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AI Satire and Digital Dystopia: The Dor Brothers Crafting Imperfection and Political Commentary in Contemporary Video Art

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Abstract

The Dor Brothers' AI-generated video content exemplifies an inflection point in digital creativity, where technological limitations are repurposed as aesthetic tools. Drawing on recent interviews with Yonatan Dor, this article explores the innovative techniques of the brothers, such as masking visual imperfections with retro filters and embracing the unpredictability of AI outputs. Through generating numerous clips and meticulously editing selections, they create a unique aesthetic that juxtaposes surrealism with a gritty realism, often reminiscent of early CCTV or VHS footage. Their work not only transcends the typical "morphing face" trope of AI videos but also engages in satire, using deepfake-like visuals to reflect and critique conspiracy theories. This exploration reflects a broader trend where AI's creative possibilities are expanding into mainstream media, with creators increasingly using the technology to push visual boundaries while maintaining artistic integrity. The approach of The Dor Brothers underscores the intersection of creativity and technology, raising questions about the future of AI in content creation, copyright concerns, and the cultural impact of user-generated deepfakes.

Keywords: *AI-generated video, The Dor Brothers, deepfake, AI art, surrealism, digital creativity, retro filters, artistic innovation, copyright*

1. Introduction

In recent years, AI technology has introduced a unique visual language that blends the familiar with the surreal, leading to an aesthetic that often defies conventional understanding. This aesthetic is marked by distorted imagery, fluid transformations, and uncanny representations, reflecting both the potential and limitations of machine-generated creativity. AI-generated visuals, particularly those produced by platforms like Stable Diffusion, DALL-E, and MidJourney, are revolutionizing the way we conceptualize art. These models are typically trained on vast datasets that contain millions of images and captions, enabling

them to understand and replicate correlations between visual elements and descriptive language (Zhuang & Tang, 2021). As a result, users can generate detailed images based on simple textual prompts, controlling artistic output through keywords and stylistic instructions **(Figure 1)** (Lee, Park, & Hahn, 2023).
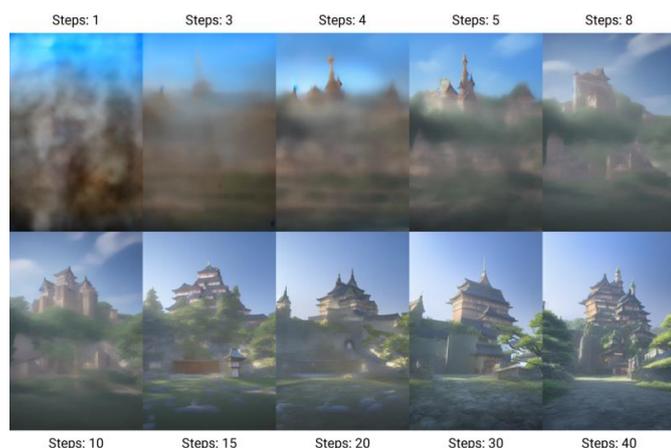
Figure 1. Belisquare, *X/Y Plot of AI Artwork Depicting a European-style Castel in Japan*, **Stable Diffusion, 2022 (Public Domain)**

Each platform employs different techniques—while Stable Diffusion uses latent diffusion to create detailed and stylized images, DALL-E 3 often produces more surreal outputs, blending reality with fantasy. MidJourney, renowned for its painterly quality, caters to a cinematic aesthetic, offering visually rich compositions (Po et al., 2024). Platforms like Runway Gen-2, Pictory, and Pika have emerged as leading tools for text-to-video generation, offering a seamless transition from text descriptions to dynamic visual content. These tools are akin to the text-to-image generators like Stable Diffusion and MidJourney in their reliance on deep learning models to convert textual prompts into visuals. For example, Runway Gen-2 enables users to create videos from text inputs, leveraging its robust AI architecture to interpret prompts and generate matching visuals (Girdhar et al., 2023). Pictory, on the other hand, excels at transforming long-form content, such as blog posts, into engaging video narratives, while Pika focuses on stylistic offerings like 3D animations and cinematic sequences, allowing creators to experiment with formats and aesthetics unique to video production (Khachatryan et al., 2023).

While text-to-image and text-to-video generators share similarities in their underlying reliance on natural language processing (NLP) and generative models, the complexities of video—such as maintaining temporal coherence, motion, and narrative continuity—add significant layers to the task. Video generators must manage the challenges of movement and dynamic visual consistency, which differ from the static demands of image generation. Despite these complexities, both types of tools are democratizing the creative process, enabling individuals with minimal technical skills to produce sophisticated visual content, whether static or moving images (Su et al., 2023). This convergence of technology and creativity is rapidly changing the way visual narratives are crafted and shared, with new artistic expressions that seamlessly blend the familiar with the surreal, which can be seen in rising video artists.

