

X F R

S T N

“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.

At the New Museum, “XFR STN” addresses a wider need in the community of artists for access to media capture and migration services as a means to preserve creative productions stored in aging and obsolete audiovisual and digital formats. In addition to digitizing a portion of MWF’s collection, “XFR STN” will be used to preserve various materials from the New Museum’s own rich archive (including formats such as U-matic and VHS tapes). And in keeping with the democratic spirit of MWF, “XFR STN” is open to any artist-originated moving image or born-digital materials whose formats have become obsolete. Artists from the Museum’s general public are invited to submit online requests for transfer of moving image and born-digital materials for the duration of the exhibition. Aiming to operate transparently and educationally, the exhibition/lab informally presents materials that are transferred, as well as rendering them available online through the Internet Archive—an internet library whose mission includes offering permanent access for researchers, historians, scholars, people with disabilities, and the general public to historical collections that exist in digital format.

Consistent with the dictum “distribution is preservation,” the project argues for circulation as a mode of conservation. “XFR STN” serves as a collection and dissemination point for artist-produced content, as well 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 aspects of a mediatic production process in continuous dynamic transformation.

“XFR STN” is a project by Alan W. Moore with Taylor Moore, Alexis Bhagat, and the artists of Collaborative Projects, 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.

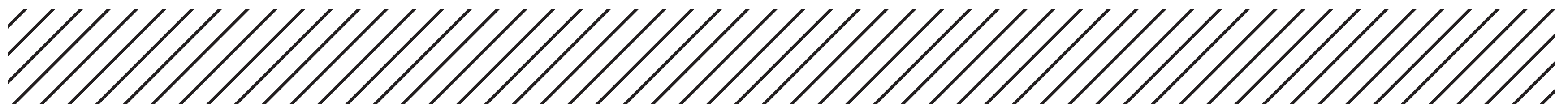
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INTERNET ARCHIVE

MONDAY/WEDNESDAY/FRIDAY VIDEO CLUB & COLAB

(COLLABORATIVE PROJECTS, INC.)

Alan W. Moore, Taylor Moore, Alexis Bhagat, Andrea Callard, Coleen Fitzgibbon, Michael Carter, Solo Foundation

“XFR STN” MEDIA PRESERVATION TEAM

Audio-Visual Conservator

Walter Forsberg

Technicians

Rebecca Fraimow, Leeroy Kun Young Kang, Kristin MacDonough, Bleakley McDowell

RHIZOME

INTERNS

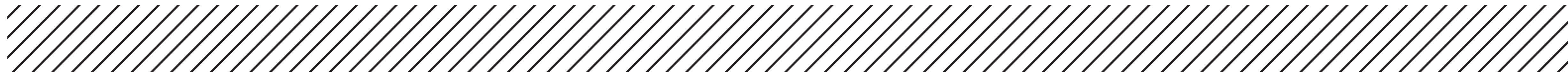
Daniel Erdman, Isadora Reisner, Ben Turkus



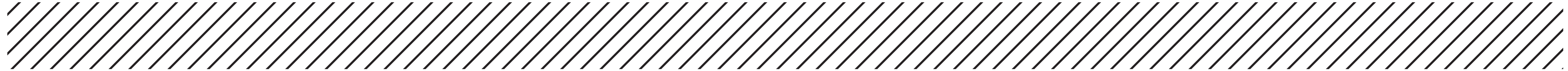
MONDAY/WEDNESDAY/FRIDAY VIDEO CLUB

During the winter of 1986, a small knot of artists opened a “salon” called the Monday/Wednesday/Friday Video Club in a tiny studio apartment on Houston Street near the Bowery. The apartment was to house a home video rental project. But it was different from the other video stores opening up around town at the time. The Club had only artists’ tapes—nothing commercial, and nothing that had ever been on mainstream TV. MWF officially closed its doors in 2000, and the contents of the Houston Street apartment have lived in a storage unit in Staten Island since then. In conjunction with “XFR STN,” this presentation of ephemera from MWF includes artwork and texts, as well as videos and dossiers from the artists of the project.

**MONDAY/WEDNESDAY/FRIDAY
VIDEO CLUB**



NEW MUSEUM ARCHIVES



PUBLIC SUBMISSIONS

