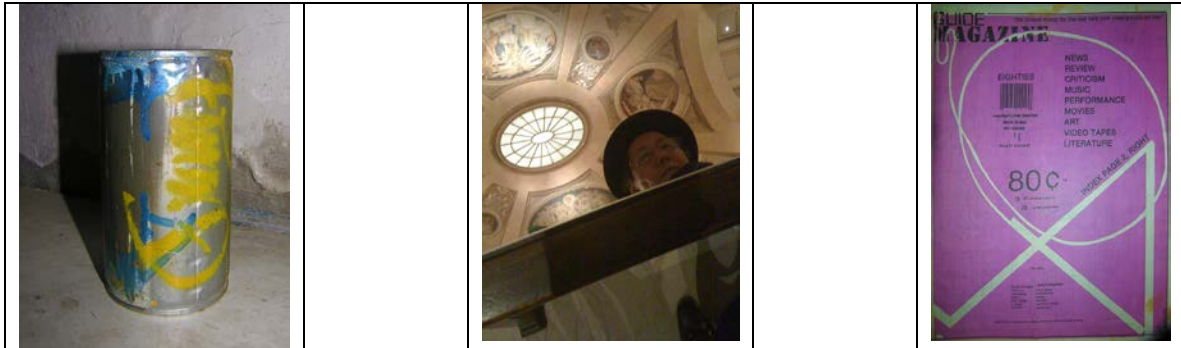


FRANZ VILA – COLAB - XFR STN



~ XFR STN (Transfer Station) is a combination of a re-exhibition of Colab (Collaborative Projects) artists who worked in electronic media, video, and mainly in cablecasts that portrayed a side of the eighties hidden to history, and the digitation of videos mostly from the same period.

~ Colab was a New York coalition of artists from around USA that broke many myths in art:

1. That artists are selfish, egocentric and individualistic adventurers.
Colab's trade mark was to produce art collectively attracting artists that work as a family and party without the frictions of Thanksgiving reunions.
2. That galleries were the showbreakers of art.
Colab created unique and unexpected showcases in un-art buildings, public places and local cable venues. Making art accessible to all while creating new audiences.
3. That a high esoteric education in art was needed to understand the encrypted art of the time.
Colab's art was for the people by the people. From onlookers to the regular folk all were part of the art making and the enjoyment of art projects.

4. That art has to be sophisticated and of elitist intellect.
Colab's art was the biggest mockery of everything sacred in art, deconstructed all concepts of art and made art of everything that moves and doesn't move.
5. That audiences of art are selected among the most cultured.
Colab's audiences included people who never heard of art before, the forgotten, the isolated, the discriminated, the outlaws of society.

~ I, Franz Vila, have this preference for being there and not being seen there. I have been the artist who makes every piece technically different, because every existing thing changes infinitely, making it impossible for any gallery to market my work and I, contrary to mainstream artists, leave no record of my art work. Sorry historians, I didn't intend to be your worst headache.

The New Museum is the most recent case. With Colab I participated in a unique Flea Market show in Coney Island where I sold repainted soda cans, I really sold them, and I liked that show because even some Colab members do not remember that it existed. I made a magazine called "80's" with real paid art ads that I sold in bookstores and I stored the remaining hundreds of issues with Tom Otterness' and they have not been found yet. I made my carton sculpture "Power" for a group show at ABC NO RIO and I never went back to pick it up, definitely it end up in the garbage. I made the most impugnable parallel between Ronald Reagan and a professional killer interviewed in a famous day time talk show from national television, piece known as "Regganoics", which Mindy Stevenson, another absent one, presented on Public Broadcasting, Channel 13, during a Potato Wolf (Colab's) showcase. I also directed a cable show called "New York Art Life" in which pieces by Peter Cramer, Jack Waters, Bill Considine and others were shown. Unfortunately the New Museum has no record of any of this, but luckily the Internet Archive now has my first video art piece "Spaceject" and the lost link between the "abstract" and the "figurative" video transition: "Danna Gittele". Last, but not least, I sold and rented "The X rated" a controversial video trilogy on "sex in our minds", of which the New Museum only circulated a bad copy obtained from "Monday Wednesday and Friday Video Club".

I share with Colab the candor of doing things spontaneously, while being certain and convinced of what I'm doing.

Franz Vila

New York, 2013