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AMERICAN MUSEUM <sup>OF</sup> THE MOVING IMAGE

The American Museum of the Moving Image  
35th Avenue at 36th Street  
Astoria, N.Y. 11106  
(718) 784-0077



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Catalogue copy editor, Callie Angell  
Catalogue design and production, Dessolena Bottiglieri

The American Museum of the Moving Image occupies a building owned by the City of New York. The Museum receives support from the New York City Department of Cultural Affairs, the New York City Public Development Corporation, the New York State Council on the Arts, the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historical Preservation), the National Endowment for the Arts, the National Endowment for the Humanities, corporations, foundations, and individuals.

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## INTRODUCTION

On December 21, 1979, "The Live Show!" debuted on Manhattan Cable's Channel J. Created and produced by painter and video artist Jaime Davidovich, it was one of the regularly scheduled programs of the Artists Television Network, which had been formed in 1976 by Davidovich and several other individuals and organizations to further the development of television as a medium for art and artists and to bring a broad range of contemporary arts programming to television audiences. Through "SoHo Television" and "The Live! Show", the Artists Television Network presented regular weekly telecasts on Manhattan Cable's public access channels. These programs featured original works by visual and performing artists and included the work of artists in any medium, as long as the presentation was conceived as television rather than as a document of an activity or event. ATN provided production and post-production facilities and paid related expenses. For production it utilized the facilities of New York's Automation House, Manhattan Cable, and Davidovich's loft. As a non-profit enterprise, ATN was supported in part by the New York State Council on the Arts and the National Endowment for the Arts, funding which was critical to ATN's creation and survival but never entirely covered expenses.

Produced on a shoestring budget with the aid of friends, volunteers and students, "The Live! Show", nevertheless, followed a model developed by mainstream television- that of the familiar variety/talk show. Promotional materials for the program described it as "A variety show of the avant-garde featuring real and invented personalities from the art world with interviews, opinions, performances, live call-ins, art lessons, and much more, all in a half hour of lively entertainment." Davidovich himself served as host, editorialist, art teacher, interviewer, and of course, Dr. Videovich, the television therapist who claimed to have studied media manipulation with German professors in his native Argentina and who specialized in cures for television addiction. New York Times television critic John J. O'Connor aptly described Dr. V. when he said, "Speaking with a fairly heavy accent, Mr. Davidovich, in the guise of Dr. Videovich, projects a persona somewhere between Bela Lugosi and Andy Kaufman. He wears a white jacket and offers his peculiar prescriptions for the future, couched in a context that borrows from the theater of the absurd."



Through the persona of Dr. Videovich and his editorials, Davidovich thoughtfully and persistently questioned the nature of television and its place in our culture. He encouraged active viewership and urged people to think about television- who owned it, who controlled it, why you see the things you see, why it's structured the way it is. He wanted people to be aware of their own behavior in relation to television and the place that television occupies in their daily lives, both as a transmitter of culture and ideas, and as an actual physical presence in the home. To this end, he created "TeeVee, the Poor Soul of Television", a sort of Everyman of television sets who appeared on a regular basis constantly questioning his own existence, pondering his own shortcomings and limitations, somehow sensing he wasn't being all he could be, wanting, but not knowing how, to be more than he was.

Davidovich also kept close watch over the "competition," the commercial cable networks like CBS's short-lived entertainment network. He followed their activities closely and reported on them faithfully to his audience, often engaging in on-air dialogues with other people who were trying to figure out just what cable could be- people from the commercial sphere such as Norman Lear, Trig Mhyren (Chairman of the Board of the American Telecommunications Corp.), Nicholas Johnson of the FCC, and writer and critic Les Brown. Through conversations with art world colleagues such as Long Beach Museum's Kathy Rae Huffman, Estera Milman from the University of Iowa, and ArtCom's Nancy Frank, he further explored what the new technologies could mean to artists.

The heart of "The Live! Show" was regularly featured appearances by artists and performers such as Linda Montano, Ann Magnuson, Michael Smith, Eric Bogosian, Laurie Anderson, Robert Longo, and Les Levine, many of whom have since become established professionals working in Hollywood or network television or in other areas of mainstream culture. Like Davidovich, they were creators of ephemeral art, conceptualists, dadaists, challengers of popular ideals and notions. By making art on television, for television or with television, they questioned the nature of art itself- what it is, what it could be, and how it could be made.

Davidovich also took advantage of his air time to do a little selling, ironically incorporating the same strategies as network television to help finance his endeavors. He was an avid collector of television-related items and, during a segment called "The Video Shop" (an early form of home shopping club), he sold things like Winky Dinky sets, Dukes of Hazzard bedtrays, and objects he made especially for sale on the show - "Videokitsch by Videovich" - once again calling attention to the myriad ways in which television permeates our culture.

In choosing to broadcast live, Davidovich placed himself on the line, program after program. His wry sense of humor, spirit of adventure and Kovacsian use of the medium, placed him squarely in the tradition of earlier television innovators- originals like Steve Allen, Spike Jones and Jerry Lewis, all of whom used live television and a variety show format to explore the medium's inherent capabilities and possibilities. Such public risk taking required huge amounts of energy, ego, and dedication to a dream, and in this particular instance resulted in television that was intensely personal, slightly self-indulgent, often original, always fascinating, and definitely entertaining.

Five years of struggling to produce live television on a weekly basis with minimal financial support eventually took its toll, and in 1984 Davidovich retired the ATN. All of the documents and tapes from ATN were given to the University of Iowa, where they now form the core of the study collection of the Artists' Television Project. Davidovich, along with members of the University of Iowa's School of Art and Art History, was instrumental in the creation of the Artists' Television Project, which is committed to the collection and preservation of video art and other documents and recordings related to the development of alternative television, public access television, and the artistic use of satellite communication. The Artists' Television Project encourages and supports interdisciplinary study of the history, cultural significance, and production of video art.



Until its final broadcast in 1984, the Artists Television Network was a vital outlet for independently produced artists' video work and its dissemination to a broad television audience. ATN and especially "The Live! Show" were very much a product of their time. Davidovich, who to this day remains a tireless champion of alternative television, has said of those early years, "It was the beginning of cable television and as such probably the first opportunity, and probably the last, to be able to participate in the whole cultural process. It would give us a little window to the outside world which enabled us to show our work, not just my own, but the work of everybody, and to create a truly alternative television. The timing was perfect." In this respect, he reflected the dreams of many others who also believed that cable could provide the diversity and alternative points of view so sorely lacking on network television. Unfortunately, those dreams have yet to come true. More channels did not mean more to choose from- simply more of the same. There has been some diversification- sports, news, music, movies have their own networks. Ironically, public access outside of New York City is alive and well, although programming for the most part remains mainstream and unadventurous. The true avant-garde continues to be underrepresented.

JoAnn Hanley  
Curator, Video and Performance

## On Television/Off Television

### By Herman Rapaport

Jaime Davidovich's "The Live! Show" represents an alternative video space in which the work of video is critically addressed rather than passively received. An important aspect of Davidovich's contribution has been to implicitly and explicitly address aesthetic questions which concern television as a medium and its relation to the fine arts. Since video isn't perceived as a thing in and of itself, video art has not had the fetish value of, say, paintings, collages, or sculptures. To put it in Kantian terms, video lacks the ontological condition of high art and might only achieve such a condition if it were subordinated to or incorporated within an assemblage, sculpture, or environment. But that's only a Kantian view. Davidovich's work suggests that such reification obscures our ability to ask the right philosophical questions of video. But asking such questions requires that one must understand art not as a thing in itself but, more in line with the thinking of Martin Heidegger, as something which exists or resides in proximity to particular conditions of time and space. Davidovich's effort to create an alternative representational space on a broadcast cable channel was an attempt to produce a video oeuvre which would ask such questions by reflecting on its own nature as a medium which persists in the interface of time and space.

As Davidovich has suggested in his comic strip "Tee vee: The Poor Soul of Television," there is nothing more fundamental to television than its condition of being an appliance which can be turned on and off. As such, television is little else than a piece of equipment or an object at our service. Yet, the simple act of switching electricity on or off brings our space in proximity to the represented spaces of others. Even when the set is turned off those proximities still remain potential, and, to some degree, we are defined by these relationships. Indeed, we cannot be members of our culture without being profoundly aware that such relations define us as subjects who are in potential proximity to any place that mankind can go. To that extent, we live in the shadow of an on going medium which situates our subjectivity. Not mere equipment, television has become an extension of our consciousness. And the analogy to consciousness is, in part, possible because, like consciousness, the medium of television is always "on."



