

**Title of film:****The Making Of****Evaluation-no.: 24 144****Contents:****How creative is science (or behavioral/brain researchers), and how objective is documentary film? The film approaches complex issues using various methods of investigation and recording.****Characteristics:****Documentary fiction  
Perception/reality  
Natural sciences/film  
Interesting experimental design  
Extensive collection of material****Director:****Stephan, Viola**

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**Expert Opinion of the Film Evaluation Committee**

*By a majority of 3 votes to 2, the Evaluation Committee awarded to the film the quality rating "valuable."*

*This multilayered and stimulating film offers ample material for discussion and associative connections. While investigating advances in and approaches to neuroscience, the documentary at the same time attempts to reflect upon the medium of film itself. Approaching the issues from various perspectives the filmic investigation orbits around the process of perception, around the – our – construction of reality. A number of experts offer information on and insights into their work. The contours of "brain research" – a field as vast as the expanses of outer space, and about whose mode of function still very little is known – are outlined by neuroscientists, computational neurobiologists, neurophysiologists, laboratory experiments on animals and even a semi-documentary "self-experiment" undertaken by the filmmakers. However, all these working results, working hypotheses, theories, findings and presumptions are imparted not in the "encyclopedic" manner of an instructional or informational film, but often deliver freely associative fuel for essay-like deliberations and montage sequences – unconnected neuronal messages, so to speak, which erupt into the cinema. The trembling gait of stick insects, owls monitored by electrodes, dough kneaded in accordance with the principle of coincidence, a painting by Salvador Dali, in some cases highly eloquent researcher-philosophers: this playfully constructed film essay gathers together a multi-voiced chorus.*

*It was only logical, therefore, that the view taken by the Evaluation Committee is in line with the postulate of perception articulated by the film itself: "the eye sees only what it knows," as the artist Max Slevogt so succinctly put it. Memory is a major component of vision, we humans substitute a fiction, as it were, for images. Everybody sees something different, something of their own, although the image is identical in every case.*

*And why, by the way, are female neuroscientists a rarity?*

*Draft signed by  
Mayer-Ebeling  
(Alf Mayer-Ebeling)  
Chairman*

*The following committee members contributed to the evaluation:*

*Renate Epperlein  
Linde Fröhlich  
Sabine Lenk  
Dagmar Wagenknecht*