

Oedipus

King of AI



14 · 06 · 2026 on YouTube, 65 minutes

FILM BY STÉPHANE LÉVY CO-CREATED WITH ARTIFICIAL INTELLIGENCE - IMAGES AND VOICES FULLY GENERATED
PRODUCTION DESIGN, COSTUMES, STATUETTES KARINE DREYFUSS - COSTUMES FOR STATUETTES KATHLEEN ROTELLI-BIHET
SOUND MIX XAVIER DREYFUSS - FOLEY DANIEL GRIES

// THE STORY

Synopsis

MASTER OF THE MACHINE. SLAVE TO FATE.



Short

Hong Kong, near future. Oedipus heads AlonAI, an AI multinational. A crisis strikes the city; the oracle points to an older cause – Oedipus's own past.

Medium

Hong Kong, near future. **Oedipus** heads **AlonAI**, an artificial intelligence multinational. A crisis strikes the city – unexplained disappearances, a creeping dread. All trails lead to AlonAI.

The oracle – an AI consulted through an Ethics Committee – points to an older cause: an unsolved murder at the very origin of the company. To understand, Oedipus will have to revisit his own story – a crossroads, an old man killed, a childhood he thought he knew.

// THE STORY (CONTINUED)

Long synopsis

Hong Kong, near future. Oedipus heads **AlonAI**, one of the most powerful artificial intelligence multinationals in the world. A crisis strikes the city – unexplained disappearances, a creeping dread.

All trails lead to AlonAI.

Oedipus investigates. The **oracle** – an artificial intelligence accessible only through an Ethics Committee – points to an older cause: an unsolved murder at the very origin of the company. **Tiresias**, an old AI researcher everyone has forgotten, knows things. **Jocasta**, Oedipus's wife, once had a son who was abandoned at birth.

To understand, Oedipus will have to revisit his own story – a crossroads, an old man killed, a childhood he thought he knew. *Where the myth has been waiting for him.*

// DIRECTOR'S STATEMENT — STÉPHANE LÉVY

Intent

A PLACE WHERE THREE ROADS MEET.



Three roads cross in this film. The reference is no accident: Oedipus killed his father at a crossroads of three roads.

The first: the artistic intent. Adapt Oedipus — the most human of myths — to the age of artificial intelligence.

The second: AI's massive production capabilities. The machine does not merely reproduce: it proposes, drifts, makes accidents. In practice, it surprises more often than it disappoints.

The third: code. Making a film *with* AI was not enough. The code itself had to be part of the work.

The question of the model

The objection is well known: AI reproduces patterns, it does not invent. That's true – and it's true of us too. Our lives, our readings, our emotions are databases. When we write or shoot, we activate, like the machine, what we have learned to recognize.

Then there is the spark. Only the human would be able to ignite it, the AI not. What if the spark came from the very interaction of human and AI? It is precisely when the AI works with the human that the sparks can arise.

The human expresses their vision, the AI delivers, the human reacts and chooses, creation comes from the dialogue.

Probabilistic, not deterministic

Artificial intelligence is not a machine that executes: it is a model that *bets*. Neural networks – *transformers*, the "T" in GPT – that transform, constantly, with a part of randomness. Working with it means accepting that part.

The central gesture works in three steps, a sequence: **intent, curation, interaction**. The machine proposes infinitely; the human chooses and sculpts. *You don't direct AI – you invite it into the creative process, and you steer it.*

The brain dump

A film begins in the head. You envision, you imagine, you hold a vision – almost a dream. Then comes the other half: turning it into images and sounds. How do you give birth to pictures and voices out of what lives in the mind? Cinema has answered in a thousand ways; every director has their own.

For a film made with AI, what worked was the *brain dump*. And it ran, above all, through the voice. Where a writer works through the hand, here the vision is shaped by speaking – for to evoke a vision, to sculpt it, is to talk. Much as a director talks on set: with the production designer, the cinematographer, the actors, handing out ideas, images, references, music.

On a set, a great deal also stays unspoken – a mood, a presence that feeds the work in silence. But the machine needs material to read, and the voice is the most direct way to pour out what is in the head.

Then the tools take over. *Speech-to-text* turns voice into words; *text-to-image*, *text-to-video*, *image-to-video* turn words into pictures and motion. AI is, at bottom, a chain of transformations – and the brain dump feeds its first link.

