

Ilona Hongisto

Moving on the tracks. Documentary presence

The focus of this article is on the dynamics of documentary films and reality. By investigating on the question of documentary presence, Hongisto develops on the argumentative frameworks of documentaries and the possibilities that exceed this discursive frame. The discussion intertwines documentary film theory and feminist science studies, and simultaneously holds on to an art theoretical approach to documentary film.

The article concentrates on two documentary films that challenge traditional and rigid definitions of documentary film. Kanerva Cederström's *Trans-Siberia* (Finland 1999) and Nicolas Rey's *Les Soviets plus l'électricité* (France 2001) make use of the film medium and test the category of documentary film in ways that suggest a change in the epistemological premises of the genre.

Hongisto argues that documentaries do not represent reality in a clear-cut way. Instead, documentaries set in motion the materiality of the real, simultaneously taking part in the reality of events. Thus, documentaries do not only bring back situations that have passed, but they also have the capacity of changing what is happening – affecting the present and the future.

Juha Oravala

The Space of Possibility Immanence in Jean- Luc Godard's exploratory cinema

The films and cinema of Jean-Luc Godard can be crystallized around the audiovisual-philosophic question "what is cinema?" This article deals with how Godard seeks to go beyond the idea of a cinematic language and how, in doing so, he constructs a new ideal of audiovisual expression and perception. Godard's interest in cinema has in many academic studies been referred to as "an exploratory approach to cinema".

The focus of the article is on what Godard's exploratory approach means in relation to his philosophical and theoretical interests. Godard's filmmaking and philosophical ideals are intertwined with Gilles Deleuze's critical ontology. The way Godard goes beyond the traditional boundaries of cinematic representation and communication models is then entwined with Deleuze's idea of constructing new philosophical and audiovisual concepts. Godard's mission to reach out for a pure cinematic expression is compared to Deleuze's undertaking of transcendental empiricism in particular.

The article concludes that Godard's exploratory cinema is in fact a rhizome, a multiple series of "any-space-whatevers" or "spaces-in-between". In terms of Deleuzian philosophy, in Godard's cinema transcendental and virtual forces are in an immanent relationship

with the actual, empirical events and materials. The article shows the analogies between Deleuze's philosophy of becoming and Godard's exploratory cinema.

Patricia Pisters

The Spiritual Dimension of the Brain as Screen: Zigzagging from Cosmos to Earth (and Back)

By connecting neurobiological findings to cinema and to Gilles Deleuze's philosophical claim that 'the brain is the screen' Patricia Pisters will look in this article at the spiritual dimension of the brain. Considering movies to be like a programme that is run on a processor which is the mind, she argues that movies can modify our subjectivities in which the brain and mind are one.

In focusing on the non-material qualities of the so called cinematic 'time-image', she will look at the ways in which a spiritual dimension can manifest itself within the image and the brain. Spirituality is thereby not defined as something ungraspable and transcendent but it is related to the domain of a 'cold choice'. Analyses of *Tier-ra* (Julio Medem, Spain 1996) and *Signs* (M. Night Shyamalan, USA 2002) will make these points clear.