neurocinema according to Jean-Luc Godard's *Histoire(s) du cinéma* and Gilles Deleuze – on the connections between the moving image, brain, and thought

The concept of "neurocinema", coined by the media artist and theorist Peter Weibel, relates to diverse articulations between past, contemporary and future audiovisual technologies and the brain. The present article analyses these articulations through Jean-Luc Godard's *Histoire(s) du cinéma* (1989-1998) and the work of Gilles Deleuze. However, instead of tracing the historical organisation of neurocinema the article focuses on the theoretical-philosophical implications of the concept that treat the connections between the body, mind, and audiovisuals.

The analysis is divided into two sections that are characterised by a meta-theoretical speculation on phenomenological, psychoanalytic, and cognitive film theories. The first section concerns "the brain as cinema", and its aim is to deconstruct traditional conceptions of spectatorship as understood from the perspective of the eye/I. Both *Histoire(s) du cinéma* and Deleuze reject taking the limitations of individual and/or collective experience as starting points for app-

roaching moving images. Rather, basing on the automation of movement and the temporal structure of the cinematographic machine, neurocinema suggests the immanence of the practices of the moving image and the human subject.

The second section concerns "cinema as brain", respectively, and seeks to conceptualise cinema as "autopoetic", in other words as a self-organising and singular event. According to *Histoire(s) du cinéma* and Deleuze, cinema autogenetically produces—and not only reproduces—forms of sensibility, perception, and cognition. Consequently, cinema is to be understood as a force that executes and proceeds its own logic when connected to other areas of reality. In addition, neurocinema proposes a view on audiovisual technologies as powerful machines of sedentarisation and control of both bodily and mental processes when they are connected to contemporary power formations.

Jussi Parikka

Brain Control. Thinking in the Age of Cybernetics

George Boole postulated the rules of logical thinking in his influential book *An Investigation to the Laws of Thought*, which on its own part had an effect on the history of computers. According to him, it would be possible to represent the world through symbols of logic with only two possible values: true or untrue. This represented the ideal of reducing the chaotic and ambiguous world into clear-cut values in the 19th century.

The media culture has since then become saturated with computer-mediated communication and digitality in general. On the discursive level this has also changed how we conceptualise the human being. In this article I focus on the changing status of the brain and thinking in media culture. Through examples from films like *Pi* (USA 1998), *Johnny Mnemonic* (USA 1995) and *The Matrix* (USA 1999) I analyse how the so-called human being and his thoughts are conceptualised by using examples from computer functions. Thinking has become saving, transmitting and processing of data, in one word: efficiency. This echoes the ideal created by Boole.

According to the philosopher Gilles Deleuze we live in a world of control, or, in control societies. Control, which is based on cybernetic machines, does not need rigid moulds and disciplinary practices but is more like a model based on subtle modifications and flexibilities. I argue that in digital media culture—as seen in films like *Pi* and *Johnny Mnemonic*—control is a form of subjectification. Subjects are produced through becoming computers, which is an effective way to deal with the pressures of contemporary capitalism and its ever-increasing demands and levels of performance in work and in leisure time. The question remains: How to develop bodily and cerebral practices that step out of the logic of the capital? How to create new thoughts that are not just for the benefit of capitalist ethos?