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**“Of Moving Pictures and Sexbots: The Delights of the Uncanny”**

Theoretical approaches to the position of artificial intelligence within the Uncanny Valley have been just as diverse as the engagement with the phenomenon in the arts. Is a humanoid AI perceived as a threat at second glance or do users react more favourably? What is at stake is in how far AI fits into frameworks of knowledges and how these frames can be stretched in order to accommodate new technologies. Posthumanist theory has offered a number of solutions to othering at the borders of the human that happens in the contact zones, yet the truly radical utopian and dystopian approaches can be found in the arts. In my paper I want to take a close look at how questions of ‘uncanny’ AI have been dealt with in different genres of literature and how this affects reactions to the seriousness of the perceived threat of AI. My main texts will be J.K. Rowling’s popular fantasy series *Harry Potter* and Jeanette Winterson’s dystopian novel *The Stone Gods* and I will interrogate how their twists cover the poles of the spectrum. In a second step I will consider AI in the context of its mediality and ask how theories of the Uncanny Valley are connected with questions of AI as a medium.