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**New Museum Presents “XFR STN” (Transfer Station)
Addressing the Need for Media Migration Services to Preserve Creative Production**

Exhibition/Lab to Provide Public with Transferring Service for Artist-Originated Content

New York, NY... This July, the New Museum will dedicate the Karpidas Education Center gallery to “XFR STN” (Transfer Station), an artist-originated media archiving project and exhibition. A series of panel discussions, screenings, and gallery presentations will accompany the project. “XFR STN” is a fully functioning lab with three transfer stations (two dedicated to moving image formats and one to born-digital materials). The project addresses the wider need for access to media capture and migration services for the artist community as a means to preserve artworks stored in aging and obsolete audiovisual and digital formats. Technicians trained in digital preservation will work during the Museum’s public hours to digitize materials from three distinct repositories: MWF Video Club’s collection, which comprises some sixty boxes of diverse moving image materials currently housed in a storage unit in Staten Island; the New Museum’s own rich archive, which includes documentation of historic public programs and performances; and the newly assembled collection of transferred materials by participating artists drawn from the general public. For this latter category, “XFR STN” has an online submission site. After obtaining an appointment, artists are paired with technicians, who work with them to produce the best possible digital assets from their original materials. Transfer services are free for artists; visitation to the exhibition is included in the price of admission. “XFR STN” will open on the **Fifth Floor on July 17 and will run through September 8, 2013.**

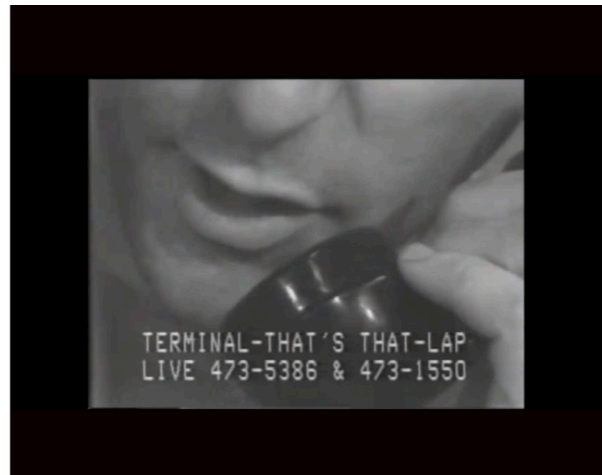


Image: Matthew Geller answering phones during the live call-in segment of Cara Peirman's End of the World show, produced for Potato Wolf, a project of Colab TV, ca. 1978

“XFR STN” initially arose from the need to preserve the Monday/Wednesday/Friday Video Club distribution project. MWF was a co-op “store” of the artists’ group Colab (Collaborative Projects, Inc.), directed by Alan W. Moore and Michael Carter from 1986–2000, which showed and sold artists’ and independent films and videos on VHS at consumer prices. For many artists, the cost of digitization and recovery of this obsolete media is prohibitive. Museums and other art institutions are also faced with tough choices around preservation: which artworks to prioritize, and even more urgent, perhaps, how to ensure that works by less- or not-known artists don’t continue to disappear with the format that they live on.

“XFR STN’ is emblematic of the kind of risk-taking, limit-pushing projects that the New Museum has supported since its founding in 1977. It enables a unique invitation to artists and, in particular, to the immediate community of artists who live or have lived near the Bowery,” said Lisa Phillips, *Toby Devan Lewis Director*. “To this end, it is pertinent that many of the figures whose work will be digitized and shown via MWF’s engagement will also be found in the Bowery Artist Tribute, a series of ongoing interviews that have been collected by the Museum since it relocated to its present site.”

Consistent with the dictum “distribution is preservation,” the project argues for circulation as a mode of conservation. “XFR STN” will serve as a collection and dissemination point for artist-produced content, as well as acting as a hub for information about these past projects (including production materials and personal recollections). The project is both a pragmatic public service and an activity as metaphor: an opportunity to present a media production process in continuous dynamic transformation.

“XFR STN” is a project by Alan W. Moore with Taylor Moore, Alexis Bhagat, and the artists of Colab (Collaborative Projects, Inc.), supported by the Solo Foundation. It is organized by Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, with Ben Fino-Radin, Digital Conservator, Rhizome; Tara Hart, Digital Archivist, New Museum; and Jen Song, Associate Director of Education, New Museum.

HOW IT WORKS

In keeping with the democratic spirit of the MWF Video Club, “XFR STN” will be open to any artist-originated moving image or born-digital materials whose formats have become obsolete. The exhibition/lab will operate publically, informally exhibiting the material that is transferred, as well as rendering it available online through archive.org, a nonprofit institution whose mission includes offering “free and open access to all the world’s knowledge” and to provide permanent access for researchers, historians, scholars, people with disabilities, and the general public to cultural heritage collections. As part of “XFR STN,” selections from the digitized content posted on the Internet Archive will be informally screened in the exhibition galleries.