Still, if television arrogates to itself a powerful presence, consciousness, or "on-ness," there are those who find that television is less "on" than other media such as film or photography. But "on-ness" now would refer to questions of low versus high definition. Traditionally this question, too, has always been related to that of ontological reference, since media with high definition have always been considered to be more present or "on" than media with low definition. Given that television may be inherently less "on" than other media, its appeal to a sense of temporal and spatial immediacy could be understood as an attempt to supplement or make up for a lack. The fact that television exists for us as an appliance which we can turn "on" at will, or that it is a medium which runs twenty-four hours a day and is therefore always already "on," contributes to a metaphysics of the medium destined to compensate for the low definition.

It may surprise some that questions about "on-ness" were in fact, raised by the ancient Greeks. In Plato's The Sophist there is a discussion of the inferiority of the phantastic to the icastic. The icon is "like the original" and is called "a likeness." But the phantastic is described this way:

What are we to call the kind {of image} which only appears to be a likeness of a well-made figure because it is not seen from a satisfactory point of view, but to a spectator with eyes that could fully take in so large an object would not be even like the original it professes to resemble? Since it seems to be a likeness, but is really so, may we not call it a semblance [phantasma]? (236b)

Plato's specific example refers to sculpture. An exact sculpted replica of a body will have proportions that perfectly correspond to the real body. But there are artists who make colossal figures whose proportions must be distorted in order to make the figure look real from a distance. Given this phenomenon, the icon could be viewed as more "on" than the semblance, because the semblance lacks the proper ontological correspondence and supposedly perverts the subject's natural relationship to space. The semblance is threatening because it creates an alternative space and an alternative set of ontological correspondences.



What The Sophist finds most outrageous, however, is that most people are likely to privilege semblances over icons, and that semblances appear to be more "on" (convincing, memorable, powerful, lasting, present, etc.) than icons. How can a debased representation appear more satisfactory than a proper representation unless the alternative space created by the debased representation has completely perverted our ability to know the truth? In question are those artists who would experiment with ontological correspondences by manipulating space. To do this is wrong, according to Plato's argument, because it puts us into a supposedly false relationship with things. Such work cannot be "on" in the sense of having a so-called true definition, but is seen as profoundly "off" even though it pretends not to be.

The sacrifice or lack of "on-ness" has been a characteristic of art which resists spatial and temporal norms and forms. From today's vantage point we could easily identify television with Plato's notion of the phantastic, of a lowly defined and distorted representation of reality at a distance. All the arguments which can be brought against phantasma in relation to icons could be leveled against television, and without doubt video art implicitly comes into conflict with the icon/phantasma relation whenever it is shown in museums or galleries where other media are on display.

Commercial television attempts to become a very "on" medium in the same way that Plato's semblances did: by playing to mass audiences on a colossal scale, and by bringing the faraway nearer to the viewer. But some, who hold Platonic assumptions, might agree that this concern with being an "on" medium is what deprives commercial television of the capacity to be artistic in anything but the most superficial sense. That is, the "on-ness" of broadcast television is precisely what we should hold most suspect. Therefore, some video artists have been willing to sacrifice such "on-ness" in order to let the medium bring us into an alternative space which does not presuppose naive notions of presence, realism, fidelity, or representation as life. In other words, some artists have broached an anti-metaphysical conception of video.

Certainly, "The Live! Show" itself moves us in this direction. In fact, this program, while disclosing the subjectivity of a video artist in a live television broadcast series, has been ironically very much concerned with what one might



call "Off TV." Dr. Videovich makes this point quite well in promoting a full line of video-kitsch -- television set replicas which are permanently "off." Such "off" toy televisions are emblems or mascots of "The Live! Show" and as such resist the metaphysics of "on-ness." In this way the little plastic TVs help us deal with what Dr. Videovich calls our television obsession, since, being "off," they are the antidote to a medium that requires us to "be there" when something is "on." As semblances of "real" TV, the plastic televisions ironically are taking place on the order of phantasma, as if they were the phantasma of phantasma. At the same time they are themselves rather icastic. And as kitsch objects they have the presence of the everyday commodity. Is it possible to turn television off even by substituting these little plastic replicas which are incapable of being turned on? Dr. Videovich's example is purposely inconclusive.

Perhaps nowhere on "The Live! Show" is thinking about the question of television as an "off" and "on" medium thought about as deeply as in a piece called the "The Gap" which begins with a shot of a neon sign in which the word ART flashes on and off. At one point "we" observe Davidovich watching just the flashing last letter, T. This suggests that not just art, but (T)elevisiion has to be considered in terms of "on-ness" or "off-ness." To emphasize the point, while we look at the ART sign, Davidovich records the "on" and "off" dialogue of an interviewee who both wants and doesn't want to define video art. "I don't want to get into this," the man finally says after being pushed to consider some basic questions. Along the same lines, in a Long Beach shopping mall there is something strangely "off" and "on" about what Davidovich is allowed to videotape. He makes a point of asking the rules for taping from a security guard. The rules seem rather arbitrary, but they show to what extent a public space is inherently divided into "on" and "off" zones for the video camera. Later, working within the "on" or "safe" space for taping, Davidovich's camera will focus on a half-price off sale on art. Besides the obvious economic sense, what does it mean for art to be "off" in such a way? What else does "off" mean here and, particularly, in relation to shopping mall (read bad) art?

By now, the limits of "on" and "off" suddenly begin to take on multiple dimensions, suggesting that such simple notions are key to a reorientation of our understanding of not only video but of its relation to the arts generally. One of the main



strengths of "The Gap" is that it teaches us one cannot talk about art independently of the space in which it can be understood as being either "on" or "off." In interviewing the security person about information concerning the art on display in the mall, we find that the security man is totally ignorant of specifics about the art. One would have to track down the higher-ups of the firm that manages the mall to gain access to information about the art. And the implication, quite clearly, is that even though the art is "on" at the mall, it is really "off limits" to the ordinary person, if not to the lower echelons.

This issue pertains, as well, to the making of the video we are watching. When Davidovich interviews people in the shopping mall, it is quite noticeable that some of the interviewees act as if they were going to be broadcast that evening on the local news. Although they're "on" a video art piece, they themselves act as if they're "on" commercial television. Like the art on display at the mall, the video art piece, too, is out in the open or "on" but also curiously "off limits," given people's blindness to the presence of video art per se. The most striking example is that of a video store manager, who in being interviewed claims to know what video art is, but talks to Davidovich in a very authoritative and businesslike tone as if he were going to be "on" commercial TV. Especially here video art appears most "off" even when it is most "on."

Davidovich does not forget to compare art work on display at the mall with art hanging on the walls of the Long Beach museum. A young couple in the museum is looking at abstract paintings, and Davidovich counts the number of seconds people are looking at the works. Here, again, it's a matter of attention being switched on and off. Once more, art is disclosed as sharing an essential feature with an electronic medium: that of something whose reception requires the act of switching between "on" and "off." If the work comes into being as art, it is certainly in terms of this switching that the work's ontology makes itself known to us. The museum, of course, arranges art so that we become very conscious of switching attention to and away from works. But it is the mall that interests Davidovich, because how art persists, dwells, or lasts in a space which is not designed to turn a wide spectrum of art on, or to turn us on to a wide spectrum of art, tells us quite a bit about the state of the arts in contemporary society.



Davidovich does not fail to notice that there is a kind of art in the mall which, unlike the big artistic displays, is "on" or "hot", namely, kitsch. But how is one kind of art which is "off" in such a space, supposed to compete with an art like kitsch which is so decidedly "on" in the very same space? And do we not see the juxtaposition of these art works the very relation Plato pointed to, that of real versus fake art? What Plato didn't ask, and what Davidovich considers, is why space is divided in such a way that the kitsch becomes visible at the cost of all other sorts of art. Why is art being "switched" on and off in certain spaces, and to what degree does such an ability to "switch" art depend upon an alliance with kitsch? The underlying implication, of course, is that television itself as a medium can't be fully turned "on" without drawing support from the phenomenon of kitsch. These are fundamental issues which "The Live! Show" raises in terms of its relation to society in general, and this in turn raises the not so obvious point, which is at work in "The Gap," that the Long Beach mall is itself a striking metaphor for the economics of space that is commercial television.

