

Over the last fifteen years, Josh Kline (b. 1979) has made technological innovation and its discontents the subject of his work. Looking at the United States in the twenty-first century through a lens of labor and class, *Project for a New American Century* questions the future being built by the world's most powerful nation. Informed by history, current events, and the real signs of dystopia found all around us, Kline makes art that is explicitly science fiction. His challenging and often confrontational work speculates on a number of key issues facing the country and the world in the coming decades, such as the dehumanizing nature of work, the uncertain effects of artificial intelligence and automation on the labor force, the weakening of democracy, and the climate crisis.

This exhibition features sculpture, film and video, photography, and installations from Kline's three major bodies of work—*Creative Labor* (2009–14), *Blue Collars* (2014–20), and an ongoing cycle of immersive installations begun in 2014. Kline develops his art like a novelist or filmmaker would, regarding each body of work as a separate yet related series that is realized over time. His work speaks to society on its own terms, deploying recognizable forms popularized by media, architecture, and design, which he describes as “America's true vernacular.” He often utilizes the very technologies and practices he scrutinizes—digitization, data collection, image manipulation, 3D printing, commercial and political advertising, productivity-enhancing substances—aiming them back at themselves.

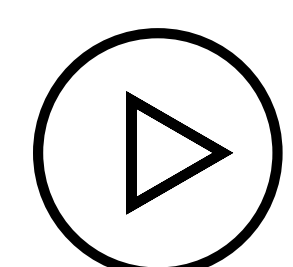
Born and raised in Philadelphia, Kline is mixed-race and Filipino American. Since moving to New York in the aftermath of 9/11, Kline has made art in response to America's state of perpetual emergency arising from the wars in Afghanistan and Iraq, the near collapse of the global financial system, multiple recessions, Donald Trump's presidency, and the Covid-19 pandemic, among other concerns. He is unambiguous in his critique of neoliberal capitalism: it has failed everyday people. By using dystopia as a provocation, Kline encourages viewers to imagine alternatives to the dark scenarios he envisions, ultimately asking whether another, more utopian future is possible. In an era defined by escalating crises, Kline's work is not a prediction, it is a visceral warning.

The galleries on this floor present work from the *Civil War*, *Unemployment*, and *Climate Change* chapters of Kline's ongoing installation cycle, as well as his project *Creative Labor*.

The exhibition continues on the Museum's eighth floor.



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Generous support for *Josh Kline: Project for a New American Century* is provided by Judy Hart Angelo and the Whitney's National Committee.

Major support is provided by Candy and Michael Barasch, Ashley Leeds and Christopher Harland, The Hartland & Mackie Foundation, Miyoung Lee and Neil Simpkins, and Jackson Tang.

Significant support is provided by an anonymous donor.

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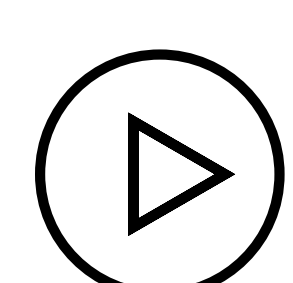
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The galleries on this floor present work from Kline's *Blue Collars* project as well as from the *Freedom* and *Climate Change* chapters of his ongoing installation cycle.

The exhibition continues on the Museum's fifth floor.



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