

Programmed presents more than fifty years of conceptual, video, and computational art drawn largely from the Museum’s collection, establishing connections among instruction-based works to create a deeper understanding of their aesthetic and social impact. It allows us to examine closely what it means to use rules and code in art’s creation. In other words, it explores the various ways in which a work of art can be “programmed.”

At a time when our world is increasingly driven by automated systems, this exhibition demonstrates how programs, from analog to digital, have brought about profound changes to our image culture over the past half century. Taken as a whole *Programmed* illuminates the underlying structures of communication systems along with the creative potential—and limits—of rule-based processes.

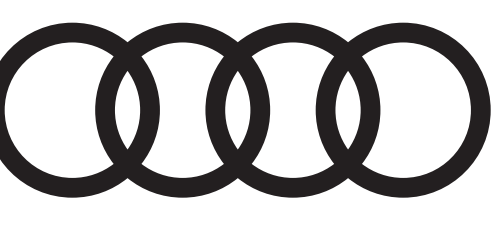
The exhibition is divided into two sections:

Rule, Instruction, Algorithm focuses on conceptual art practices and their emphasis on ideas as the driving force behind the generation of images and objects.

Signal, Sequence, Resolution explores the varied ways artists have used rules or code to engage with the television—its programming, apparatus, and signal—as well as with image resolution and the manipulation of image sequences.

Hear from the artists and the exhibition’s curators at whitney.org/Programmed, or borrow our free multimedia guide.

*Programmed: Rules, Codes, and
Choreographies in Art, 1965–2018*
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An essay about the exhibition can also be found on the website.