In video art's being made in the mall one senses what it is like for video art to take place on the turf of television. For like the mall, television is not a space conducive for turning us on to any art besides kitsch, which is to say, mass produced consumer arts and crafts. The well known paradox, of course, is that, like television, kitsch is mass produced and therefore lacks uniqueness or what the social critic, Walter Benjamin, called "aura." And yet, despite this lack, the kitsch object, like television, arrogates a strong illusion of presence through its ubiquity, its mass production. What we notice today, however, is that commercial television is not merely a space in which commodities are electronically reproduced in order to subvert any non-commercial social relation to objects, but that commercial television is itself a commodity form with a very narrowly defined understanding of presence. In fact, as Davidovich points out, this narrow definition runs exactly parallel to the presuppositions set up in any large shopping mall between what is "on" and what is "off."

In producing "The Live! Show" Jaime Davidovich had to come to terms with the conditions for the reception of art and how those conditions determine and reflect art's ontological status as present or absent. Commercial television, he realized, was wholly indebted to the idea that video, is like God, always



"on," that television is contemporary culture's version of the eternal flame. Of course, this is only one way in which television can be realized, and video art has been interested in exploring other constructions which are far less metaphysical in orientation. In this, Dr. Videovich shares something in common with a certain Dr. Jacques Lacan who at one time consented to lecture the French people on television about Lacanian psychoanalysis. "The aberration," Lacan remarked, "consists in this idea of speaking so as to be understood by idiots." The aberration, he insisted, occurred when one assumed that communication ought to be democratic and that a medium like television can be used to establish a homogeneous collective "ego" which is always "on" and which can always be found in the same place at the same time. To accept television as an ego-bound apparatus, Lacan was saying, was to entirely forget about the unconscious -- about all those mental phenomena and their physical manifestations which are excommunicated from television by being kept "off the air." But what kind of "subject" results from such impairment? Only idiots: people with half a mind. To speak on the air, then, is to accept an entirely differentiated space defined in terms of the "on" and the "off" which violates the possibility of a subject who has all of his or her mental faculties.

But to cure television, both Dr. Lacan and Dr. Videovich teach us, we have to be prepared to explore the "on" in terms of the "off." This is a serious undertaking, though both Lacan and Davidovich have used considerable irony and humor in moving towards it. The undertaking is serious in that only by willfully going outside the commercialized frame or framework of television can one begin to interrogate the medium in ways that go beyond mere critique and cultural trend watching. Only in this way does one broach something like alternative television.

Herman Rapaport teaches in the Comparative Literature Program at the University of Iowa and is Project Director of the Artists' Television Project. He writes regularly about philosophy, literature and the fine arts.







Contact: Artist's TV Network

FOR IMMEDIATE RELEASE:

"THE LIVE! SHOW" RETURNS WITH NEW FORMAT

"The Live! Show" is returning to Manhattan Cable TV's Channel J.

Airtime, every Friday night from 11:00 to 11:30.

A live cablecast show of the avant-garde, "The Live! Show" will keep its popular variety television program format including news, art performances, and live phone-ins, but this will be presented in a tighter, faster-paced style -- while continuing to make use of creative video effects and the irreverent sight comedy reminiscent of early Fifties television -- touches which made the show initially successful. Last season's favorite characters, such as Dr. Videovich (with his cures for TV addiction), Tee Vee -- The Poor Soul of Television, and the Video Gift Shop will return to their fans. Also featured will be a new series of guest appearances by notables in the fields of video art, performance art and every aspect of the New York avant-garde art scene.

Tune in to "The Live! Show" -- artist's access television.

"The Live! Show" is part of the Artist's Television Network, 152 Wooster Street, New York, N.Y. 10012 (212) 254-4978. ATN is supported in part by NEA and NYSCA.

THE ARTISTS TELEVISION NETWORK, INC. 152 WOOSTER ST. NEW YORK, N.Y. 10012 212-254-4978

OF MERLE GINSBERG

AFTER MERLE CALL DR VIDEOVICH WILL

TALK ABOUT THE AVANT GARDE SEVERAL

SEGMENTS WE INTERVIEW PEOPLE FROM THE

ART WORLD ETC

LETS GO TO THE TAPE WITH MARCIA TUCKER

5:00

5:20

TAPE 2

TAPE MARCIA TUCKER

11:36

17:00

BACK TO LIVE STUDIO SIGN DR VIDEOVICH

TELEPHONES LINES WILL BE OPEN

PEOPLE WILL CALL ASKING QUESTIONS

ABOUT THE AAVANT GARDE OR HAVE PROBLEMS

WITH TELEVISION

DR VIDEOVICH WILL CALL CORRESPONDANT IN

LOS ANGELES

AFTER THE CALL DR VIDEOVICH WILL SELL

PRODUCTS LIKE D WINKY DINK THE FIRST PERSON

WHO CALLS WILL RECEIVE THE SET FOR \$9.95

OPERATOR STANDING BY TO RECEIVE THE CALL

AND ALSO TO GET INFORMATION ABOUT THE

PERSON ADDRESS VIEWER WHO BUYS

HAVE TO SEND A CHECK OR MONEY ORDER TO

CG LIVE SHOW CO SOHO TV ETC ETC

3:00

20:00

TAPE 3

TAPE COMMERCIAL

0:60

21:00



IF THERE IS TIME DR. VIDEOVICH WILL  
CALL OTHER CORRESPONDANTS SEE  
LIST OF TELEPHONE NUMBERS  
WRAP UP AT 25 MINUTES

4:00

25:00

ROLL CREDITS OVER BLANK WALL  
PLEASE USE THE THEME MUSIC OF THE LIVE  
SHOW WHILE CREDITS ARE RUNNING

0:30

25:30

TAPE 4 LAST TAPE OUTRO  
FADE TO BLACK

0:60

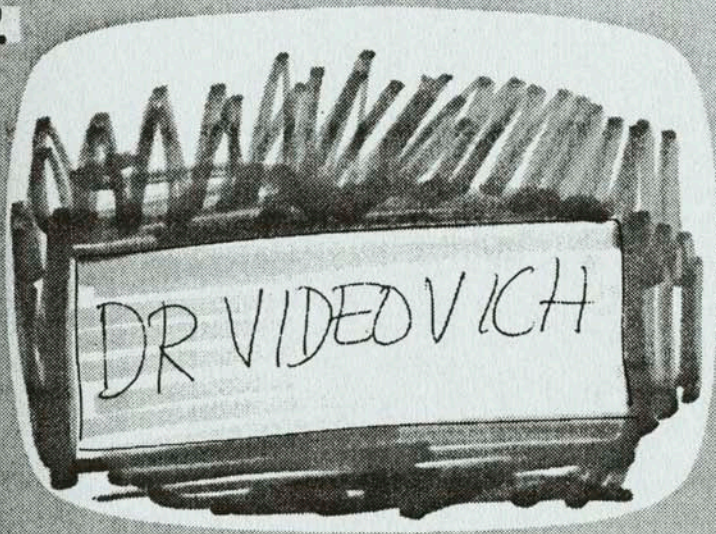
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2





