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Programmed. An exhibition at the Whitney Museum in New York tells the instructions in the art

Fifty works selected among those in the collection, many of which never before exhibited. At the Whitney Museum in New York he is about to open an exhibition that talks about the topic of instruction in art, from conceptualism to virtual reality.



Sol LeWitt (1928-2007), *Wall Drawing # 289*, 1976. Wax crayon, graphite pencil, and paint on four walls, dimensions. Whitney Museum of American Art, New York; purchase with funds from the Gilman Foundation, Inc. 78.1.1-4.

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“ At a time like this, where algorithms and automated systems increasingly influence our experience of the world,” Programmed “looks back over the past half century to examine the world in which artists used the rules and instructions in the creation of their work . “Thus introduces the new collective exhibition of the Whitney Museum of American Art in New York Scott Rothkopf , curator of the museum. And indeed, the theme of the instructions, especially when they take the form of software, is particularly relevant for trying to better understand the world we live in, a difficult task that art can certainly help us to complete.

FROM JOSEPH ALBERS TO IAN CHENG

The exhibition, whose full title is *Programmed. Rules, Codes, and Choreographies in Art, 1965-2018*, includes more than fifty works, all from the collection but many exhibited for the first time, and will occupy the sixth floor of the museum from 28 September to 14 April 2019. The selection of works , signed by Christiane Paul and Carol Mancusi-Ungaro, covers a very broad time frame, starting with historical authors like Joseph Albers and Donald Judd , with paintings and sculptures in which the rules were the conceptual tools that generated the image, to arrive at contemporary artists like Ian Cheng and Tamiko Thiel, which experiment with virtual and augmented reality. On the other hand, the

affinities between software art and conceptual art have been repeatedly emphasized by art historians and curators, starting from the seminal experience of Jack Burnham, who in 1970, also in New York, curated the exhibition *Software - Information Technology: Its New Meaning for Art* in the Jewish Museum spaces.

A WORK OF NAM JUNE PAIK RESTAURED

Back on the topic today *Programmed*, with an exhibition itinerary divided into two sections. The first, entitled *Rule, Instruction, Algorithm*, examines the use of rules and algorithms to generate images and objects, with a specific focus on conceptual art and on artistic experiences focusing on the idea. In the space between the first and second part of the exhibition, entitled *Signal, Sequence, Resolution*, the scene is occupied by *Fin de Siécle II*, a large multi-screen installation by Nam June Paik which has not been exhibited since 1989, the year in which it was built and which was the subject of a complicated restoration operation lasting over six years. Among the highlights of the second part of the exhibition, we point out *Lorna*, the first interactive videodisk of contemporary art history, created by Lynn Hershman Leeson between 1979 and 1984, and *Unexpected Growth* by Tamiko Thiel, a site-specific augmented reality project made specifically for the terrace space.

THE NET ART IN EXHIBITION

Finally, the exhibition also includes a selection of works of net art, commissioned over the years by the museum for the *Artport* platform, one of the first museum initiatives dedicated to artist projects on the Internet, active since 2001. For the first time, some of these projects will be exhibited in the form of installation, in dialogue, even physical with other works in the collection, as in the case of *{Software} Structures* by Casey Reas (2004), a work of software art inspired by the research of Sol Lewitt, which will be combined a wall drawing of the American conceptual artist.