A seminal example of this can be seen with The Dor Brothers (https://www.thedorbrothers.com/), who began their creative journey in the realm of traditional video production and music, where they honed their skills in visual storytelling. However, they soon became pioneers in AI-generated video content after discovering the transformative potential of platforms like Stable Diffusion and MidJourney. Embracing these tools early on, the Dor Brothers positioned themselves as innovators in the rapidly growing field of AI-generated visuals. Their work, which ranges from stylized music videos to sharp political satire, has garnered global recognition and millions of views. This includes viral content that critiques and satirizes prominent political figures and social phenomena, further cementing their reputation within the AI-generated content community.

What sets the Dor Brothers apart is their ability to harness the inherent tension within AI-generated visuals—balancing realism and abstraction as algorithms attempt to emulate human experience. This tension often results in outputs that evoke the "uncanny valley" effect, where creations are almost human-like but unsettlingly different, producing a dreamlike or surreal aesthetic (Seyama & Nagayama, 2007). Their work demonstrates the power of AI to create visual content that feels simultaneously familiar and alien, a hallmark of the emerging digital aesthetic. Throughout this article, therefore, several key topics from interviews with Yonatan Dor will be explored: the transition from traditional media to AI on the part of the artists, their use of filters and editing to mask AI limitations, their process of selecting and refining AI-generated content, and the role of political satire in their work. Furthermore, this discussion will examine the broader implications of AI on visual aesthetics, the growing mainstream appeal of AI-generated content, and how the Dor Brothers have become emblematic of the new digital art movement that blurs the boundaries between human creativity and machine learning (ML).

2. AI-Generated Aesthetics and Techniques

Aesthetics derived from technology in art and design are shaped both by the technical capabilities of the time, such as resolution, frame rate, or pixel density, and the limitations imposed by hardware. For example, the iconic 8-bit or early PlayStation 1 (PS1) graphics, defined by their blocky, polygonal style, have become a recognizable aesthetic associated with retro gaming. These visuals, now often celebrated and purposefully replicated, were initially the result of the restricted processing power and graphical limitations of early 3D rendering technology rather than a deliberate artistic choice. Similarly, modern AI-driven tools create visuals that are deeply influenced by the computational power and design constraints of current systems, shaping new artistic expressions (O'Meara & Murphy, 2023). The unique limitations of early digital media underscore how technological constraints often give rise to distinctive aesthetic forms that later become embedded in cultural history.

In the realm of AI-generated imagery, similar dynamics are at play. Today, the rise of AI-driven creative tools and the rapid proliferation of digital content have accelerated the development of a new visual aesthetic characterized by its surreal, dreamlike, and often unsettling qualities. Early AI tools, such as those introduced in 2022, struggled with accurately representing human features like hands and faces, producing distorted or exaggerated results **(Figure 2)**. Examples of these early limitations still find their way into social media as "proof" of the limitations of what these new tools can output. However, these still images were soon to have a

diachronic counterpart. For instance, viral videos like *Will Smith Eating Spaghetti* (2023) (https://youtu.be/XQr4Xklqzw8) **(Figure 3)** exemplified the unnatural morphing effect and the rough, fever-dream quality of these early visuals when ran sequentially over time (Grba, 2022). These noticeable flaws—like the infamous extra fingers and chaotic textures—became distinctive markers of the emerging AI aesthetic. Over time, these imperfections transitioned from technological shortcomings to deliberate stylistic elements embraced by creators. As a result, AI-generated art is now seen as part of a broader cultural movement that explores surrealism and the uncanny, blurring the boundaries between human creativity and machine interpretation (Lyu et al., 2023). This evolution highlights how technological advances in AI not only challenge traditional artistic conventions but also redefine the role of the artist in shaping and interpreting visual culture.


Figure 2. *Checkers with Channing Tatum*, DALLE Mini, 2022 (Public Domain)

Figure 3. user /u/chaindrop, *Will Smith Eating Spaghetti*, Stable Diffusion, ModelScope AI, March 23rd, 2023 (Public Domain)

Most of these examples of AI-generated video content are created using advanced ML models that employ deep learning (DL) techniques. At the core of this process are Generative Adversarial Networks (GANs) and diffusion models. GANs work by having two neural networks—a generator and a discriminator—compete against each other. The generator creates video frames, while the discriminator evaluates their realism by comparing them with real-world footage. Over time, this adversarial process results in highly realistic video sequences. Diffusion models, on the other hand, begin with random noise and progressively refine the details to create coherent frames **(Figure 4)**. These models are particularly effective at generating high-quality, high-resolution videos (Adetayo et al., 2024). At the same time, NLP is also integral to AI video generation as it translates text prompts into numerical data that the AI uses to synthesize visual elements. This allows AI models to interpret scene and character descriptions, motions, and even the types of camera angles and lenses to be used, enabling the