3

## VIDEO SHOP

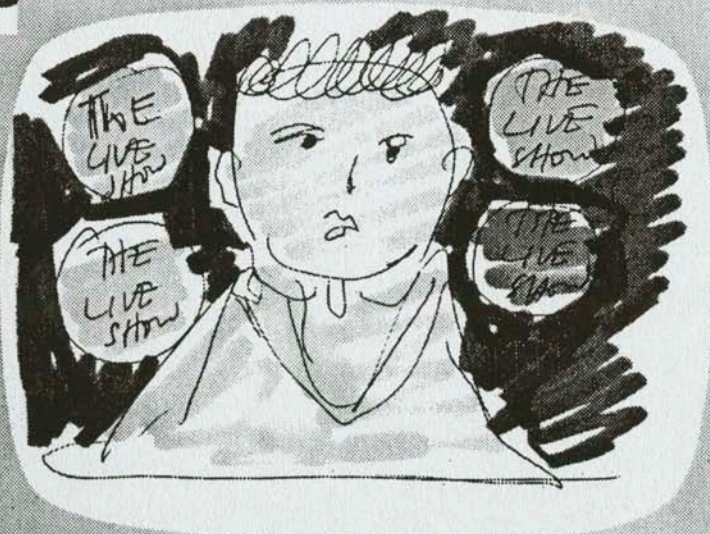


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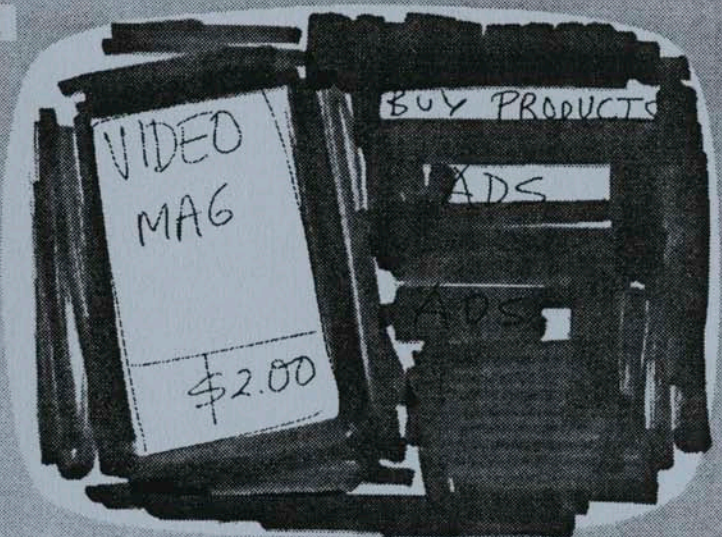
LIVE VIDEO SHOP. MEDIUM SHOT.  
CK - LARGE!



7



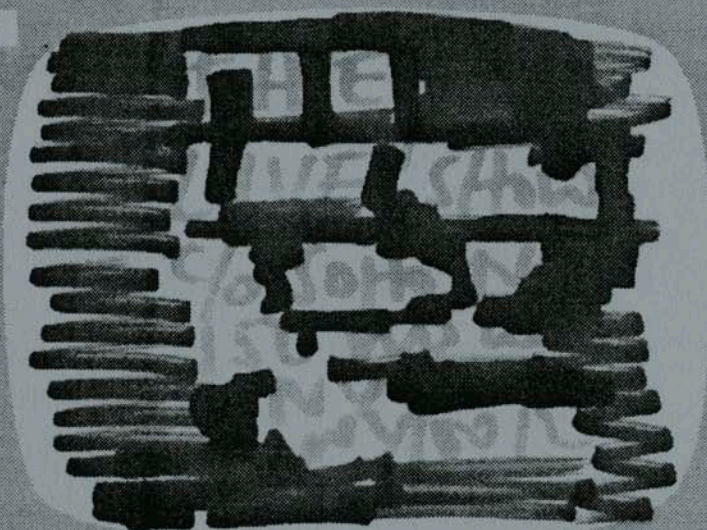
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TAPE COMMERCIAL 2:00



9

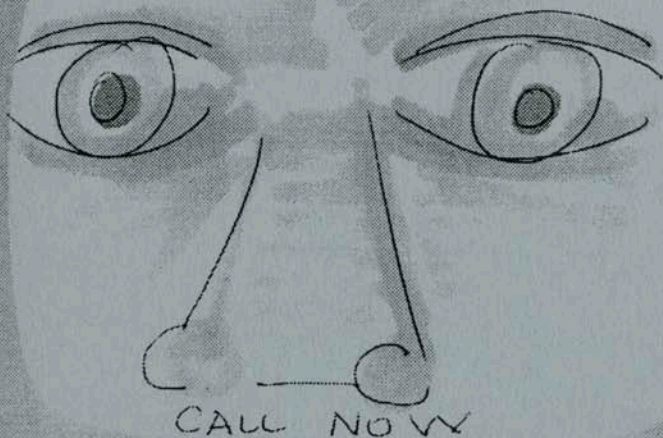


10





H  
CG → LIVE 1-14-82.



DR. VIDEO VICH CALL IN LIVE!  
CLOSE UP FACE EYES. SUPER ONLY EYE OR  
BOTH EYES AND FACES.

12

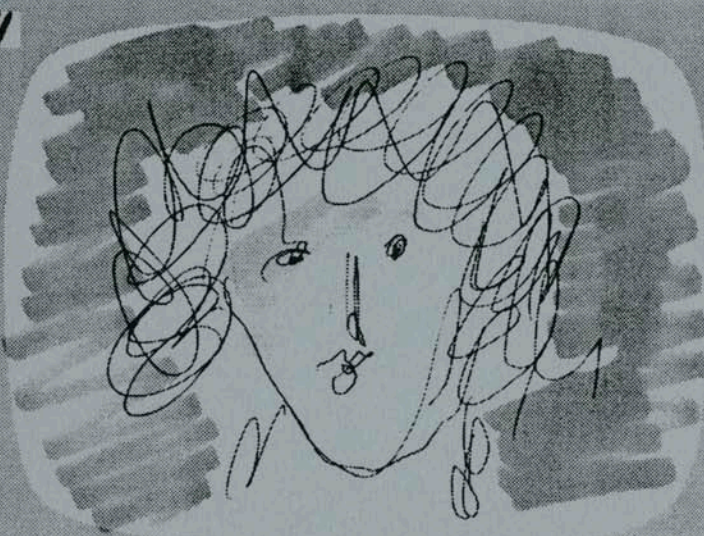




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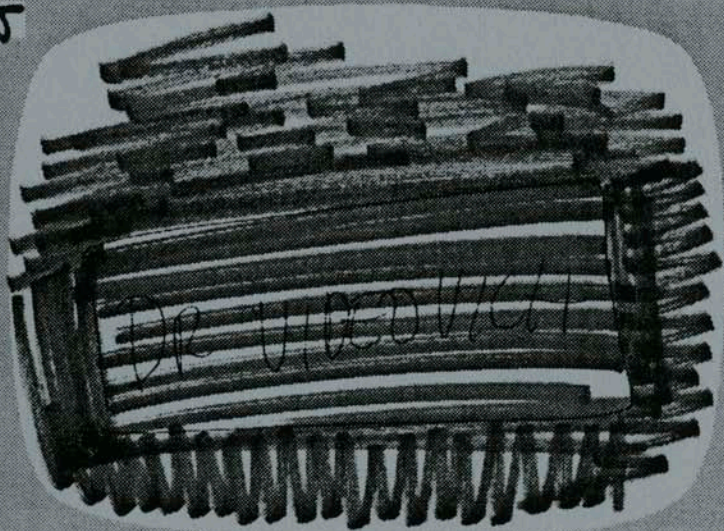
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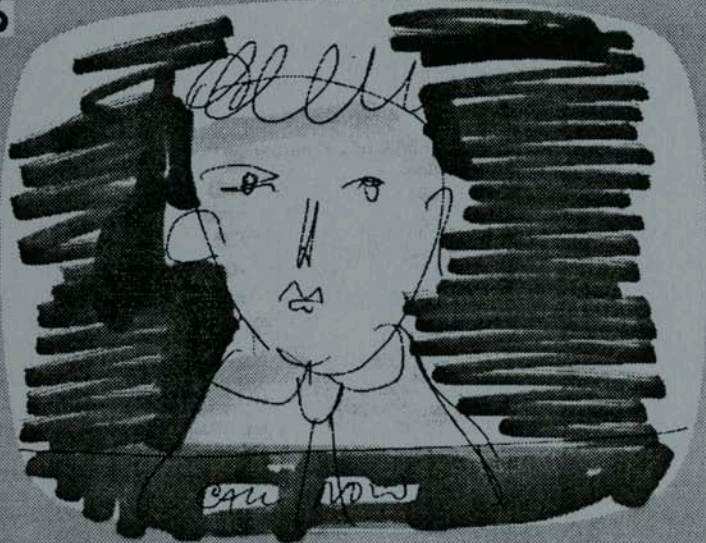
PERSPECTIVES OF THE AVANT  
GARDE 11:00



