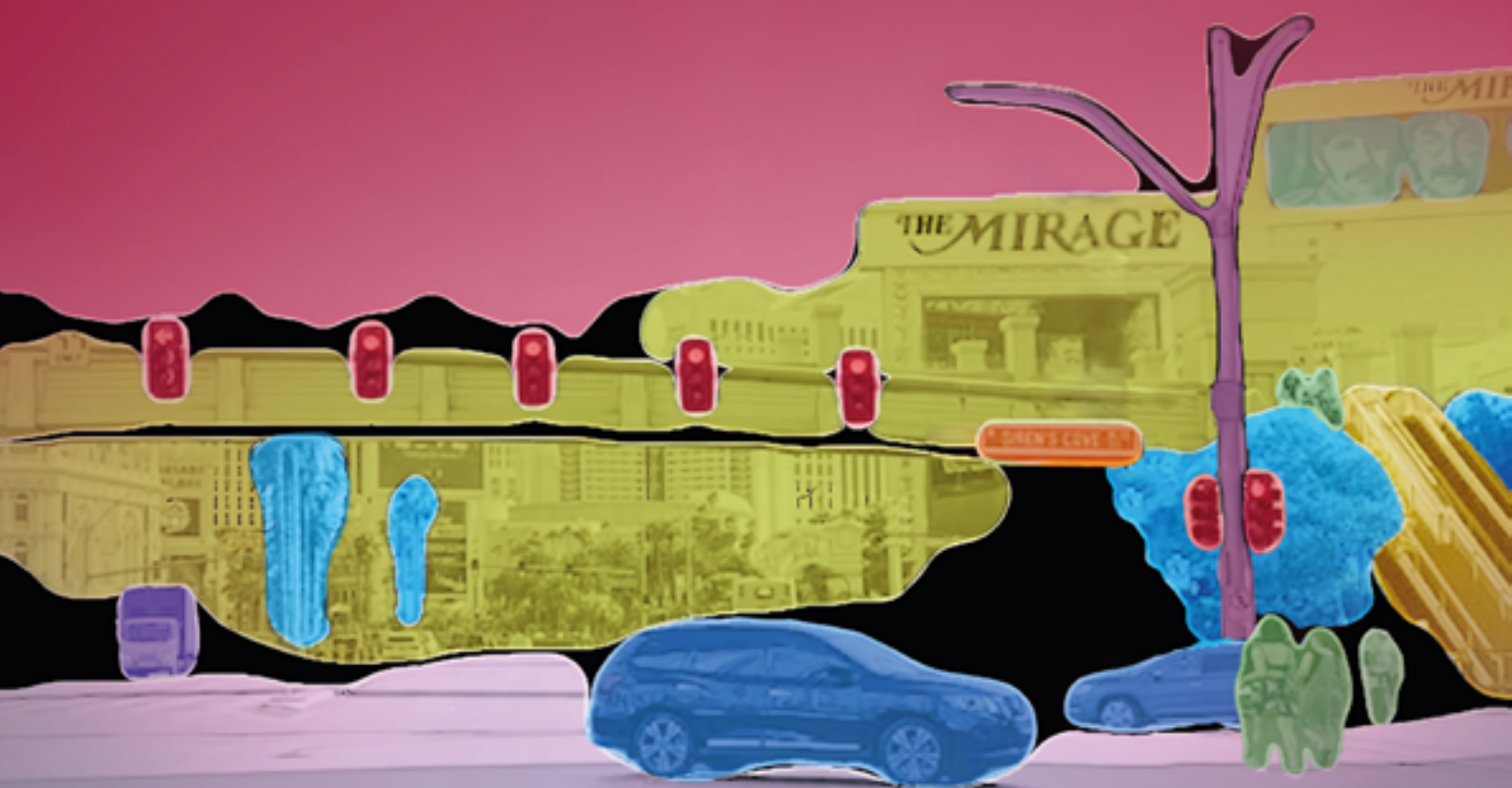


# Thin Thin Thin



a film by **Nicolas Gourault**

testimonies **Oliver, Elvina, Yvon, Yonaille, Jonel** produced by **Quentin Brayer and Yannick Beauquis**