The exhibition/lab is accessible to visitors with standard admission fee. Transfers take place from 11 a.m. to 6 p.m. Wednesdays, Fridays, Saturdays, and Sundays, and from 11 a.m. to 8:30 p.m. on Thursdays. Artists are invited to submit online requests, limited to one moving image appointment and one born-digital appointment per artist. Appointments last three hours and include orientation, analysis of materials for transfer, and transfer time. All appointments are facilitated by trained preservation technicians, many of whom attend the NYU’s Moving Image Archiving & Preservation Program and have received special training. Artists are expected to assist technicians and remain in the exhibition for the duration of the appointment. These three-hour appointments will be utilized not only for the process of recovery and analysis, but also as an opportunity to engage in a dialogue with the artist so that information about the materials may be documented.

For guidelines, details about accepted formats, or to register for transfer, visit xfrstn.newmuseum.org. To view newly archived material from this project, visit archive.org.

PUBLICATION

“XFR STN” is accompanied by a publication with an introduction by Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, Ben Fino-Radin, Digital Conservator, Rhizome, Tara Hart, Digital Archivist, and Jen Song, Associate Director of Education, as well as essays by Alan W. Moore (with editorial assistance by Michael Carter) and Walter Forsberg. The newspaper-like publication also includes artists’ texts by Liza Béar, Andrea Callard & Coleen Fitzgibbon, Michael Carter, Mitch Corber, Philip Sanders & Joanna Dawe, Mary McFerran, Tessa Hughes-Freeland, Ilona Granet, Sherry Miller Hocking, Terry Mohre, Joseph Nechvatal, Benjamin Olin, Pam Payne, Cara Perlman, Walter Robinson, Franz Vila, Nick Zedd, and Neil Zusman.

PUBLIC PROGRAMS

PANEL DISCUSSIONS

7/18 6 PM: Moving Image Artists' Distribution Then & Now New Museum Theater

An assembly of participants from the MWF Video Club and Colab TV projects includes opening remarks from Alan W. Moore, Andrea Callard, Michael Carter, Coleen Fitzgibbon, Nick Zedd, and members of the New Museum's "XFR STN" team. Followed by an open discussion with the audience, facilitated by Alexis Bhagat.

9/7 1PM & 3 PM: Always Already Obsolete: Considering the convergence of analog and digital media in "XFR STN" & Born Digital: Conservation in the Computer Age New Museum Theater

This one-day symposium will examine current challenges of the Digital Dark Age as it applies to digital artworks, electronic literature and time-based media. It will tackle issues such as format obsolescence, media migration, and digital preservation, to confront their frames of possibility. Co-organized by New Museum Education and Rhizome in conjunction with "XFR STN."

- **9/7 1PM: Always Already Obsolete: Considering the convergence of analog and digital media in "XFR STN"**

Beyond media specificity, what happens after videotape has been absorbed into a new medium, and what are the implications of these continuing shifts in format for how we understand access and preservation? This panel considers forms of preservation that have emerged across analog, digital, and networked platforms in conjunction with new forms of circulation and distribution. Organized by Tara Hart, Digital Archivist, New Museum. Participants include Joanna Phillips, Associate Conservator of Contemporary Art, Solomon R. Guggenheim Museum, and Maurice Schechter, Chief Engineer, DuArt Restoration, and others. Moderated by Walter Forsberg, Audio-Visual Conservator of "XFR STN."

- **9/7 3PM: Born Digital: Conservation in the Computer Age**

This panel brings together artists and leading figures in the digital preservation field for a discussion on the theory and practice of preserving the fragile cultural artifacts and artworks of the computer age. Participants include digital humanities scholars Matthew Kirschenbaum and Lori Emerson, and computer art pioneer Lillian Schwartz. Moderated by Ben Fino-Radin, Digital Conservator, Rhizome. Organized by Rhizome, a New Museum affiliate.

GALLERY TALKS AND SCREENINGS

7/19 3 PM: Willoughby Sharp and the MWF Video Club Fifth Floor Classroom

Pamela Seymour Smith Sharp screens a sampling of "The Willoughby Sharp Show," a public access program produced by Willoughby Sharp and Susan Britton, which ran on Manhattan Neighborhood Network in 1985 and 1986, and clips from *The Videobook*. She discusses Sharp's work with Alan W. Moore and Michael Carter of the MWF Video Club.