15

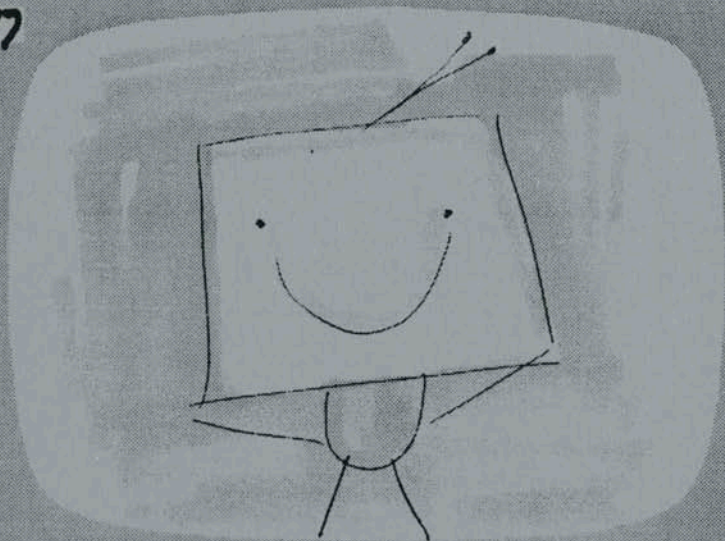


16





17



TAYE TEE VEE Poor soul of  
TV

18



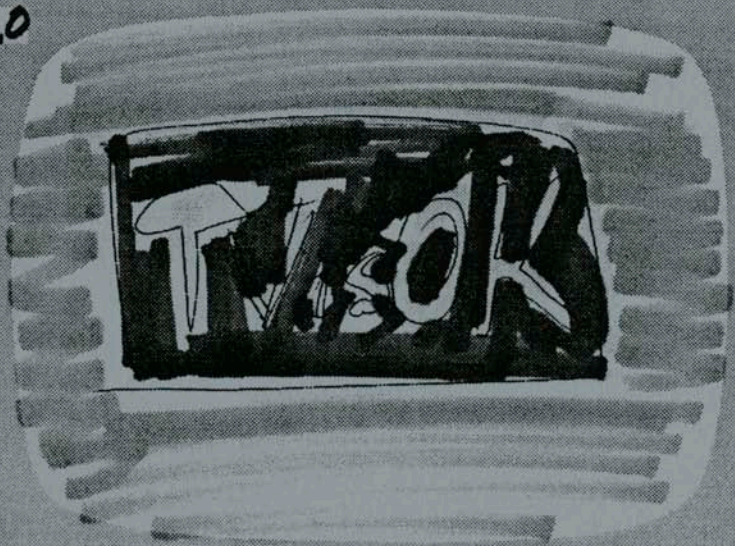
CALL NOW



19



20





21

CREDITS

CREWITS

CREDITS

CREDITS

CREDITS

WALL EMPTY.

There music

22

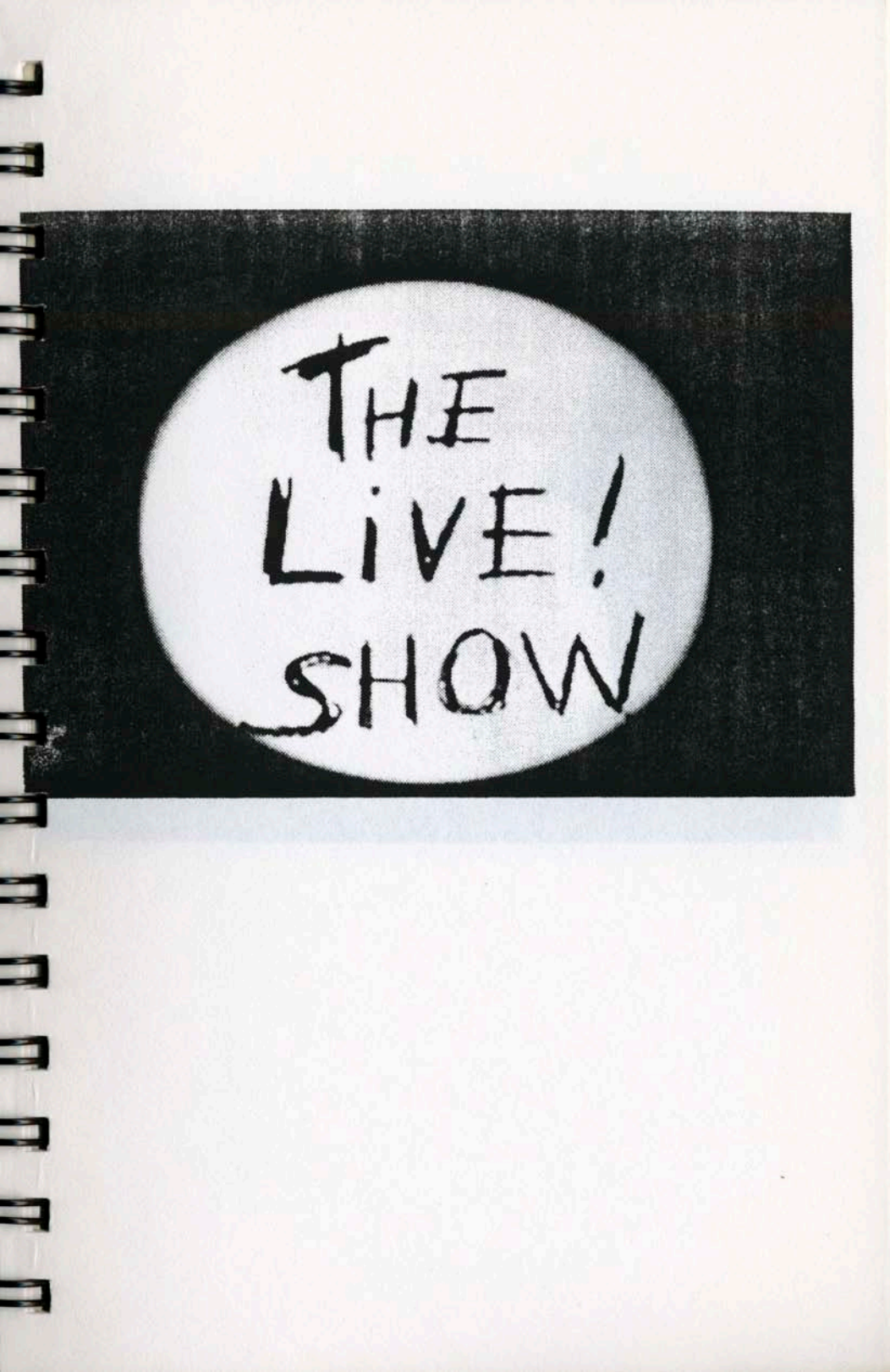
## Production

Direction

T. D.

CREDITS Roll MUSIC LIVE! SHOW  
THEME.





THE  
LIVE!  
SHOW





THE GAP FROM ART  
TO HICKORY FARM  
INTERVIEW SAGE STEIN  
TEE VEE THE PORCINE  
OF TELEVISION  
DR VIDEO VICH PHINEIN  
VIDEO VIDEO NO GO TO SLEEP!