generation of cohesive video narratives rather than isolated images. Technologies like Runway Gen-2 and DALL-E 2 further streamline the process by turning textual descriptions into fluid sequences of images, offering creators an unprecedented level of automation and creative freedom. These advancements in AI video production are rapidly democratizing video creation across industries, from marketing to entertainment and education (Singh, 2023).
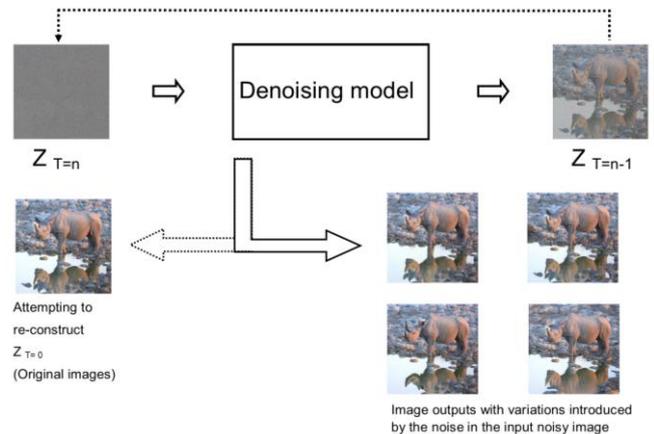
Figure 4. Alan Koh, *Black Rhino During Sunset,* **Example of Denoising Diffusion Models, 2022 (CC 4.0)**

AI-generated video content, while rapidly evolving, still exhibits several notable limitations that impact both its visual and auditory elements. Most AI-generated videos, including those created using popular tools like Runway and Synthesia, lack integrated sound unless paired with separate audio generation software or added manually. Even when AI tools attempt to generate sound or voice-overs, the results are often less natural compared to human voices. As a result, the audio component typically has to be handled separately, adding to the production process (Yariv et al., 2024). Likewise, the technology exhibits other limitations that can result in unrealistic or flawed outputs, particularly when it comes to rendering complex features such as hands or faces or achieving smooth motion. These include unnatural or "uncanny" facial expressions, awkward hand movements, and general inconsistencies in motion and texture detail. These flaws can become more pronounced when attempting to replicate human expressions or complex motions. For example, AI avatars may have jerky movements or fail to maintain fluidity across video frames, creating a slightly robotic or stiff appearance (Gu et al., 2024).

Video content creators like The Dor Brothers have uniquely navigated the limitations of AI video generation by incorporating techniques that balance creativity with the shortcomings of the technology. Initially traditional videographers, the brothers transitioned into AI-generated visuals in 2022, utilizing tools like Stable Diffusion and MidJourney. They created the first AI-generated music video, gaining global recognition for their highly stylized content that blends surreal imagery with social and political commentary. Over time, their repertoire expanded beyond music videos to include satirical content, such as a 2024 video depicting famous public figures in absurd criminal scenarios **(Figure 5)**. This narrative-driven approach contrasts with earlier AI video outputs, which were more transactional or experimental. Their work integrates elements of satire and critique, using the bizarre and exaggerated qualities of AI-generated visuals to explore themes related to power, corruption, and the absurdity of

modern media narratives. Their work is characterized by its humorous yet thought-provoking lens, with Yonatan Dor emphasizing that "comedians laugh about things we all don't like to talk about, and from their ideas, new concepts are born" (Hutson & Smith, 2024).

Figure 5. The Dor Brothers, *The Hustle*, Twitter/X, 2024 (Public Domain)

The brothers have refined a process for overcoming the limitations of AI-generated content. Their approach includes "harvesting"—a technique where they generate numerous AI clips and then select only the best moments for final production. As Yonatan Dor explained, "I generate 50 clips for one image and then I go out to all the 50 and maybe select two of them" (Hutson & Smith, 2024). The process allows them to improve the quality of the AI-generated visuals, ensuring that the final product is highly polished despite the inherent limitations of AI video tools. The manual selection and editing of content ensure that the content, which often suffers from resolution issues and visual inconsistencies, can meet modern production standards. Additionally, the brothers employ a range of filters—such as 16mm, 8mm, black-and-white, and retro grain—to mask imperfections like pixelation and texture glitches. These filters not only serve a technical function but also add a unique cinematic aesthetic to their work, blending nostalgia with modernity. According to Yonatan Dor, "We on purpose select styles that are destroyed in the first place... anything you can do to hide the fact that the video AI [is] generating at maximum 720p" (Hutson & Smith, 2024). The use of such techniques, and combining them with upscaling methods to enhance low-resolution content, have successfully turned the limitations of the tools into an artistic advantage, creating videos that captivate while challenging viewers to reflect on the intersection of technology, creativity, and society.