I can talk at length, for several minutes, to describe a shot, a quality of light, an atmosphere, an actor's playing. That speech is analyzed, synthesized, summarized, then handed back to me as a prompt. From brain to voice, then from voice to prompt: this is the work – a sculptor's work, carving the prompt out of the raw text. AI is remarkably good at structuring and ranking what the voice throws out. And the voice covers vast ground: speaking, you brew ideas, you hesitate, you refine – you understand a little better what you mean, and see your own vision more clearly.

The brain dump: handing the mind's content to the machine in its rawest form, through language.

// THE MAKING

Cinema Code

ONCE WE QUESTIONED THE GODS. TODAY, WE CODE THE ORACLE.



Today, the artificial intelligence models that generate images and voices are distributed across a few providers: **Runway ML**, **ByteDance**, **Kling**, **Google**, **OpenAI**, **ElevenLabs** and others. Each excels in a domain, none covers the whole. Without orchestration, you spend your day juggling and tidying files. Not prompting.

So I coded a tool: **Squiddle**. A homemade production platform that creates the rushes, talks to **DaVinci Resolve**, retrieves the content, and orchestrates post-production and visual effects.

A 65-minute film, created by one person, would not have held without this. **Without code, impossible.**

AI time

January 2025 → June 2026. During the making, the models mutated several times. February's technique is not November's. Instead of fighting it, you embrace it: **you redo, you regenerate**.

AI regenerations are non-destructive. You can create a shot in draft, recreate it clean, reject it, retry – as many times as you want, without ever degrading quality. Classic shooting, by its sheer weight, forbids this – or at least narrows the options. *Making an AI film resembles writing*.

A probabilistic film

AI, by construction, never returns the same result twice: it is a transformation process that is random and unstable. The film has made that a deliberate choice.

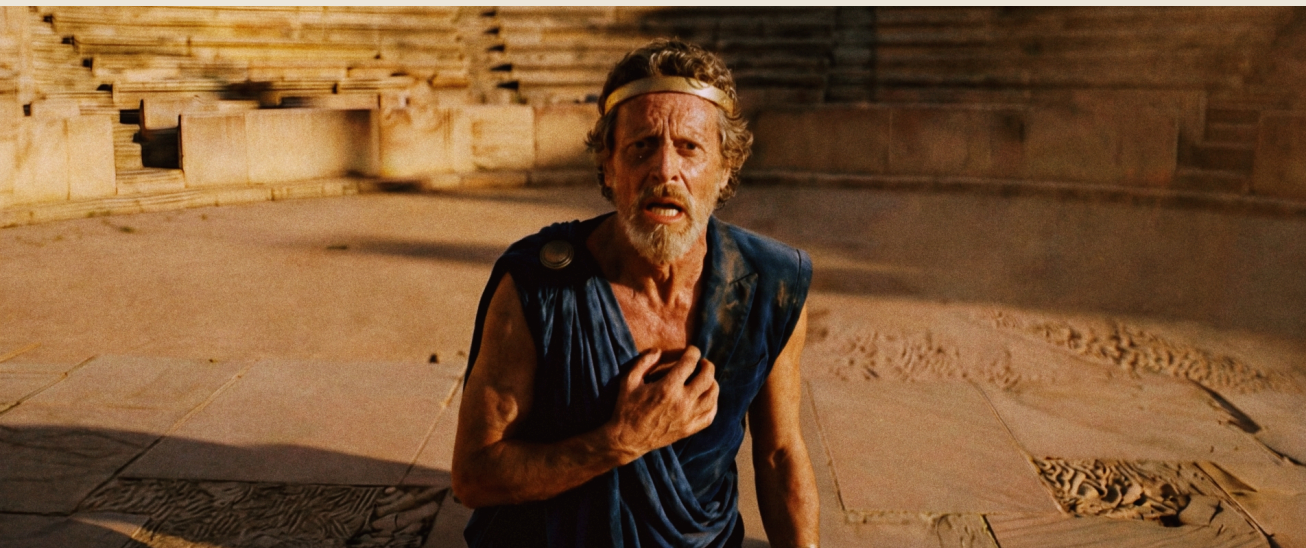
The film is not fixed. It could theoretically exist in a virtually infinite number of states; what you watch on June 14, 2026 is just a snapshot – the **integral**, in mathematics, of an infinity of successive states since January 2025.