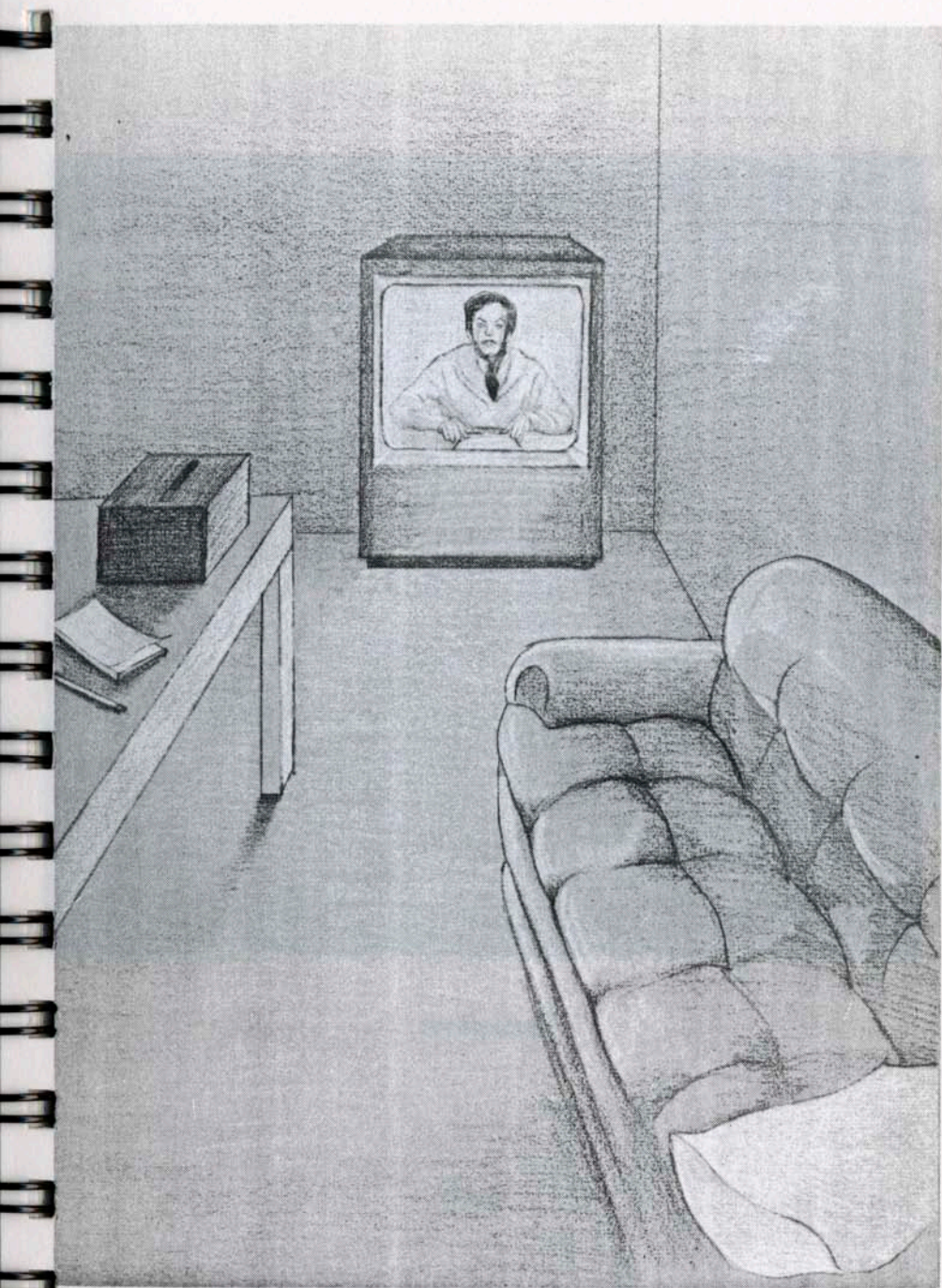


CALL NOW - 757-6401

Dr. Videovich

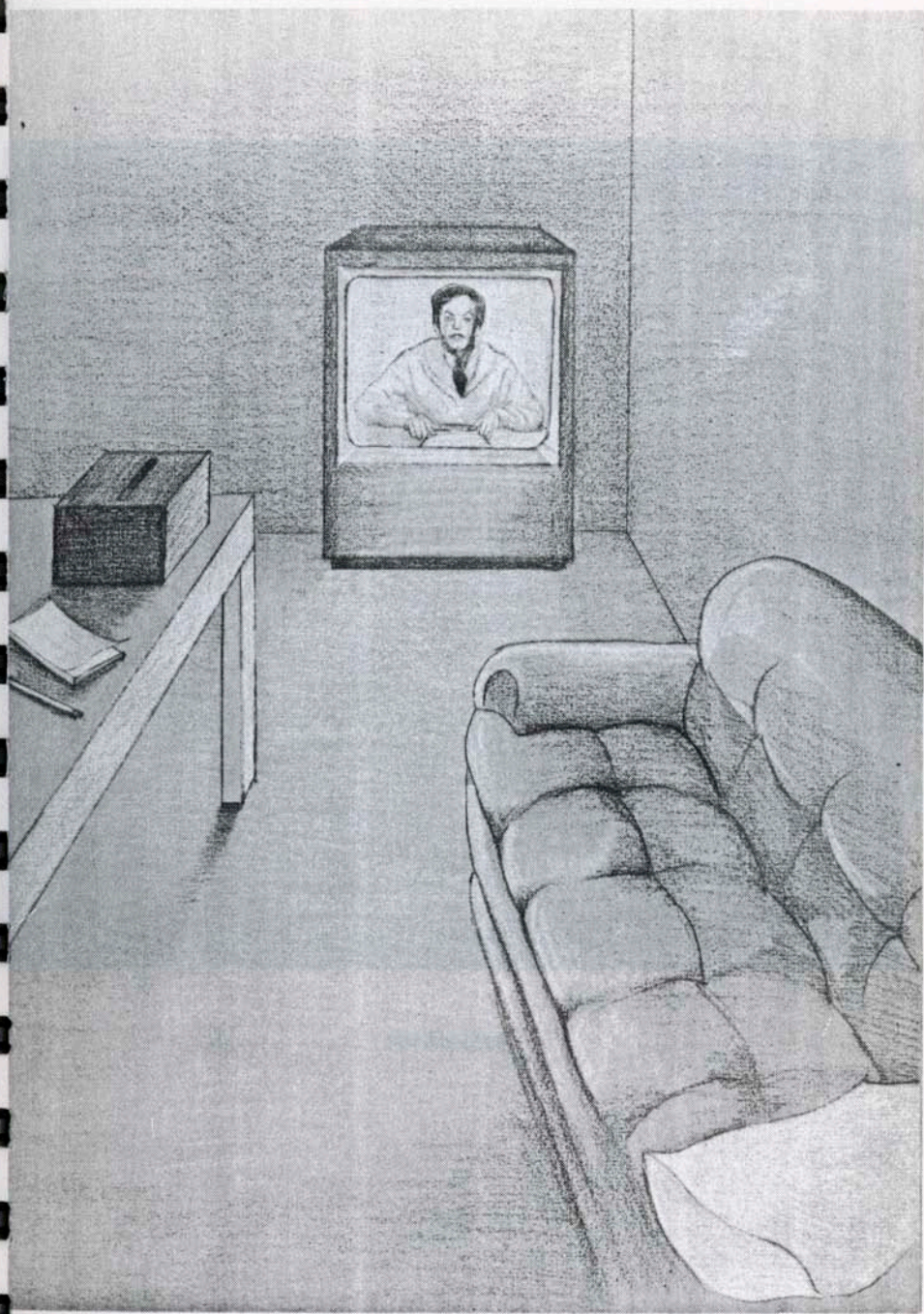
Dr. Videovich's Office





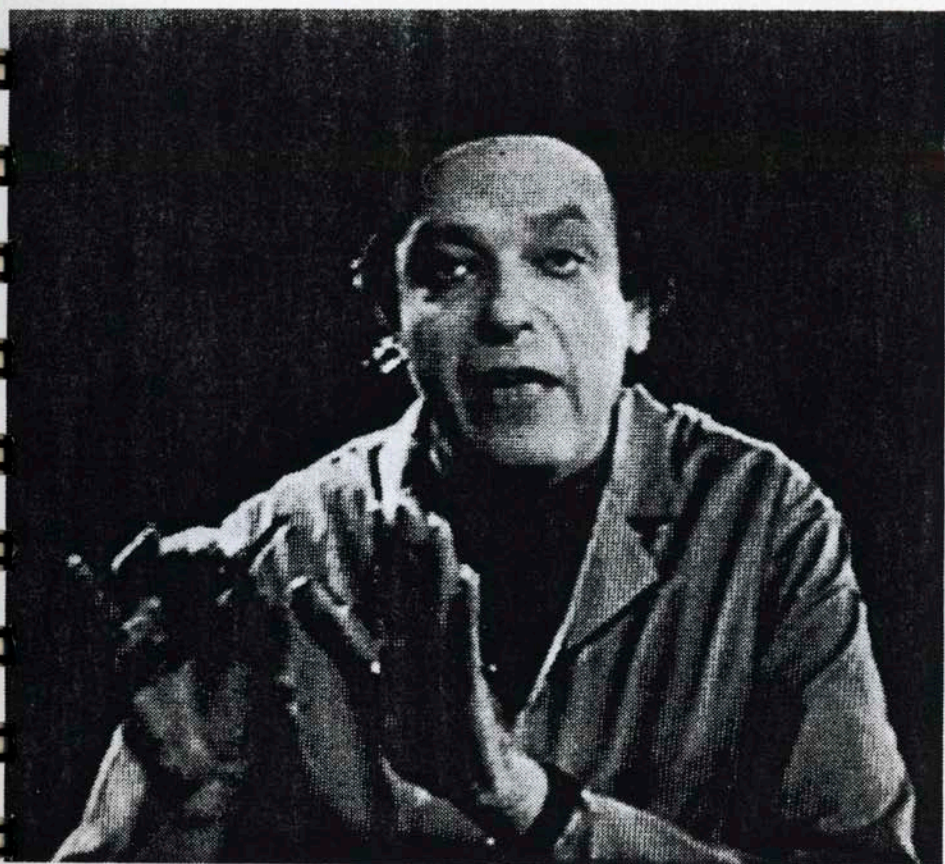
Dr. Videovich's Office





Dr. Videovich's Office



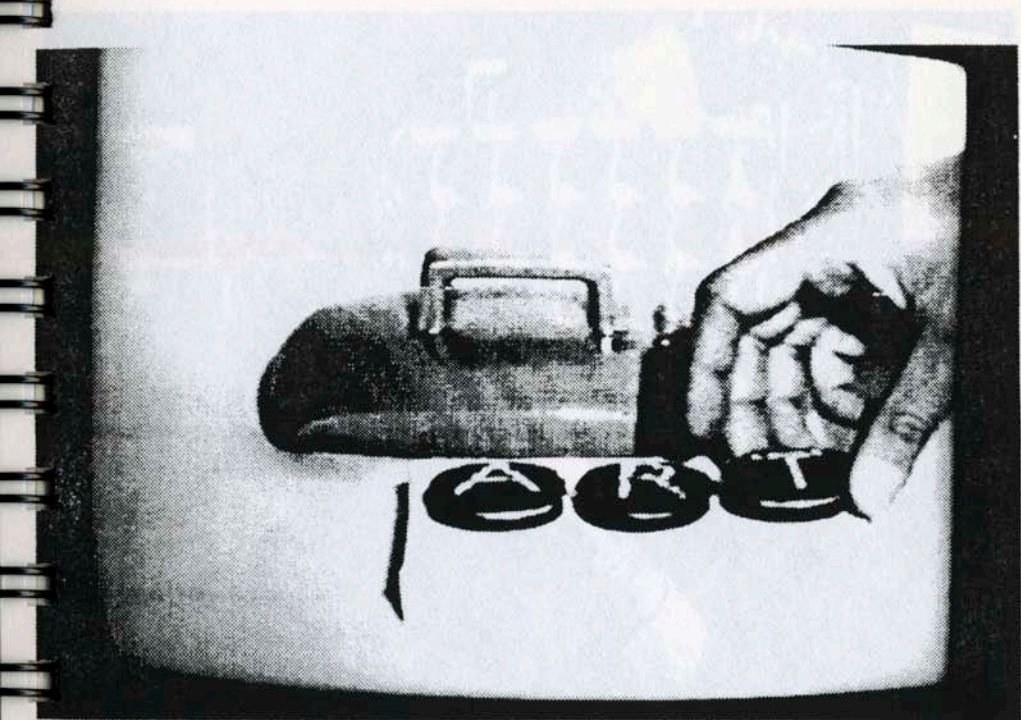