3. Political Satire and Social Commentary

The Dor Brothers, based in Berlin, have gained international attention for their use of AI-generated content to offer satirical commentary on U.S. politics and the tech world, engaging in absurd criminal activities like armed robbery or attempting to seduce the viewer. These videos blend humor and social commentary, showcasing the ability of the brothers to critique the absurdity of modern media narratives while using AI as a creative tool. By depicting political figures such as Donald Trump, Vladimir Putin, and Barack Obama with exaggerated, often surreal traits—like svelte, supermodel bodies or engaging in outlandish acts like robbing stores—their work takes aim at the absurdities of

power, media, and the cult of celebrity. For instance, in one viral video from 2024, *The Hustle* (https://www.youtube.com/watch?v=aIxqms8KSkA) (**Figure 6**), Trump and Elon Musk are seen robbing a store, brandishing weapons, only to be dramatically arrested moments later. Other figures, like Kamala Harris and Joe Biden, are also included in these bizarre, exaggerated scenarios. In another video, *The Dope Show* (https://www.youtube.com/watch?v=GQfbA2E7z5A) (**Figure 7**), world leaders including Trump, Putin, and Kim Jong Un strut down a virtual fashion runway in high-fashion outfits, further highlighting the absurdity of their public personas and how AI can be used to manipulate public perceptions of these figures. The humorous yet unsettling visuals question the glorification of political and tech elites while also showing how easily their images can be remixed and appropriated in the digital age

Figure 6. The Dor Brothers, *The Hustle*, Twitter/X, 2024 (Public Domain)

Figure 7. The Dor Brothers, *The Dope Show*, Twitter/X, 2024 (Public Domain)

The Dor Brothers use these representations to critique how figures of authority and power can be manipulated and commodified, playing into the growing fears around deepfakes and the ability of

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generative tools to blur reality. Through humor and surrealism, they expose how technologies could be misused to undermine trust in what we see online, or even reality itself. At the center of the approach is the fact that the intentionality of the humor is used as a vehicle for deeper societal critiques ensures their content remains satirical rather than fearmongering. According to Yonatan Dor, their work is meant to show "what could happen right now if it's in the wrong hands" (Hutson & Smith, 2024). This approach allows them to address concerns about the unchecked power of technology without crossing into alarmist territory. Their work exemplifies how AI can be both a creative tool and a means of social critique. Videos like these reflect the growing cultural debate over the role of AI in media and politics, especially as the technology becomes more sophisticated and difficult to distinguish from reality (Gambín et al., 2024). Ultimately, through the placement of these powerful figures in ridiculous and exaggerated scenarios, they make a pointed statement about the future of media and the unchecked influence of tech billionaires and political leaders. Their videos challenge viewers to think critically about how much of what we see—especially in the age of AI and deepfakes—is shaped by forces beyond our control. Yet, while these surreal examples of satire seem cutting edge, they belong to a long history of leveraging the power of the image to influence public perception through humor and satire.

In fact, political satire has long played an important role in art, using humor and exaggeration to criticize and question those in power. One of the earliest forms of modern political satire can be traced to late seventeenth-century Netherlands, where printmaker Romeyn de Hooghe (1645-1708) created satirical works targeting political figures like James II (r.1685-1688) and Louis XIV (r. 1643-1715). His works set the foundation for many of the qualities we associate with political satire today, including the transgression of boundaries and the interweaving of text and image to deliver sharp critiques of authority (Hale, 2020). For example, the etching *Caricature Depicting Louis XIV as Apollo on His Chariot* (**Figure 8**) portrays the 63-year-old French monarch, who famously likened himself to the sun god Apollo, with everything revolving around him. In this depiction, however, Louis XIV is shown supporting himself on crutches, emphasizing his weakened and feeble state in contrast to his grand self-image. These early prints were groundbreaking in that they allowed the public to engage with political discourse through humor, offering an alternative way to express dissent.

Figure 8. Romeyn de Hooghe, *Caricature Depicting Louis XIV as Apollo on His Chariot***, 1701, etching (Public Domain)**

The main visual themes of political satire often revolve around exaggeration, irony, and caricature to highlight the absurdities of political figures and social systems. Artists like Honoré Daumier (1808–1879), James Gillray (1756–1815), and Thomas Nast (1840–1902) typically used distorted or exaggerated depictions of politicians and authority figures to emphasize their flaws, hypocrisy, or corruption. Common motifs include oversized heads or hands, symbolic objects like weapons or money, and surreal, often incongruous settings that juxtapose power with vulnerability or ridicule. Satirical visuals also frequently employ dark humor and irony to question authority, provoke thought, and challenge the viewer's perceptions of politics and society (Davies, 2008).

At the same time, themes began emerging when mocking public figures and politicians. Their age and bodily proportions were often targets of ridicule, as in the case of Daumier's engraving *Gargantua* (1831) (**Figure 9**), a caricature of Louis-Philippe of France. Aside from mocking a rulers age, and as such, his virility, in the case of de Hooghe, another motif seen here is using obese bodily proportions to communicate the avariciousness of rulers. Here the king devours baskets of gold while sitting on a portable toilet seat (*chaise percée*), and excretes political papers. Such free speech was not rewarded, and versions of censorship have always existed. For his role in creating and distributing the engraving, Daumier was jailed for six months (Childs, 1992).

