"Glitch" brings together a group of international artists working in a range of media including drawing, painting, sculpture, digital animation, video, digital paintings, and multi-media installations. Collectively, their work engages key questions relating to art and technology—the ways coding interacts with language; the interchange between aesthetics and technological design; the impact of technologies of surveillance on our bodies and minds; and the shifting continuum between the past, present, and future. The art featured in glitch speaks to the ways technology becomes increasingly inflected into our every day lives, shaping our relationships with one another and our natural environment.

The exhibition at AUC's Margo Veillon Gallery begins with Haytham Nawar's installation, *Bread Diaries*, an ongoing artistic project he started in 2011. The Egyptian Arabic word for bread, *aish,* also means "life." And bread and social protest have a long entwined history across the Arab world. In many societies, "breaking bread" is an expression of social intimacy and friendly exchange. Nawar started by creating dozens of digital drawings of *aish baladi*, local Egyptian breads. He eventually accumulated an archive of over 100 black vector drawings of bread from all over the world. For "Glitch," Nawar creates an installation of his black and white digital drawings of bread. As an art object, the space that bread occupies "becomes a physical setting where one's intangible emotional values of culture, history, and tradition are no longer abstract ideas," Nawar explains. Using the effect of multiplicity to display dozens of mechanical drawings of bread, Nawar's installation bridges the divide between technology and these intangible values.

On a nearby wall in the gallery, a monitor displays one of Petra Cortright's homemade self-portrait videos, which she regularly posts on YouTube and Vimeo. The internet becomes both her canvas and her muse, as Cortright filters and modifies representations of herself. The artist's LA studio is a small room with a window overlooking a garden filled with fruit trees, herbs, and perennials. The room itself is sparsely furnished with a chair and desk on which sit a large desktop computer and a pile of software manuals. In her digital paintings, Cortright appropriates images and markings which she captures at "a decisive moment" from the internet, modifies them using software tools, and translates them into two-dimensional artworks. The digital paintings shown in "Glitch" echo the composition of traditional Dutch still life floral paintings.

In a sense, Jonathon Hexner's images are rooted in the classic tradition of landscape photography. They are compelling pictures of treetops against a grey sky or of black birds on a wire amidst a tangle of tree branches. And yet technology informs both form and content in his art. Hexner alters the images, sometimes drawing on them directly with whiteout, other times using a glitch technique. The layering technique can intermittently expose and obscure his subject. Hexner disrupts easy notions that photography bears witness, captures reality, and conveys truthful information. His photographs are studies in how images are created, cropped, and appropriated. "My work is process. Process is my work. Process is poetry. Poetry is process," he explains.

Hexner's art is shown in conversation with works by Basim Magdy, who also engages poetry and process, the relationship between technology and natural environment, and the layered ways that technologies of surveillance shift our ways of seeing and being seen. Magdy has developed his own process that he calls "pickling film," where he leaves a roll of film in household chemicals like vinegar, soda, and bleach. The effect creates textured layers of vivid color, adding a painterly effect to his photographic images. In the series, *Someone Tried to Lock Up Time*, images shot by Magdy on pickled film are combined with his poetic texts. Inscription and image work in tandem to help convey the artist's reflections on "a different future that will never arrive."

Shady Elnoshokaty's ongoing project *COLONY* mines the overlapping terrains of science, technology, metaphysics and mythology. *COLONY* references colonial projects of mapping and collecting antiquities, filtering historic images by applying digital techniques. The latest iteration of his ongoing project, *COLONY-rainbow*, is a sculptural installation made of delicate hand blown glass and mirrors, using light and reflections as central elements. As Elnoshokaty explains, the artwork questions "the philosophical concept of a digital organism with a futuristic vision of a mind system with an unlimited capacity to create possible fantasies." The lines between fact and fiction, between the past and the future, between scientific experimentation and artistic creativity become blurred.