7/19 7 PM: Films of Nick Zedd New Museum Theater

Nick Zedd's commitment to DIY artists' film distribution helped sustain the MWF Video Club project. He will present and speak about his film work with Michael Carter of MWF. The program will include: *The Bogus Man* (11 min); *Thrust In Me* (8 min); *Police State* (18 min); *War Is Menstrual Envy* (excerpt; 9 min); *Why Do You Exist* (11 min); *Ecstasy In Entropy* (15 min); and *Tom Thumb* (3 min).

7/25 7 PM: Liza Béar & Milly Iatrou, Communications Update

Fifth Floor

The weekly artist public access *Communications Update*, later renamed *Cast Iron TV*, ran continuously on Manhattan Cable's Channel D from 1979 to 1991. Filmmakers Liza Béar and Milly Iatrou present individual segments cablecast in the *Communications Update* 1982 series: "The Very Reverend Deacon b. Peachy," "A Matter of Facts," "Crime Tales," "Lighter Than Air," and "Oued Nefik: A Foreign Movie."

The initial aim of the series was to provide an alternative approach to questions and topics neglected by broadcast TV, focusing on communications issues, especially cable and satellite. By 1982, the programs in the series had a broad range of concerns and styles including documentaries, satires, and experimental narratives. Initially, programs for the series were produced by members of a video co-op through Center for New Art Activities. The series was funded by NYSCA which allowed C-Update to commission original twenty-eight-minute TV programs and to pay an exhibition fee for previously produced films and videos. The programs produced for the series have been shown at the Museum of Modern Art, The Kitchen, the World Wide Video Festival, the American Museum of the Moving Image, and international film and video festivals.

Participating artists include: Barbara Aria, Liza Béar, Steve Bull, Janny Densmore, Matthew Geller, Vicki Gholson, Jill Godmillow, Franck Goldberg, Sharon Grace, DeeDee Halleck, Milly Iatrou, Mark Magill, Michael McClard, Eric Mitchell, Steve Moore, Ron Morgan, Yvonne Rainer, Richard Serra, Willoughby Sharp, Duncan Smith, Betsy Sussler, Terese Svoboda, Stephen Torton, William Wegman

8/1 7 PM: Mitch Corber, the Original Wonder

Fifth Floor

Mitch Corber has dedicated his career to production for NYC public access cable TV, working closely with Colab TV and the MWF Video Club. Corber will present a selection of early work, as well as videos from his long-running program *Poetry Thin Air*.

8/8 7 PM: Clayton Patterson: From the Underground and Below

New Museum Theater

Short documentaries on art, performance, and popular struggle in the Lower East Side by Clayton Patterson and compiled by Elsa Rensaa, including an excerpt of Patterson's video of the 1988 Tompkins Square Park riot. Followed by a discussion with Clayton Patterson.

8/15 7 PM: Michael Carter, Rivington Scene

Fifth Floor

The MWF Video Club codirector will present a selection of videos from the Rivington Scene, a collection of artists and poets associated with the sculpture garden built on squatted vacant lots, and the adjacent galleries on Rivington Street—No Se No, Nada, Fusion Arts, and others.

8/22 7 PM: MoRUS & the Lower East Side Squatting Movement

Fifth Floor

Bill Di Paola and collective members from the Museum of Reclaimed Urban Spaces (MoRUS) will present selected videos and images from the squatting movement in the Lower East Side, including important period documentaries by Rik Little and Franck Goldberg from MWF.

8/29 7 PM: Naked Eye Cinema Night

Fifth Floor

Members of the Naked Eye Cinema group will present a selection of their films from the MWF Video Club collection, including *Corrective Measures* (Peter Cramer, 1986), *Nocturnes* (Peter Cramer & Leslie Lowe, 1987), *Brains by Revlon* (Jack Waters, 1986), and *Hystery* (Bradley Eros & Aline Mare, 1985).

9/5 7 PM: Coleen Fitzgibbon & Andrea Callard, Colab TV

New Museum Theater

Colab members Andrea Callard and Coleen Fitzgibbon will share clips from *Potato Wolf*, *All Color News*, and *Red Curtain*, as well as offer their perspective on what social television-making had to say at the

time, why it is important to look at it again, and especially how women artists created media during the late '70s and early '80s.

SUPPORT

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ABOUT THE NEW MUSEUM

The New Museum is the only museum in New York City exclusively devoted to contemporary art. Founded in 1977, the New Museum is a center for exhibitions, information, and documentation about living artists from around the world. From its beginnings as a one-room office on Hudson Street to the inauguration of its first freestanding building on the Bowery designed by SANAA in 2007, the New Museum continues to be a place of experimentation and a hub of new art and new ideas.

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