Figure 9. Honoré Daumier, *Gargantua,* **1831, engraving (Public Domain)**

As the genre evolved, political satire found new forms in the works of cartoonists and graffiti artists. Artists like Robert "Fighting Bob" Minor (1884-1952), who worked for socialist publications in the early twentieth century, used graphic satire to critique capitalism, war, and social injustice. His work in periodicals like *The Masses* (1911-1917) and *The New York Call* (1909-1923) employed bold imagery and text to attack political elites and systems of power (Schreiber, 2022). Their satirical cartoons were not only humorous but also deeply rooted in the socio-political issues of their time, reflecting how art can serve as a powerful medium for protest and commentary. And again, specific themes continued to be manifested that dealt with gender roles, misuse of public trust and monies, and these were often shown as political figures "stealing" from the masses while often also threatening or perpetrating violent acts (Cooper, 1904; Slott, 2014). Such can be seen in "Well, Who's to Blame?" of 1915 where a mechanized, coal-driven, police state figure of Capitalism fires into the air with

a revolver with a left arm while using its right to repeatedly bludgeoning Labor who shovels coal to fuel the abuser.
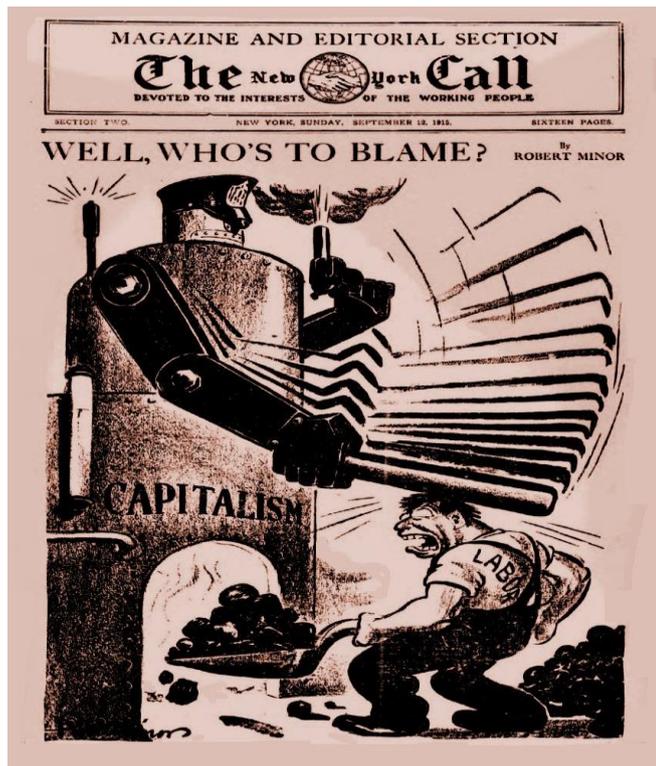
Figure 10. Robert Minor, "Well, Who's to Blame?" *The New York Call***. September 12, 1915 (Public Domain)**

In the twenty-first century, Banksy has emerged as one of the most influential figures in the realm of political satire through street art. His graffiti is often subversive, blending dark humor with political and social critique. One of his famous pieces in Bethlehem, *Girl Searching a Soldier* (2007) **(Figure 11)**, shows a girl frisking a soldier, rather than the other way around. The satire lies in the fact that the verse of this image would be seen daily in Palestine. By placing his art in public spaces, Banksy has forced viewers to confront uncomfortable realities, using satire to make powerful statements about war, capitalism, and freedom (Atanasova-Petrova, 2020).

Figure 11. Banksy, *Girl Searching Soldier,* **graffiti, 2007, Bethlehem. (Public Domain)**

The Dor Brothers continue this legacy of politically charged satire, but they do so with a distinctly modern twist, utilizing AI-generated visuals to critique figures of power in ways that are both absurd and unsettling. Their videos, such as those depicting Donald Trump and Elon Musk as store robbers or world leaders walking fashion runways, highlight the absurdity of contemporary politics and the obsession of the media with these figures. Like Banksy, the Dor Brothers use humor and exaggeration to underscore the ways in which power is both displayed and manipulated in the public eye. However, they take this one step further by leveraging AI, a tool that itself raises questions about the future of truth and reality (Hindustan Times, 2024).

Political satire has, therefore, long exploited the exaggerated physical features and actions of public figures to critique their policies, wealth, and abuses of power. One recurring theme, evident in both historical and modern examples, is the use of age and bodily proportions to mock political leaders, signaling their detachment from the public or their decaying power. A vivid example is that of *Louis XIV as Apollo* **(Figure 8)**, where the aging French monarch, who once compared himself to the sun god Apollo, is depicted as feeble, relying on crutches. The image underscores his fading power and vitality, poking fun at the grandiosity of his self-image. Similarly, in Daumier's engraving *Gargantua* (1831), King Louis-Philippe is depicted grotesquely overweight, consuming baskets of gold while excreting political favors. This visual exaggeration highlights the king's gluttony for wealth and power at the expense of the people, a motif that would resonate throughout centuries of political satire (Childs, 1992).