Some shots have never been redone; they were produced by the original generation models, several of which have since been retired. This is intentional. The film embeds the **mutations** of AI as material, and incorporates this coexistence of states as a signature.

// AESTHETICS

Jump cuts as a style

WHEN ARTIFICIAL INTELLIGENCE DREAMS OF OUR TRAGEDIES.



One word describes the film's style: **probabilistic**. All images are AI-generated; none tries to imitate reality.

Hence its visible signature: the **mismatched cut** — the jump cut and all its cousins. A face that changes from one shot to the next, a wall that shifts from paint to papier-mâché, a color that leaps. Where classical cinema would see only a continuity error, I made it a grammar — embraced, directed, claimed.

The echo with Oedipus is exact: he lives in the lie, telling himself the same story a thousand ways before admitting the truth. The film works that same material — **fiction**.

Suffer the randomness, or decide it

AI never returns the same result twice; beyond a threshold — too many elements, the camera too far from a face — its attention loses grip. Perfect consistency is beyond anyone's reach today: the randomness would be there regardless. The choice was not between stability and variation, but between *suffering* the machine's approximation or *deciding* the break. I dictated every contrast — on this shot, this paint; at this edit, that set. These are not the AI's accidents: they are my contrasts.

The jump cut did not wait for AI — Godard, Buñuel, Maya Deren. A necessity, once embraced, has a name: a style.

Density

Oedipus holds two stories. The **drama** – Oedipus's youth, already past when the play opens: the child cast out, the father killed on the road, the mother married unknowingly. And Sophocles's **tragedy**, which only begins once the drama is done. I carried the tragedy, not the drama.

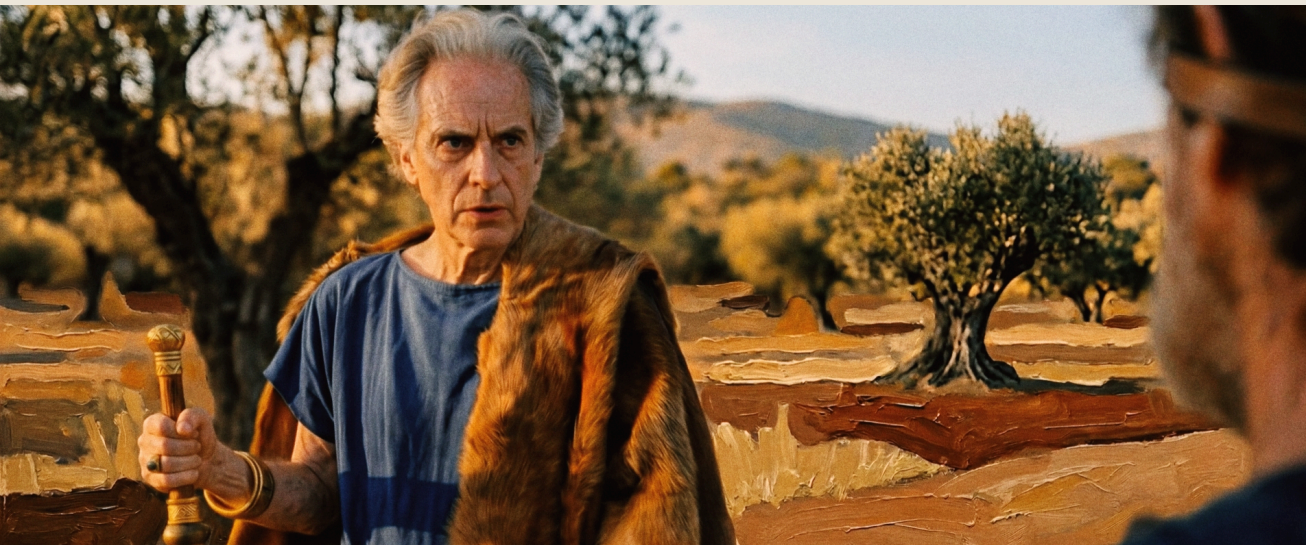
For tragedy is not action: it is **introspection**. Everything has already happened; the audience knows. What remains is a man handed the truth a hundred ways, and who a hundred ways refuses to see it. The denial plays out in speech – a dialogued introspection.

The drama would have made an almost silent film, visceral, where gesture outweighs the word: the easiest path, for cinema as for AI. Action has a *symmetry* AI holds well; what it holds poorly is **desynchronization** – characters who talk, evade, contradict. I chose that ground, the most demanding.