The connections between science and creativity, between organic forms and industrial materials also inform the art of Mona Omar. In creating her sculptures, Omar layers and cuts sheets of iron into intricate shapes that mimic nature. Though abstract, her sculptures recall the forms of craggy mountainscapes and leafy forests, coral reefs and ocean waves. The contrast between the industrial materials she uses in her artwork and the organic forms she forges bring to mind the impact of industrialization and technology on the environment.

The natural landscape features in Shahzia Sikander's artwork as intricately detailed flora and impressionist seascapes. *The Last Post* (2010) is Sikander's first digital animation, made from a series of drawings depicting an official of the East India Company's travels across India and into China. It offers a compelling perspective on the legacies of British colonialism and enduring impacts of the East India Company's corporate policies. Sikander taps into the transformative capacity of digital art, layering technique and form from traditional miniature painting, an 18th century style of painting developed by the Company, and contemporary abstraction. Musical sampling on the soundtrack amplifies the layering effect, bringing together static and distortion with gentle song, chants, and military beats. "I tend to look into cultural and political boundaries and explore ideas in those boundaries," Sikander explains.

The idea of border crossings and liminality also animate the artist Kour Pour's series, *Travel Drawings*. Pour's studio is in a converted mechanics ship near LAX, and the walls rattle when planes fly directly overhead as they take off or land from the airport. The disruption of the airplanes has become a sort of mimetic sign for Kour, a constant reminder of travel, of people coming and going, of the heady crisscross of cultural flows. Pour's large intricate paintings can take months to complete. He'll sometimes step away from the canvases to create spontaneous gestural drawings with pastels, emblazoning them with insignia of national airlines. Airports are attenuated spaces, neither here nor there. They are checkpoints through which our bodies and our identities are surveyed and monitored. The small drawings that Pour normally keeps pinned to a wall in his studio capture the rhythm of perpetual movement, the quotidian effects of technology, and a quiet sense of dislocation.

Pouran Jinchi explores the idea traversing borders on international waters with a series of drawings based on signal flags used by navies. "Each signal flag," Jinchi explains, "depicts geometric shapes that correlate to letters. So though they look different, each of the drawings in this series spells out the words like 'Tango' and 'Mike' using the codes of signal flags." Made of graphite pigment on colorfix paper, her drawings are studies in geometric abstraction, a reinvention of the modernist grid. But as one moves closer into the work, shapes of saturated color give way to hundreds of precisely drawn thin lines that merge into intricate pattern. On the surface, the work appears to be purely a formal intervention, a study on linearity, perspective, and color. The series is actually steeped in Jinchi's interest in military aesthetics and the ways technologies developed for military purposes become integrated into our lives.

In Mounir Fatmi's art, connections across cultural barriers are represented with the use of coaxial cable, a common trope threaded through his art since the 1990s. With *Circle 02* (2011), Fatmi uses white coaxial cable in place of paint to create a beautifully resonant work of art. The material appears in his photographs, videos, and sculptural installations -- and seems to reference the quotidian, the flow of images and information, connectivity and the im/possibility of communication. Born in Morocco, the artist lives and works in Paris. Fatmi's use of cable is also a formal intervention, echoing ornamentation and script in Arabesque and the gestural brush strokes of Abstract Expressionism. So the cable comes to represent a dissonance that accompanies the flow of images across time and space.

Some days, as I work on my laptop computer, I'll leave the television on, and check my smartphone from time to time. It has become commonplace for us to glance from screen to screen, for our thoughts and ideas to be filtered with hundreds of digital images on a daily basis. How does this impact the way we process our thoughts, our imagination? The artist Talisker's painting, *I Am Fireworks Then Remember to Unify* (2019), is a visual diary of sorts. The artwork's central image, a portrait of a woman glancing into the distance was inspired by the figure of Judith from a 16th century painting by Caravaggio. Reinterpreted by Talisker, Judith becomes an evocative symbol of the role of women and of the family in society over time. Slowly over months of quietly working in the studio, the artist added to the canvas – stitching onto it her paintings of trees, collaged

words clipped from newspapers, paint rags, and a rusted wire. She embellished it with gold leaf, sweeping swirls of paint, and hand written poetic inscriptions.

