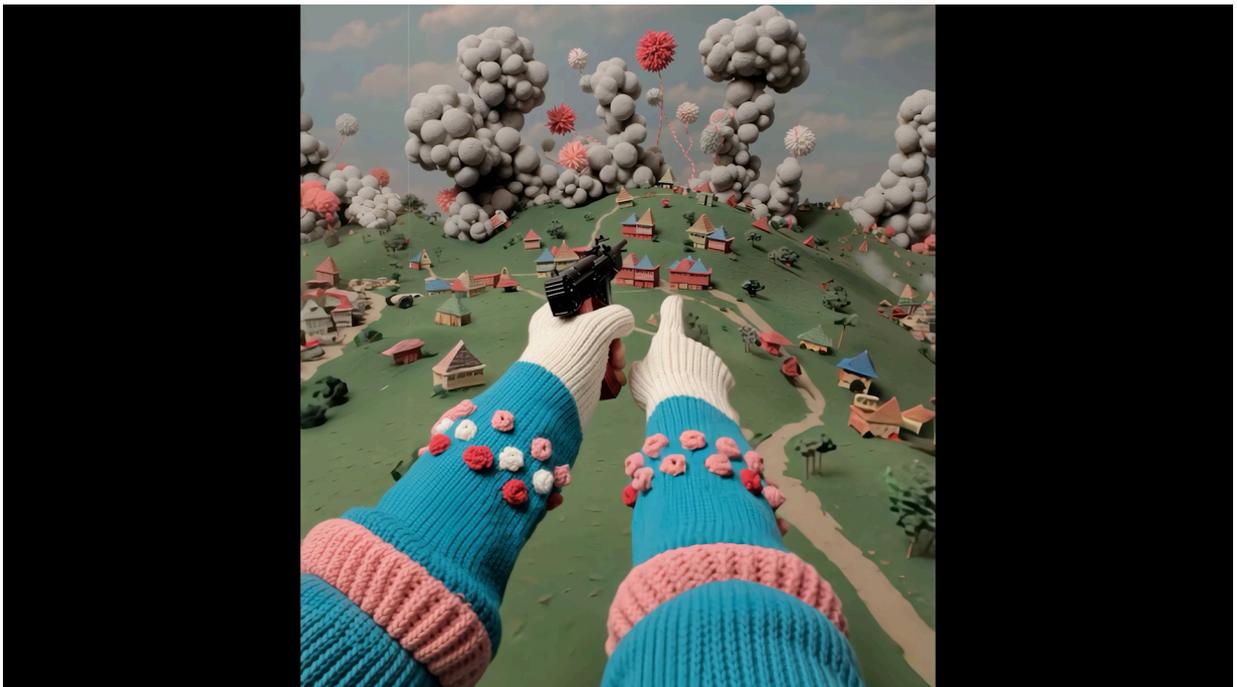


DAVID SZAUDER



David Szauder, *Babel* (2025), digital animation, color & b/w, sound 3'18"



David Szauder, *Game* (2025), digital animation, color, sound 2'29"



David Szauder, *Hypnosis* (2025), digital animation, b/w, sound 3'01"

In *Art from Elsewhere: DEEP THROAT*, three of David Szauder's recent animations — *Babel*, *Game*, and *Hypnosis* — unfold like fragments from a digital dreamscape where fantasy and critique cohabit in dazzling harmony. Known for his visually sumptuous, surreal AI animations, Szauder crafts parallel worlds where art history, pop culture, and contemporary anxiety collide in bursts of humour, absurdity, and elegance. These works exemplify the issues addressed in his recent book *Glitches & Glory* (Gestalten, 2025): a reflection on how digital disruption becomes artistic expression - turning machine error into new aesthetics, and bringing a sensibility of playful critique to supposedly perfect technological futures.

While contemporary image culture accelerates toward seamless simulation, Szauder allows the seams to show. His animations reveal what happens when digital perfection turns surreal — when the hyperreal loops back into the uncanny. Infused with retro aesthetics and the glossy optimism of mid-century futurism, his imagery conjures a world both nostalgic and speculative, seducing the eye with familiarity before descending into a fever dream of surreal spectacle. Beneath their candy-coloured sheen, these animations ask a vital question: when technology mediates memory, performance, identity, and value, what remains genuinely human?

Babel becomes a metaphor for our era of hyper-communication and engineered misunderstanding. *Game* turns the grammar of play and into a social allegory. *Hypnosis* lures the viewer into a monochrome trance of recursive patterns and algorithmic rhythm, parodying both early animation and the mesmerising feedback loops of social media culture. Each piece operates like a visual poem - playful, uncanny, and meticulously composed - masking sharp cultural critique beneath its candy-coloured surface.

Szauder's practice thrives on contradiction: playful yet profound, ironic yet sincere, digital yet deeply human. By fusing machine intelligence with human imagination, he transforms artificial systems into mirrors of our collective psyche — exposing the humour, vanity, and fragility embedded in our digital desires. His retro-futurist worlds evoke the optimism of a bygone technological age even as they critique the disillusionment of the present. Beneath the humor and spectacle lies a sharp critique of our attention economy, where wonder, memory, and intimacy are commodified and sold back as experience.

By aestheticizing the absurdities of technological culture, Szauder reclaims irony as a form of resistance - laughter as the last human gesture in a world increasingly designed by machines. Ultimately, *Babel*, *Game*, and *Hypnosis* remind us that the most potent critique may not be outrage but laughter - the kind that disarms, unsettles, and implicates. In Szauder's hands, humour becomes resistance; spectacle becomes exposure; and art reclaims its power to turn the obscene back into innocence.

ARTIST BIO: www.davidarielszauder.com

DAVID SZAUDER (born 1976 in Budapest, Hungary. Lives and works in Berlin, Germany & Vienna, Austria.)

David Szauder is a media artist and curator whose work operates at the intersection of artificial intelligence, visual culture and digital storytelling. He studied Art History at Eötvös Loránd University and Intermedia at the Hungarian University of Fine Arts in Budapest, followed by a Master's Fellowship at the School of Arts, Design and Architecture at Aalto University, Helsinki. Between 2009 and 2014 he served as curator at the Hungarian Cultural Institute in Berlin (CHB). He has taught and led workshops on interactive media and AI with institutions such as the Film Academy Potsdam and, since 2023, the Moholy-Nagy University of Art and Design.

Szauder's artistic practice explores the relationships between technology, memory, identity and myth. Known for his visual language that blends surreal AI-generated imagery, pop-culture references and art-historical touchstones, he has exhibited in institutions and festivals including the Ars Electronica Festival, Ludwig Museum Budapest, and solo exhibitions such as *Glitches & Glory* at Elza Kayal Gallery in New York. His work has also appeared in major publications, notably with illustrations for *The Washington Post* and designs for public projects in Budapest and Berlin.

Beyond his studio practice, Szauder has curated public art initiatives such as Buildingscape, as well as served as New Media Advisor for the European Capital of Culture VEB 2023. He works across digital animation, installation, and AI-tooling, bringing a sensibility of playful critique to supposedly "perfect" technological futures. His recent publication *Glitches & Glory* presents his reflections on how digital disruption becomes artistic expression — turning machine error into new aesthetics.