In contemporary political satire, this theme is echoed in depictions like Joe Biden in a wheelchair wielding a gun **(Figure 12)** in *The Hustle* (2024) by the Dor Brothers. Here, the frailty of Biden's image contrasts with the aggressive posturing typically associated with strong leadership. The visual critique parallels the message of vulnerability and powerlessness conveyed in historical caricatures, yet it adapts the medium to modern concerns about the perception of strength and capability in politics. This is extended in critique to figures like Trump and Musk, portraying them as holding up a convenience store in a surreal act of violence and theft **(Figure 5)**. Much like Daumier's *Gargantua*, these figures are shown to be exploiting the masses, but with a modern twist—the use of AI to create an unsettlingly realistic scene of crime captured by CC-TV that critiques how political and tech leaders hoard wealth and resources while posturing as benefactors (Hindustan Times, 2024).

Figure 12. The Dor Brothers, *The Hustle***, Twitter/X, 2024 (Public Domain)**

This theme of theft and exploitation of the working class has been a central tenet of political satire for centuries. In "Well, Who's to Blame?" (1915) **(Figure 10)**, the image of a mechanized, coal-driven figure of Capitalism firing a revolver into the air with one arm while repeatedly bludgeoning Labor with the other vividly illustrates the violent suppression of the working class. Labor, depicted as an endless supplier of fuel to the capitalist machine, is both exploited and brutalized. This motif of violence and oppression is similarly echoed in the Dor Brothers' work, where figures like Musk and Trump violently take from society, depicted through AI-generated scenarios that show them as literal criminals. The satire is clear—these powerful figures are portrayed not as leaders, but as individuals who take and exploit with impunity (Cooper, 1904; Stott, 2014). Banksy's work continues this tradition of using physical actions and settings to invert power dynamics and critique the status quo. His piece *Girl Searching a Soldier* **(Figure 11),** located in Bethlehem, reverses the roles of authority by showing a young girl frisking an armed soldier. The image subverts expectations and highlights the absurdity of the power structures in place, just as Daumier and de Hooghe did in their time. Like the Dor Brothers, Banksy uses his work to challenge viewers to think critically about the exploitation of power, though his medium—street art—ensures that the message reaches a broader, often unprepared audience (Atanasova-Petrova, 2020).

The consistency across centuries of political satire lies in the use of exaggerated imagery and scenarios to expose the greed, incompetence, and violence of those in power. Whether through grotesque depictions of aging rulers or surreal portrayals of modern leaders as criminals, artists have consistently used satire to strip away the veneer of respectability from politicians and expose their exploitation of the masses. The Dor Brothers' work, like that of Daumier, de Hooghe, and Banksy, continues to challenge authority by using humor and distortion to reveal deeper truths about the nature of political power and its abuses. Through their AI-generated visuals, the Dor Brothers connect the long tradition of satire with modern anxieties about the role of technology, media, and political leadership in the contemporary world.

In many ways, the Dor Brothers' work mirrors the approaches of earlier satirists, but their use of deepfakes and AI-generated content adds a layer of complexity. The increasing sophistication of AI blurs the line between fiction and reality, making their satirical depictions all the more poignant. Just as Banksy's graffiti forced onlookers to confront the realities of conflict, the Dor Brothers' videos ask viewers to consider the dangers of unchecked technological power. Their work can be seen as a commentary on how technology can be used not only to entertain but also to manipulate, deceive, and reshape public opinion (Business Standard, 2024). Political satire in art has a rich history that spans centuries, from the prints of Romeyn de Hooghe to the graffiti of Banksy, and now to the AI-generated videos of the Dor Brothers. Each of these artists uses humor, exaggeration, and subversion to critique systems of power, offering viewers a space to reflect on the state of the world. The work of the brothers, while playful on the surface, taps into deeper anxieties about technology, media, and authority, making it a vital continuation of the tradition of political satire in art.

These satirical videos, though not overtly political in nature, serve as a commentary on how prominent public figures are perceived by internet users and society at large. Through the use of new tools to generate exaggerated and absurd depictions of these leaders, the brothers are tapping into the collective consciousness of the online world, where these figures are often discussed and debated in similar exaggerated terms. Their work is not meant to push a specific political agenda but to reflect on how easily AI-generated content can manipulate and distort reality, inviting viewers to critically assess the media they consume. As they note in the descriptions accompanying their videos, these are "interpretations" rather than literal attacks, emphasizing the role of satire in making these critiques more accessible and digestible **(Figure 13).**
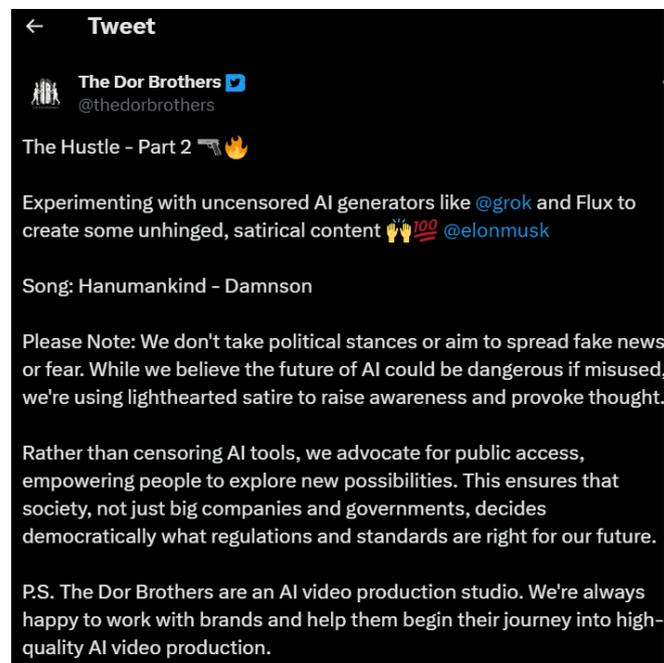