Stepping back, we see several square shapes emerging from painting, mimicking the screens that have become ubiquitous conveyors of pictures. In the ever constant flow of scrambled, filtered, encoded images that flood our field of vision, Talisker reminds us that creativity itself becomes essential in helping us remain our own true selves.
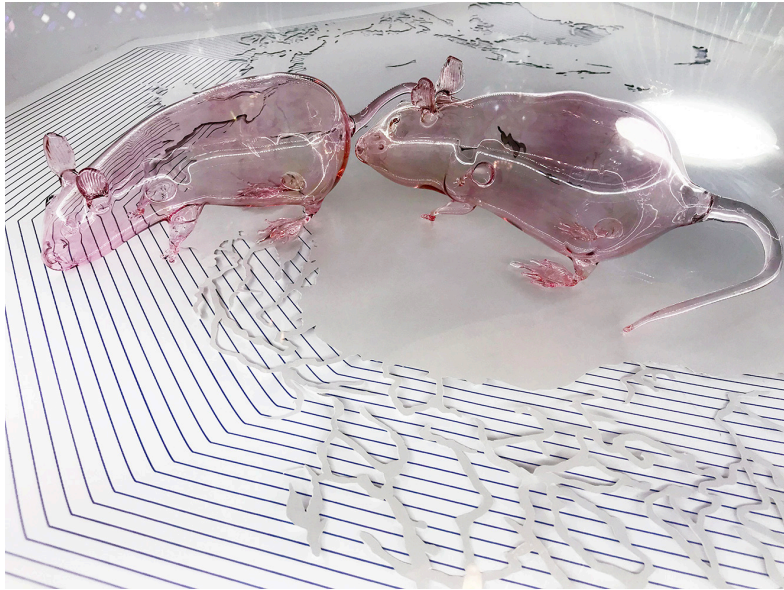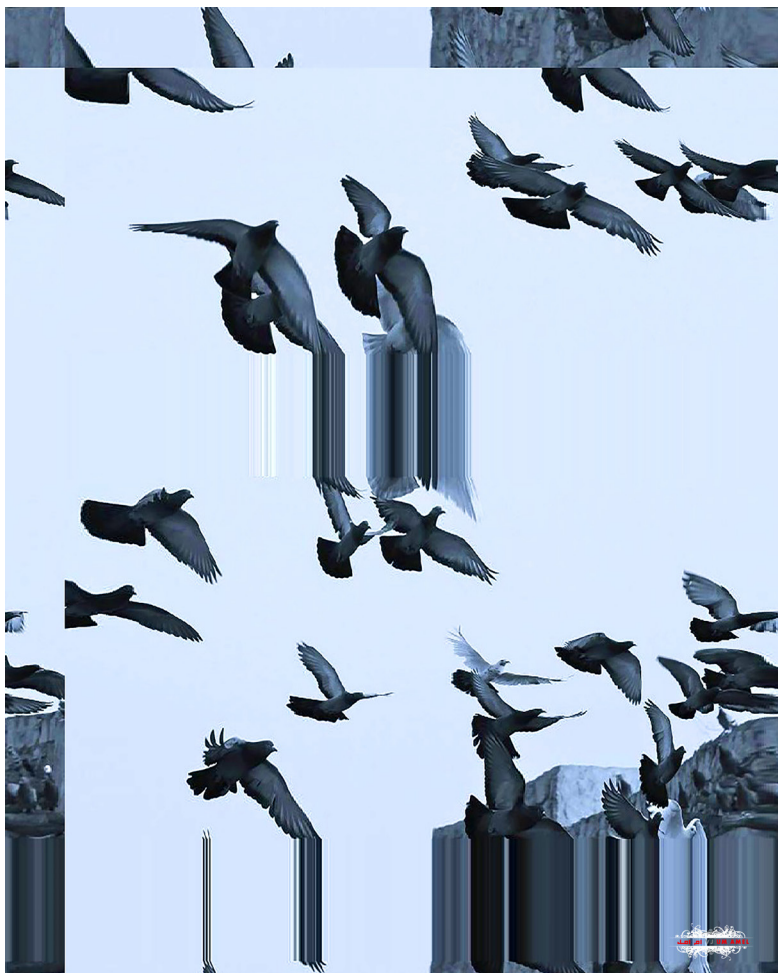
Shady Elnoshokaty
COLONY – rainbow map (2020)
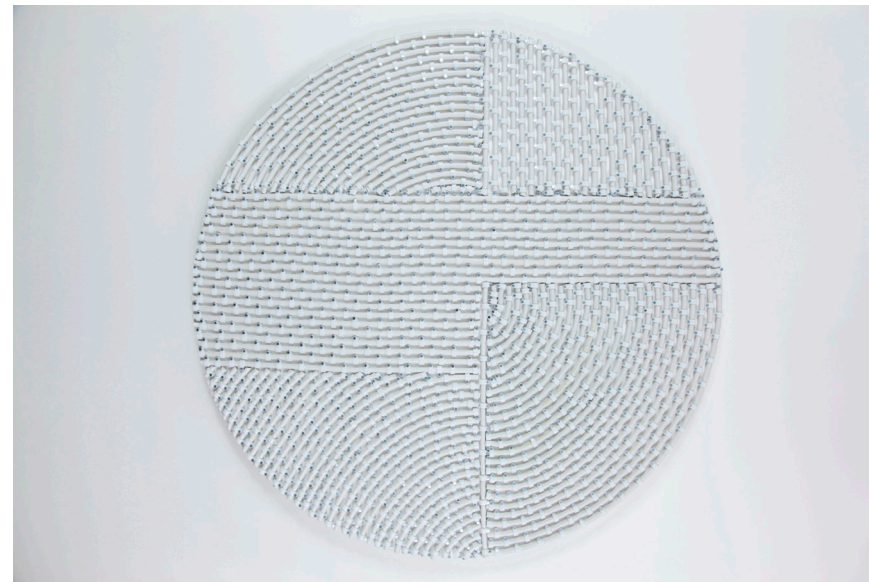image courtesy of the artist.