Art Teacher

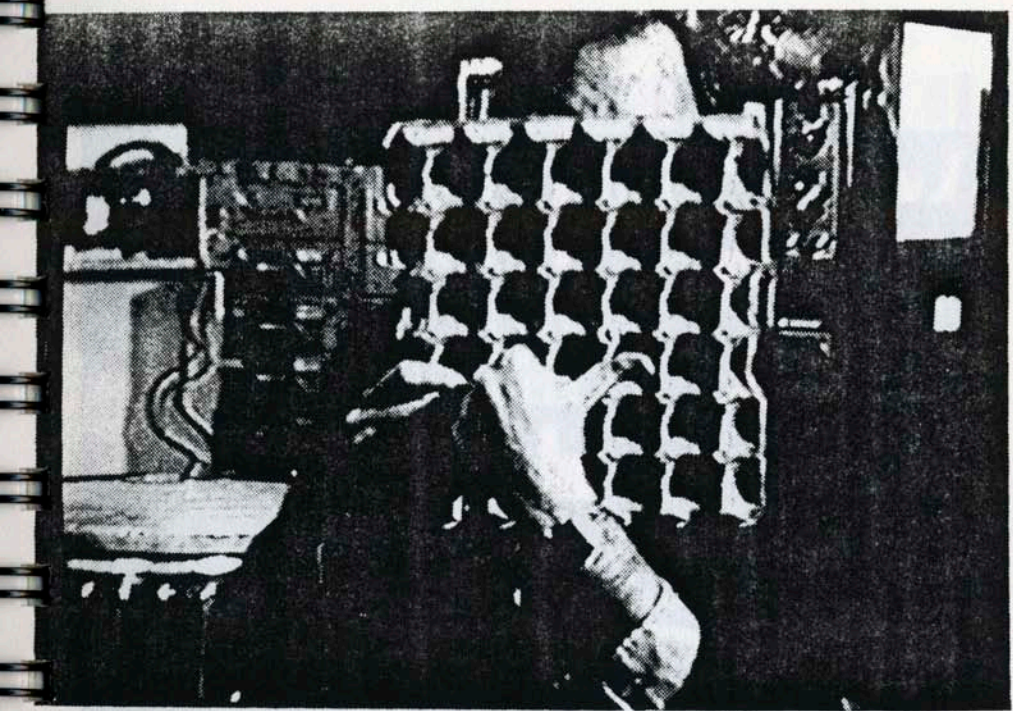


Jaime Davidovich with Rene the Best Artist



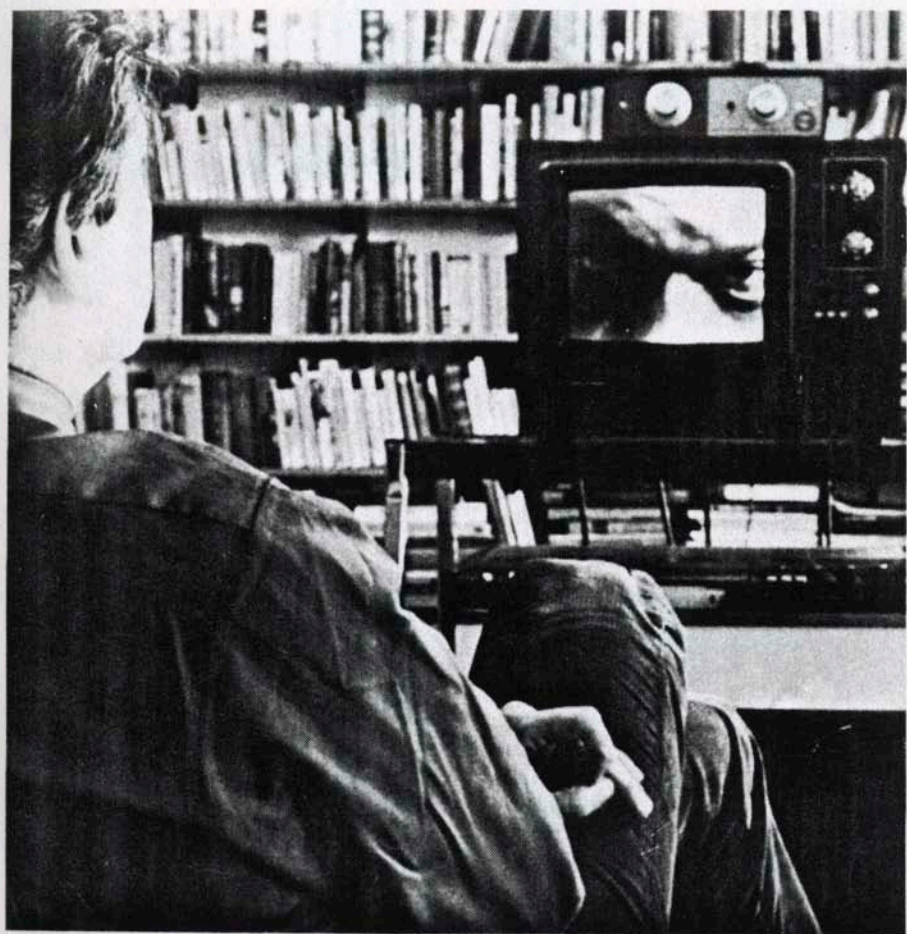


Art Cookies

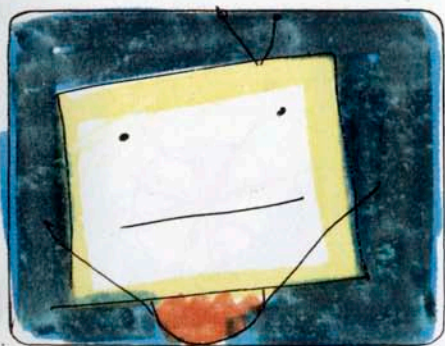


The Gap



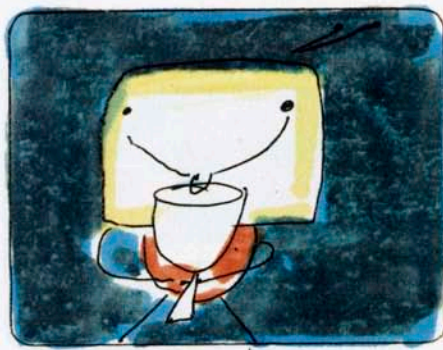
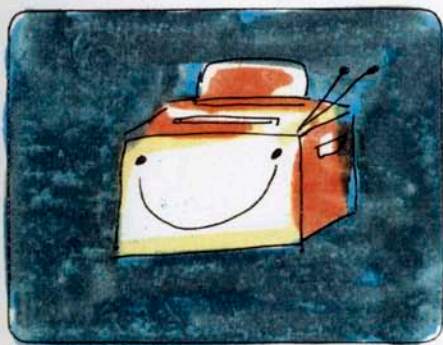


