



Artists Documentation Program (ADP) Interview Video Index

Artist: Josh Kline

Date: February 7, 2017

Location: Whitney Museum of American Art

Interviewer: Carol Mancusi-Ungaro and Margo Delidow

Video / Edit: Marissa Aroy and Laurie McDonald

Total Run Time: 01:00:12

Abstract:

Artist Josh Kline discusses his work with Artists Documentation Program Founding Director, Carol Mancusi-Ungaro, and Assistant Objects Conservator, Margo Delidow, on the occasion of the exhibition *Human Interest: Portraits from the Whitney's Collection* (April 27, 2016-February 12, 2017) at the Whitney Museum of American Art. The discussion focuses primarily on the technical processes that Kline employed to create his 3-D portrait, *Cost of Living (Aleyda)*, 2014. He discusses in detail his process of digitally scanning, rendering, and 3-D printing the elements of the work. Kline expresses his opinions about future re-creation and exhibition of the work and elaborates on the physical elements versus the digital files being the work.

Controlled Access Headings (Library of Congress):

Corporate Name(s)

Andrew W. Mellon Foundation
Artists Documentation Program
Menil Collection (Houston, Tex.)
Whitney Museum of American Art

Genre(s)

Interviews
Oral histories

Personal Name(s)

Delidow, Margo
Kline, Josh
Mancusi-Ungaro, Carol
McDonald, Laurie

Subject(s)

Art--Conservation and restoration
Art--Technique
Artists--Interviews

Artists' materials Sculpture, American—21st century
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Exhibitions/Works:

Names of exhibitions and works referenced during this interview appear below in gray cells.

Controlled Vocabulary:

Except where indicated, all keywords employ Getty vocabularies (AAT/ULAN/TGN). Those marked with (*) employ Library of Congress Authorities. Those marked with (**) employ local terms.

Time	Contents	Subject Keywords
00:00:05	Opening Credits	
00:00:39	Introduction – Carol Mancusi-Ungaro, Josh Kline, Margo Delidow	
00:00:52	(Image) Josh Kline <i>Cost of Living (Aleyda)</i> , 2014 Whitney Museum of American Art, New York Purchased with funds from the Painting and Sculpture Committee and a promised gift of Laura Rapp and Jay Smith	
00:00:58	Process of Creation/Nature of Work – Kline discusses the inspiration for his series of 3-D portraits portraying low-wage American workers.	Barliant, Claire, 1975-* Budor, Dora** economy EFA Gallery* FedEx Corporation* Snow, Dash workers
00:01:25	(Image) Josh Kline <i>Packing for Peanuts (Fedex Worker's Head with Knit Cap)</i> , 2014 Image Courtesy of the artist and 47 Canal, New York, NY Photography by: Joerg Lohse	
00:01:32	(Image) Josh Kline <i>Unpaid Overtime (Fedex Worker's Hand with iPhone)</i> , 2014 Image Courtesy of the artist and 47 Canal, New York, NY Photography by: Joerg Lohse	
00:01:43	(Exhibition Reference) "As We Were Saying: Art and Identity in the Age of 'Post'" EFA Project Space, New York September 12 - October 25, 2014	
00:01:45	(Image) Josh Kline <i>Packing for Peanuts (Fedex Worker's Foot with Adidas Sneaker)</i> , 2014	

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	Image Courtesy of the artist and 47 Canal, New York, NY Photography by: Joerg Lohse	
00:01:58	(Image) Josh Kline <i>Packing for Peanuts (Fedex Worker's Hand with Glove)</i> , 2014 Image Courtesy of the artist and 47 Canal, New York, NY Photography by: Joerg Lohse	
00:02:03	(Image) Josh Kline <i>Unpaid Overtime (Fedex Worker's Hand with iPhone)</i> , 2014 Image Courtesy of the artist and 47 Canal, New York, NY Photography by: Joerg Lohse	
0:02:09	(Image) Josh Kline <i>Unpaid Overtime (Fedex Worker's Hand with iPhone)</i> , 2014 Image Courtesy of the artist and 47 Canal, New York, NY Photography by: Joerg Lohse	
00:02:15	(Image) Josh Kline <i>No Sick Days (Fedex Worker's Head with Fedex Cap)</i> , 2014 Image Courtesy of the artist and 47 Canal, New York, NY Photography by: Joerg Lohse	
00:02:21	(Image) Josh Kline <i>No Sick Days (Fedex Worker's Head with Fedex Cap)</i> , 2014 Image Courtesy of the artist and 47 Canal, New York, NY Photography by: Joerg Lohse	
00:02:27	(Image) Josh Kline <i>No Sick Days (Fedex Worker's Head with Fedex Cap)</i> , 2014 Detail Image Courtesy of the artist and 47 Canal, New York, NY Photography by: Joerg Lohse	
00:02:33	(Image) Josh Kline <i>No Vacation Days (Fedex Worker's Foot with Nike Sneaker)</i> , 2014 Image Courtesy of the artist and 47 Canal, New York, NY Photography by: Joerg Lohse	
00:02:39	(Image) Josh Kline <i>Cost of Living (Aleyda)</i> , 2014	

