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Abstract

Filmmaking is an inherently technology-driven cultural art form. However, with the use of AI technology, creating an entire film's content using algorithms is increasingly becoming a possibility. This has led to concerns about how algorithmically-generated media might impact contemporary visual culture and our gaining of knowledge. In my research, I compare a well-known art film, Meshes of the Afternoon (1943), and a fully AI-scripted film, Sunspring (2016), to establish their respective implications on how we gain knowledge. By using texts from film studies, visual culture, and computational aesthetics, I determined the differences in AI versus human-made films. My findings demonstrate how the algorithmic technology provides a generalization of pre-existing data rather than of original processing of the real-world, as possible in human-made films. This results in a cyclical stage of knowledge in AI made media and creates the need to re-evaluate our increasing reliance on technology in artistic practices.