editing **Lucas Azémar and Félix Rehm and Nicolas Gourault** sound design **Etienne André**

sound mixing **Romain Ozanne** color grading **Clovis Stocchetti**

research **Leonard Nally Simala and Andrea Paola Hernandez and Niside Panebianco**

avec le soutien de la Région Île-de-France, en partenariat avec le CNC, avec le soutien de la Région Nouvelle-Aquitaine, de la Scam et du dispositif La Culture avec la Copie Privée, de la Fondation des Artistes, de la PROOREP et de l'ANGOA, de l'atelier 105, Light Cone, Festival distribution : Square Eyes



# Their Eyes

by Nicolas Gourault

22'36" / France / documentary / 2025

## Logline

A screen-based investigation about the invisible workers who teach AI how to read the world.

## Synopsis

How does a machine learn to read the world?

Testimonies and screen recordings introduce the experience of online micro-workers from the Global South: their job is to teach the AI of self-driving cars to navigate the streets of the Global North.



SQUARE  
EYES

# technical details

Screening Format: DCP, ProRes, H264  
Shooting Format: screen recordings  
Aspect Ratio: 16:9  
Sound: 5.1  
Spoken language: English, Spanish  
Subtitles: English, French  
Colour: Colour  
Age rating: 12+



## Press Materials

[Click here](#)

Pass: Short2025

# crew

Director, screenplay  
Production company  
Producer  
  
Cinematographer  
Motion Design  
Sound Recording  
Sound Design  
Editor

Nicolas Gourault  
Don Quichotte Films  
Yannick Beauquis  
Quentin Brayer  
Yvon, Oliver, Jonel  
Nicolas Gourault  
Etienne André  
Etienne André  
Lucas Azémar,  
Félix Rehm  
Nicolas Gourault  
Oliver, Jonel, Yvon,  
Yonaille, Elvina, Nancy

Testimonies:

# contacts

## Festival distribution

Square Eyes  
Wouter Jansen

+436609805377  
info@squareeyesfilm.com  
www.squareeyesfilm.com

## Producer

Don Quichotte Films  
Yannick Beauquis & Quentin Brayer

contact@donquichottefilms.com  
www.donquichottefilms.com

SQUARE  
EYES

# Nicolas Gourault

## Biography

Nicolas Gourault is an artist and filmmaker based in Paris (FR) with a background in visual arts and visual studies. He has worked with Forensic Architecture before graduating from Le Fresnoy, Studio national des arts. His work navigates between online open-source investigations and the critical use of new media as documentary tools.

## Filmography

This Means More - student film - 2019

VO - student film - 2020

Their Eyes - 2025



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# director's statement

Their Eyes is a loose prologue of my previous film VO (2020), in which I investigated the first deadly accident between a pedestrian and a self-driving car. One cause of the accident, which I didn't investigate further at the time, was that the AI of the car was unable to detect any human walking on the road outside a crosswalk. This missing category with tragic consequences thus triggered a follow-up research on how are those self-driving cars trained to make sense of the world we live in.

I discovered that „the dirty secret of AI is that it is all supervised learning“, as Adrien Gaidon, a machine learning researcher at Toyota puts it. It basically means that all the data used to train AI has to be manually processed. It involves an immense amount of tedious manual work that can't be automated yet and is thus mainly outsourced to countries of the Global South where the workforce is cheaper.

Their Eyes explores the daily reality of online micro-workers from Venezuela, Kenya and The Philippines, who annotate images for self-driving cars. It investigates the power asymmetries and neocolonialist exploitation involved in the human labor necessary to train AI systems. The film reveals the invisible work that help shape how machines read our world. Yet, far from solely focusing on the exploitation of this system, the film emphasizes the agency and the know-how of the workers, as well as the different micro-strate-

gies by which they make a bit more sense of this alienating work and try to organize collectively to alleviate some of their working conditions. Their Eyes reveals the blind spot in current AI systems which ignore the extractivism they are built upon. Through this, it thus also raises the question of how to reappropriate these technological images which depict and categorize the world we live in without our prior knowledge or consent.

SQUARE  
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