Figure 13. The Dor Brothers, *The Hustle Part 2*, Description, Twitter/X, 2024 (Public Domain)

The artists firmly believe that satirical content can play a crucial role in educating the public about both the benefits and dangers of AI. Through the crafting of these provocative, humorous videos, they highlight the potential of this new technology for creative expression, while simultaneously raising awareness about its capacity for misuse, especially in the creation of deepfakes and disinformation. As Yonatan Dor has mentioned, their goal is to "let the public react to it and think about it," aiming to stay ahead of bad actors who might use similar technology for more malicious purposes (Hutson & Smith, 2024). Through their videos, they encourage audiences to become more critical of what they see online, fostering a conversation about the future of AI and its impact on truth, reality, and public trust. By engaging with these themes in a satirical manner, the Dor Brothers continue the long tradition of political satire, using exaggeration and absurdity to critique power while educating the public. Their AI-generated works serve as a reminder of the ethical questions that arise with technological advancements, pushing viewers to question not just the content but the medium itself. Their satirical approach, while humorous, offers a profound reflection on the future of AI and its potential to shape public perception and discourse.

4. Challenges and Ethical Implications

The rise of AI-generated content has introduced significant legal and ethical challenges, particularly in the areas of copyright infringement and intellectual property (IP) regulations. One major concern is that AI-generated works often draw upon vast datasets of pre-existing material, which may include copyrighted works.

This raises questions about who holds the rights to the outputs of these tools and whether the creators of the original training data should receive compensation or acknowledgment. Traditional copyright frameworks are struggling to adapt to these new realities, as current laws often do not provide clear guidelines for AI-generated content (Wagh et al., 2023). For example, AI-generated works lack human authorship, which complicates the attribution of copyright, leaving legal experts to debate whether AI can be considered the author of creative works or if the ownership falls to the developers of these generative tools (Celik, 2022).

Deepfakes present another ethical and legal dilemma. These hyper-realistic, AI-generated videos have sparked concerns over their potential misuse, particularly in disinformation campaigns and online harassment **(Figure 14).** Deepfakes often involve unauthorized manipulation of someone's likeness, leading to violations of privacy and personal rights. For example, high-profile individuals such as political leaders and celebrities have been the targets of deepfake videos that could mislead the public or damage reputations (Khoo et al., 2021). The ability to create realistic yet false content undermines trust in media, prompting calls for more stringent regulations. While some governments are moving towards regulating deepfake technology, these regulations are often reactive rather than proactive, leaving gaps that bad actors could exploit (Yadlin-Segal & Oppenheim, 2020).

Figure 14. The Dor Brothers, *The Hustle Part 2*, **Twitter/X, 2024 (Public Domain)**

In addition to copyright and privacy concerns, there are broader implications for the creative industry. AI tools are now capable of generating music, art, and written content, raising concerns about the displacement of human creators and the potential erosion of creativity. AI-generated content challenges the definition of originality and what constitutes "fair use" in art and media. While AI has the potential to enhance creativity by providing new tools for artists, the fear is that it could also dilute the value of human-created content and create legal conflicts over the rightful ownership of generated works (Travis, 2020). As the technology continues to evolve, it is clear that legal frameworks must adapt to protect both creators and consumers while balancing the innovative possibilities AI brings to the creative industry.

Regardless of the ongoing concerns over intellectual property (IP) and copyright issues, the trajectory of how content is and will be created is becoming clearer. Since 2022, various lawsuits have been filed across the visual, print, music, and film industries, questioning the legality of using copyrighted material to train AI models. The outcomes of these cases have often ended in one of three ways: dismissal due to fair use claims, insufficient evidence that specific data was used to train the models, or settlements where companies agree to pay a licensing fee to access the data for training purposes (Jung, 2023). These legal challenges highlight the complexities of navigating copyright in the age of AI, where the boundaries between original and derivative works blur, and the role of fair use in training AI models is continually debated (Wagh et al., 2023).

At the same time, concerns over the misuse of deepfakes, especially in influencing elections and spreading misinformation, have been prominent, particularly among politicians and older demographics. However, despite widespread fears, there has been little evidence that deepfakes have been used effectively to manipulate major political events. This is primarily due to the technological limitations noted above, including the expertise and high-quality equipment still required to create convincing deepfakes (Khoo et al., 2021). While the threat of deepfakes continues to loom, their current impact has been minimal, and their influence on elections and public discourse has not yet reached the levels many had feared. Nonetheless, as technology improves, it is essential to remain vigilant, as the Dor Brothers point out in their work. Their message is clear: society must be prepared for the potential misuse of AI as these tools become more accessible.