From that choice comes the density. The flow of words owes more to theater than to cinema: invasive, insistent, **pressurizing**. Oedipus is under maximum strain – whoever identifies with him had to feel it too.

The audience does not watch the pressure crushing Oedipus – the density makes them live it.

Human presence



Mixing the real with the artificial: that mixture is a condition of the film. Alongside the generated images, the film makes an explicit place for forms that come from the physical world.

First, **human models**: the film's characters are built from photographs of people I know, who agreed to serve as models.

Then, the **work of the hands**. The chorus of the Greek tragedy is not played by photographed models but by *ceramic figurines*, handmade: an articulated metal armature, ceramic bodies and heads, garments and wigs custom-made by a costumer.

The animation of these figurines was first imagined in classic **stop motion**. But a feature-length film entirely in stop motion would have required far more than a year and a half – a titanic undertaking. AI lifted that barrier. In the end, the figurines move through **AI motion**: AI animates what human hands have built.

AI did not replace craft – it made it possible.

The manga analogy

Manga lives with two qualities of paper. Most pages: black and white on screen-toned paper. Here and there: color, on glossy stock – the luxury page. The difference is not artistic. It's economic: gloss is expensive, slow, and you can't treat everything that way without blowing up the schedule.

An AI film works the same way. Each model has its own texture, its own precision. The most recent ones – the glossy color page – give the finest image. Older generations – the screen-toned black and white – give the baseline.

The bottleneck isn't really the cost of models. It's **time**. When a single director takes on every prompt, the work is sequential. Fifteen people prompting in parallel would be fifteen directors: you could shoot massively with the most recent models. But a vision stands alone, and time doesn't compress.

The consequence: shots from the end of the film are made with more modern models than those from the start. Without redoing anything, quality naturally rises. You can choose to remake some older shots with today's models – exactly the move of redoing in color pages that were black and white.

Many, but not all: otherwise the film never ends, and new models will have shipped before you do.

Hence manga.

// THE DIRECTOR

Stéphane Lévy



Director of fiction and documentary films, hybrid path.

Engineer by training, former Director of Data Science at **Weborama**, working on semantic artificial intelligence before the rise of large language models like ChatGPT.

Today co-CEO of **ArtMajeur**, the global online art-sales platform, where artificial intelligence plays a central role – on the platform and in the team's daily work. A company entirely transformed by AI.

Oedipus King of AI is, at the meeting point of these two trajectories.

FILMOGRAPHY: [IMDB](#)

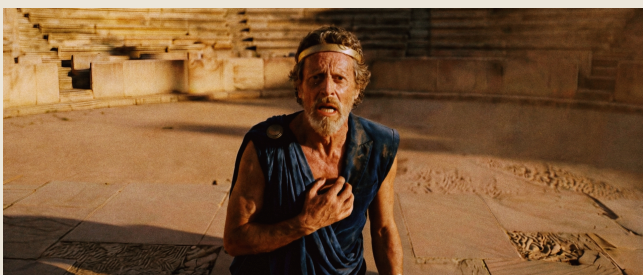
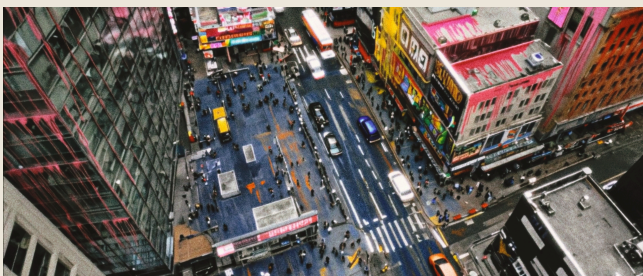
Technical sheet

Title	Oedipus King of AI
Based on	"Oedipus Rex" by Sophocles
Screenplay, director	Stéphane Lévy
With the presence of	David Levitan
Sets, costumes, figurines	Karine Dreyfuss
Sound mix	Xavier Dreyfuss
Figurine costumes	Kathleen Rotelli-Bihet
Foley	Daniel Gries
Runtime	65 minutes
Aspect ratio	2.39:1, color
Languages	French, English
Release	June 14, 2026, YouTube
Distribution	Worldwide, free
Image	100% AI-generated
Voices	100% AI-generated
Production	Kaos Productions

// PHOTOGRAPHS

Stills

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