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	Whitney Museum of American Art, New York Purchased with funds from the Painting and Sculpture Committee and a promised gift of Laura Rapp and Jay Smith	
00:04:33	(Exhibition Reference) "Dreamlands: Immersive Cinema and Art, 1905–2016", Whitney Museum of American Art, New York, Oct 28, 2016–Feb 5, 2017	
00:05:02	Process of Creation and Nature of Work –Kline discusses his thought process that lead to his method of digitizing and rendering people into installations and sculptures. He specifically discusses incorporating digitization into his works.	3-D printing data (information) digitizing scanning
00:07:38	Process of Creation and Technical Specifications – Kline provides a step-by-step description of his technical process for creating 3-D portraits.	Autodesk 123D Catch** Budor, Dora** digital photogrammetry digitizing Hotel on Rivington** interviews modeling (forming) scanning single lens reflex cameras software ZBrush***
00:11:02	(Image) Josh Kline <i>No Vacation Days (Fedex Worker's Foot with Nike Sneaker), 2014</i> Detail Image Courtesy of the artist and 47 Canal, New York, NY Photography by: Joerg Lohse	
00:13:35	Process of Creation/Technical Specifications – Kline discusses his process for creating 3-D portraits. He describes digitally manipulating and retouching the color and textures of images, and modeling them into 3-D pieces.	3-D printing Adobe PhotoShop** Barliant, Claire, 1975-* compositing (visual effects)** LaGuardia Studio** texture (physical attribute)
00:14:22	(Exhibition Reference) "As We Were Saying: Art and Identity in the Age of 'Post'" EFA Project Space, New York September 12 - October 25, 2014	
00:15:11	(Image) Josh Kline <i>Cost of Living (Aleyda), 2014</i> Detail Whitney Museum of American Art, New York	

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	Purchased with funds from the Painting and Sculpture Committee and a promised gift of Laura Rapp and Jay Smith	
00:16:38	(Image) Josh Kline <i>Cost of Living (Aleyda)</i> , 2014 Detail Whitney Museum of American Art, New York Purchased with funds from the Painting and Sculpture Committee and a promised gift of Laura Rapp and Jay Smith	
00:17:26	(Image) Josh Kline <i>Cost of Living (Aleyda)</i> , 2014 Series of Details Whitney Museum of American Art, New York Purchased with funds from the Painting and Sculpture Committee and a promised gift of Laura Rapp and Jay Smith	
00:18:12	Process of Creation and Technical Specifications – Kline describes the process for incorporating textures into his portraits. He specifically discusses adding the sponge into Aleyda's legs.	modeling (forming) multimedia works sponges (cleaning equipment) texture (physical attribute)
00:18:18	(Image) Josh Kline <i>Nine to Five</i> , 2015 Image Courtesy of the artist, 47 Canal, New York, NY and Galerie Max Hetzler Berlin, Paris Photography by: def-image.com	
00:18:22	(Image) Josh Kline <i>Eight to Four</i> , 2015 Image Courtesy of the artist, 47 Canal, New York, NY and Galerie Max Hetzler Berlin, Paris Photography by: def-image.com	
00:18:27	(Image) Josh Kline <i>Seven to Three</i> , 2015 Image Courtesy of the artist, 47 Canal, New York, NY and Galerie Max Hetzler Berlin, Paris Photography by: def-image.com	
00:20:58	Process of Creation – Kline discusses the janitor's cart used in <i>Cost of Living (Aleyda)</i> , 2014. He specifically addresses his use of LED lighting to illuminate the items on the cart, as well as to create a	LEDs (electron tubes) Lighting period (general)

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	period piece specific to the 2010s. Kline and Mancusi-Ungaro further discuss lighting as a way to establish temporal specificity.	
00:21:29	(Image) Josh Kline <i>Cost of Living (Aleyda)</i>, 2014 Detail showing LED lighting Whitney Museum of American Art, New York Purchased with funds from the Painting and Sculpture Committee and a promised gift of Laura Rapp and Jay Smith	
00:24:56	Conservation Issues - Kline discusses his professional background as a video curator informing his artistic process. He addresses the challenges presented by limitations of current technology. Kline expresses his intent for future re-creations of his work.	3-D printing Baldessari, John color temperature** Jonas, Joan LEDs (electron tubes) lighting modeling (forming) Nauman, Bruce photographic techniques resolution (optical concept) technology (general associated concept) video (discipline)
00:28:44	(Image) Josh Kline <i>Cost of Living (Aleyda)</i>, 2014 Detail showing LED lighting Whitney Museum of American Art, New York Purchased with funds from the Painting and Sculpture Committee and a promised gift of Laura Rapp and Jay Smith	
00:29:00	Conservation Issues – Kline discusses the technological challenges presented by attempting to keep future editions of his works true to the time of their original creation.	3-D printing resolution (optical concept) technology (general associated concept)
00:29:24	(Image) Josh Kline <i>Cost of Living (Aleyda)</i>, 2014 Series of details Whitney Museum of American Art, New York Purchased with funds from the Painting and Sculpture Committee and a promised gift of Laura Rapp and Jay Smith	
00:30:50	Conservation Issues – Kline offers his opinions on when to replace components of his sculptures. He discusses which elements can be replaced with new parts, and which must remain true to 2014.	3-D printing deterioration fading