On platforms like Facebook, Instagram, and others, content moderation teams actively remove or flag content that touches on sensitive political or religious issues (Madio & Quinn, 2024). These platforms have policies in place to limit the spread of disinformation and to prevent the promotion of hate speech. However, these measures have been critiqued for censorship, particularly in the context of political speech (Myers West, 2018). Platforms like Facebook and Instagram face constant pressure to manage content without stifling free speech, often leading to controversial takedowns of posts, especially around political topics or contentious global events (Geng, 2023). The tension between upholding free speech and moderating harmful content has led to accusations of political bias, with critics on both sides accusing social media companies of silencing certain viewpoints (Shen et al., 2018).

In contrast, the Dor Brothers have embraced Twitter, now rebranded as X, under the leadership of Elon Musk. They noted that they use this platform due to its more relaxed stance on political content. In fact, their content was taken off of every other social media site where it was posted, they claim. While other platforms may restrict or flag their satirical political videos, Twitter/X allows them to share their content without fear of censorship (Bishop & Rigakos, 2024). This lack of moderation on X is ironic, given Musk's ownership of the platform and his outspoken political stances, which align with figures like Donald Trump. Both Musk and Trump have previously been central figures in debates around free speech, censorship, and the spread of misinformation on social media (Hardy et al., 2024). Twitter/X's history with "fake news" during the last U.S. presidential election, and its role in amplifying disinformation, only deepens the irony of

its current laissez-faire approach to political content (Wagh et al., 2023).

The Dor Brothers' stance on the lack of censorship aligns with their broader belief in public access to AI tools. As they frequently state, "Rather than censoring AI tools, we advocate for public access, empowering people to explore new possibilities." This approach reflects their belief that, through unrestricted use, society can democratically decide what regulations are necessary, rather than allowing companies or governments to make those decisions unilaterally. Their use of Twitter/X is a deliberate choice to foster an open conversation about the role of AI and media in shaping public perceptions of political and cultural figures, reinforcing the importance of transparency and public engagement in the age of AI and deepfakes (Jung, 2023).

In navigating these challenges, the brothers advocate for a "humane approach" (as they call it) to AI, balancing satire and responsibility. They believe that rather than censoring AI tools, public access should be encouraged to empower individuals to explore the creative possibilities of AI. As the brothers emphasize in all of their political satirical posts, "Rather than censoring AI tools, we advocate for public access, empowering people to explore new possibilities. This ensures that society, not just big companies and governments, decides democratically what regulations and standards are right for our future." Their stance reflects a deep understanding of the potential of AI not only as a creative tool but also as a societal force that must be managed responsibly. Through promoting transparency and public engagement with AI, the Dor Brothers aim to ensure that the future of AI is shaped by collective democratic action rather than being monopolized by corporate or government interests.

5. Conclusion: The Future of AI in Art and Media

The future of AI in art and media is rapidly evolving, and the Dor Brothers are at the forefront of this inflection point. Their vision, where AI can eventually generate thoughts directly onto canvas or video, represents a paradigm shift in creative expression. As AI technology continues to advance, the Dor Brothers anticipate a world where the need for traditional filmmaking techniques could diminish, allowing artists to translate their creative visions with unprecedented ease. This notion of "thought-to-canvas" reflects the brothers' belief that AI will soon transcend its current limitations, enabling creators to generate complex and imaginative works directly from their minds (Hutson & Smith, 2024).

Their unique style of AI-generated video is already inspiring similar content across platforms. As demonstrated by the growing trend of creators using AI tools like MidJourney and Stable Diffusion to produce surreal, often humorous content, the Dor Brothers have set a new standard for what is possible. Their work has not only pushed visual and conceptual boundaries but has also catalyzed a broader cultural movement of creators exploring the limits of AI-driven art. With AI-generated content becoming more sophisticated, there is growing speculation that it could revolutionize filmmaking, lowering the barriers for independent creators. By reducing the need for large budgets and expensive equipment, AI could democratize the industry, allowing more artists to produce high-quality films and videos.

The reception of their work within the creative community and beyond has been overwhelmingly positive. Their longer form,

carefully edited content sets them apart from many AI creators, who often rely on shorter, less polished pieces. Platforms like Twitter, Instagram, and YouTube have played a significant role in amplifying their reach, allowing their satirical videos to go viral and attract millions of views. The brothers' ability to blend satire, technical mastery, and AI-generated visuals has resonated with audiences, further cementing their influence in the creative industry. Their work represents a new frontier, where satire, technology, and creativity intersect to challenge traditional forms of storytelling. As AI continues to evolve, their innovative approach will likely influence future generations of filmmakers and artists, pushing the boundaries of what is possible in visual media. By doing so, they not only highlight the potential of AI as a creative tool but also open up new conversations about the role of technology in shaping our cultural landscape.

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