

From Eisenstein to the Algorithm: Analyzing The Frost's AI Montage

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Abstract:

The art of film editing has long been intertwined with evolving technological and philosophical paradigms, from Sergei Eisenstein's dialectical montage to contemporary digital practices. This study explores *The Frost* (2024), a short film partially edited using generative artificial intelligence, as a critical site for examining the shifting dynamics of cinematic authorship and montage. By applying classical montage theories—especially those of Eisenstein, Pudovkin, and Walter Murch—the analysis interrogates how AI-driven editing reshapes traditional concepts of rhythm, narrative continuity, and ideological meaning. Positioned within the framework of posthuman theory, the research investigates the emergence of algorithmic agency as a co-creative force that destabilizes human editorial intentionality. *The Frost* thus exemplifies a hybrid montage logic that challenges established editorial norms, blurring boundaries between human and machine creativity. This case study contributes to ongoing debates about the aesthetic and philosophical implications of AI in filmmaking, calling for new frameworks to understand montage in the age of computational authorship.

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