Petra Cortright
*IRA javaplateset*_LANdesk marche florist* (2018)
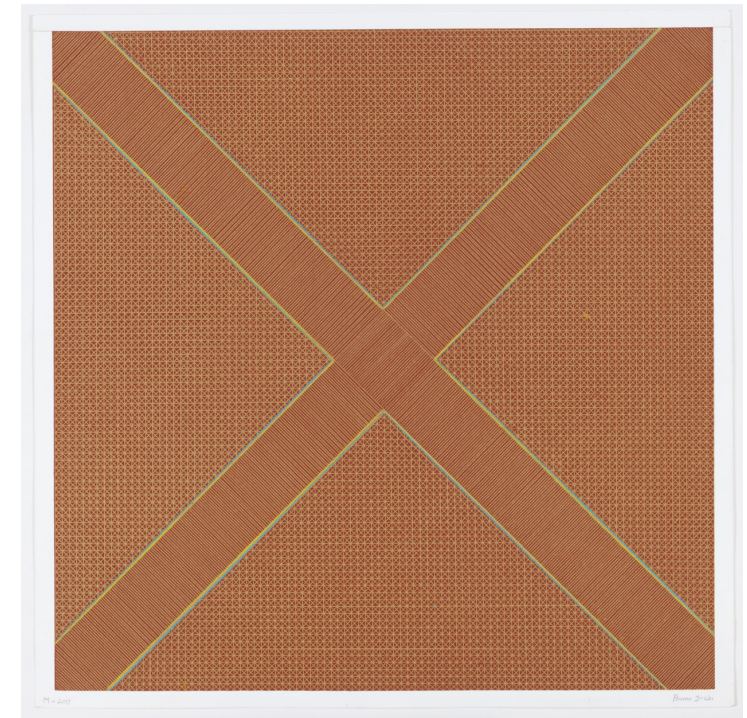image courtesy of the artist.

V J Um Amel
Birds (2015)
image courtesy of the artist.