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00:32:35	Conservation Issues and Technical Specifications – Kline discusses his selection of materials. He specifically addresses advances in 3-D printing technology potentially informing his future choice of materials.	3-D printers 3-D printing artists' materials color management** plaster plastic (material) ZPrinter***
00:34:42	Nature of Work and Conservation Issues – Kline expresses his preference for future exhibitions of his works. He discusses his method for creating editions. Kline and Mancusi-Ungaro discuss whether to send objects versus files for re-materializing the pieces in the event of future museum loans.	artists' proofs editions holograms objects sculpture (visual works) series (object groupings)
00:37:52	Exhibition – Kline discusses his preference for the arrangement of the carts in the gallery.	EFA Gallery* installations (exhibitions) sculpture components
00:37:56	(Image) Installation view of <i>Human Interest: Portraits from the Whitney's Collection</i> Whitney Museum of American Art, New York April 27, 2016-February 12, 2017 Installation on floor, left to right: Josh Kline, <i>Cost of Living (Aleyda)</i> , 2014, 2015.32a-p; Josh Kline, <i>Cost of Living (Aleyda)</i> , 2014, 2015.31a-m; Josh Kline, <i>Cost of Living (Aleyda)</i> , 2014, P.2014.118a-o; Back wall, left to right: Robert Beck, <i>Thirteen Shooters (Joseph 'Colt' Todd)</i> , 2001, P.2011.44.7; Robert Beck, <i>Thirteen Shooters (Seth Trickey)</i> , 2001, P.2011.44.4; Robert Beck, <i>Thirteen Shooters (T.J. Solomon, Jr.)</i> , 2001, P.2011.44.2; Robert Beck, <i>Thirteen Shooters (Kipland Kinkel)</i> , 2001, P.2011.44.6. Photograph by Ronald Amstutz. Digital image © Whitney Museum of American Art, New York	
00:38:26	(Image and Exhibition Reference) Installation view of "As We Were Saying: Art and Identity in the Age of 'Post'" EFA Project Space, New York, NY September 12-October 25, 2014 image courtesy of EFA Project Space	
00:39:30	Nature of Work – Kline discusses his concept of creating works based on objects inherently familiar to an American audience.	memory sculpture (visual works)
00:40:40	Conservation Issues – Kline discusses his preferences for treating the bags on the carts in the event that they become damaged.	conservation (process)

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00:40:52	(Image) Josh Kline <i>Cost of Living (Aleyda)</i> , 2014 Whitney Museum of American Art, New York Purchased with funds from the Painting and Sculpture Committee and a promised gift of Laura Rapp and Jay Smith	
00:41:44	Exhibition and Conservation Issues – Kline discusses his preferences for exhibiting the original objects versus new prints of his work in the future.	fading realism (artistic form of expression) vitrines (cabinets)
00:44:07	Process of Creation and Technical Specifications – Kline discusses the role of color in setting the emotional tone of his works. He talks about the limitations of managing color with his current technology.	3-D powder printer** 3-D printing color (perceived attribute) color management** files (digital files)
00:45:32	(Image) Josh Kline <i>Cost of Living (Aleyda)</i> , 2014 Series of details Whitney Museum of American Art, New York Purchased with funds from the Painting and Sculpture Committee and a promised gift of Laura Rapp and Jay Smith	
00:46:33	(Bibliographic Reference) Ben Lerner, <i>The Custodians</i> New York, The New Yorker, Condé Nast, 2017.	
00:46:33	Conservation Issues and Nature of Work - In response to a New Yorker article from January, 2016, Kline clarifies that his objects and the experience of interacting with them, and not the digital files, are the work.	conservation (process) Lerner, Ben, 1979-* objects Whitney Museum of American Art works of art
00:48:48	Conservation Issues – Kline and Mancusi-Ungaro discuss Kline's feelings about his 3-D printed works maintaining the feel of 2014. He expresses his feelings about conservation of digitized objects being different from other types of works.	3-D printing digitizing natural aging objects time
00:51:47	Process of Creation – Kline discusses his reasons for purchasing the cart used in <i>Cost of Living (Aleyda)</i> , 2014, rather than scanning and reproducing it as he did other components of the work.	artists' materials components (object parts) rapid prototyping sculpture components
00:53:58	Conservation Issues – Kline offers his opinions on replacing the	3-D printing

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	carts in the event that they break. He discusses the future of 3-D printing and its impact on future conservation.	conservation (process)
00:56:47	Conservation Issues – Kline, Delidow, and Mancusi-Ungaro discuss the aging of Kline's works and his intentions for their conservation.	conservation (process) lighting
00:58:13	Historical Anecdote - Kline discusses Aleyda's reaction to seeing herself in the sculpture.	EFA Gallery*
00:59:17	End Credits	