Mounir Fatmi
Circles 02 (2011)
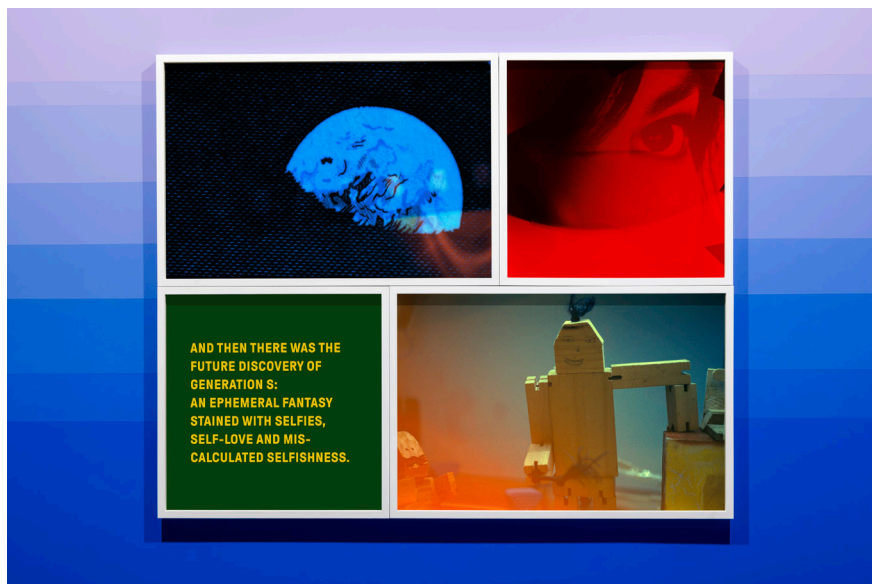image courtesy of the artist and Lawrie Shabibi Gallery, Dubai.

Jonathon Hexner
Black Bird on a White Wire 3 (2013)
Image courtesy of the artist

Pouran Jinchi
Mike (2016)
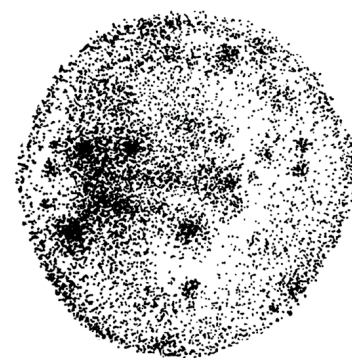image courtesy of the artist and The Third Line Gallery, Dubai.

Basim Magdy
Someone Tried to Lock Up Time (Generation S), (2018-Ongoing)
Image courtesy of the artist and Gypsum Gallery, Cairo.

Mona Omar
Untitled (2019)
Image courtesy of the artist and Ubuntu Gallery, Cairo.
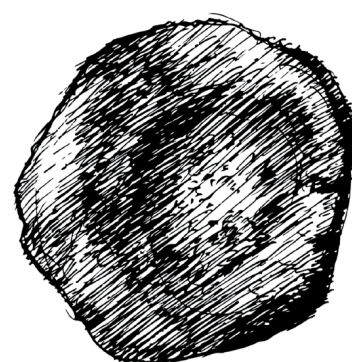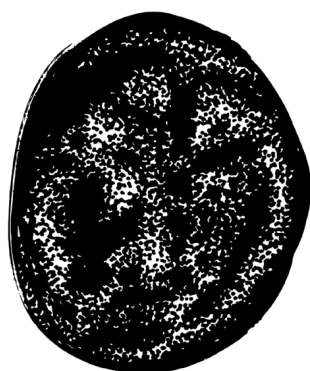
Haytham Nawar
Aish Baladi (2019) from the Bread Diaries Collection
images courtesy of the artist.

Kour Pour
Travel Drawing 1 (2016)
Image courtesy of the artist

Kour Pour
Travel Drawing 2 (2016)
Image courtesy of the artist

Shahzia Sikander
The Last Post, detail (2010)
Image courtesy of the artist.

Talisker
I Am Fireworks Then Remember to Unify (2019)
Image courtesy of the artist.

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