Watching



TO DAY I WANT  
TO PRETEND TO  
BE SOMEONE  
ELSE OR SOMETHING  
ELSE

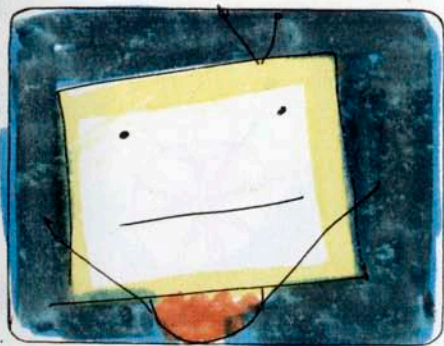
A TEA POT



A TOASTER

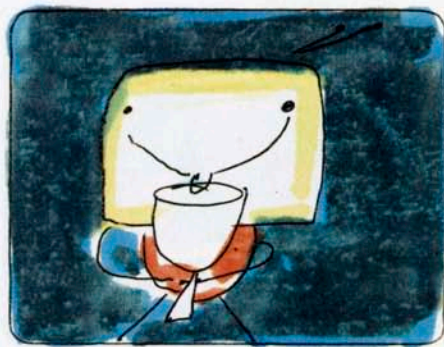
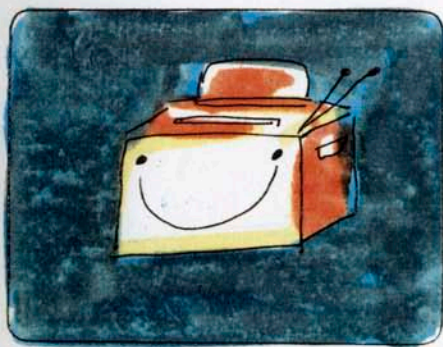
A WINE  
TASTER





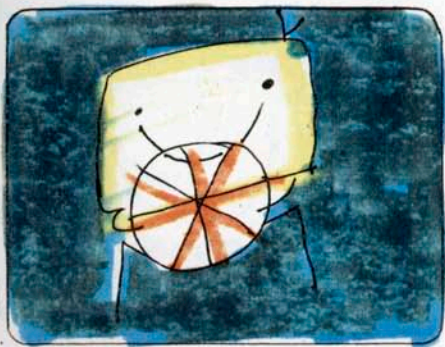
TO DAY I WANT  
TO PRETEND TO  
BE SOMEONE  
ELSE OR SOMETHING  
ELSE

A TEA POT

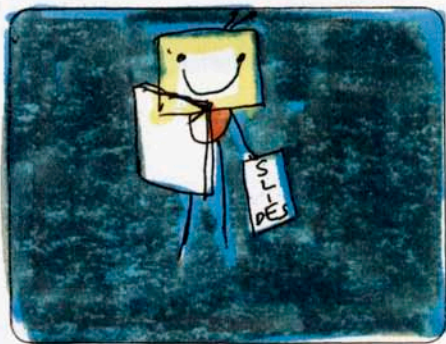


A TOASTER

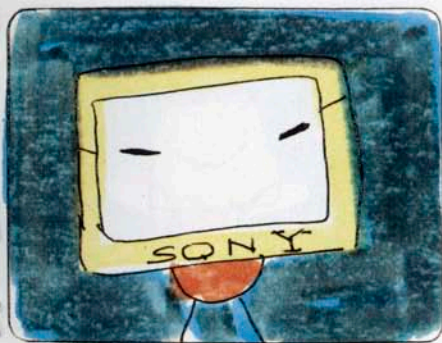
A WINE  
TASTER



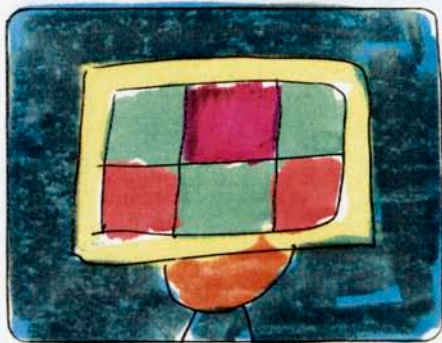
A BUS DRIVER



AN ARTIST

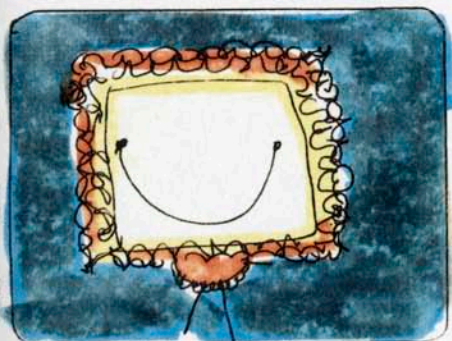


WITH A JAPANESE  
MASK DRESS UP  
AS SONY



AS A  
RUBICK  
CUBE

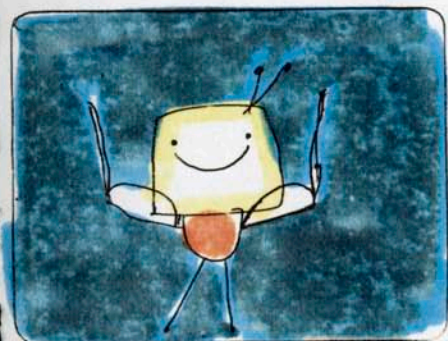




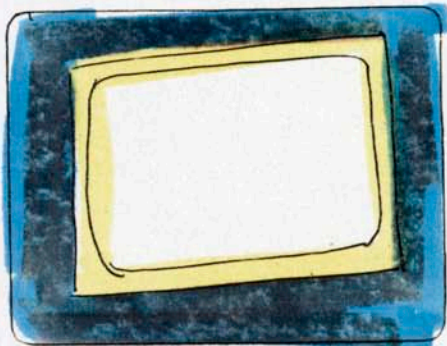
AS A DECORATIVE  
TV WITH  
JEWELS



AS A  
CAR

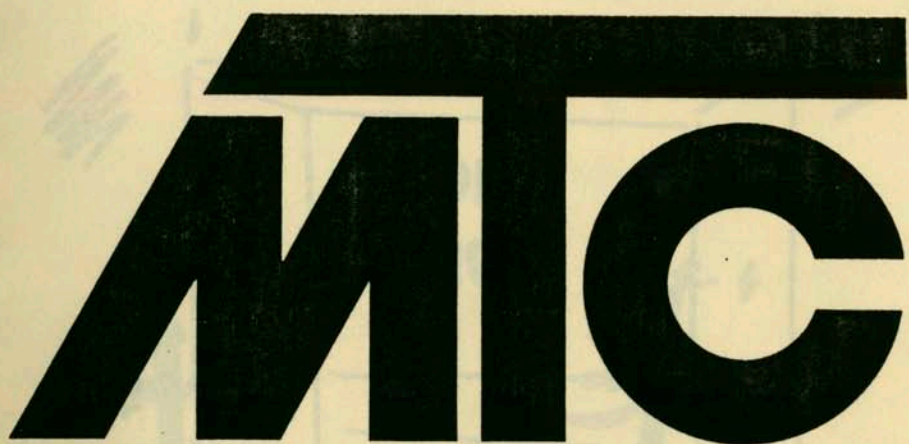


AS MR CLEAN  
MUSCLE MAN



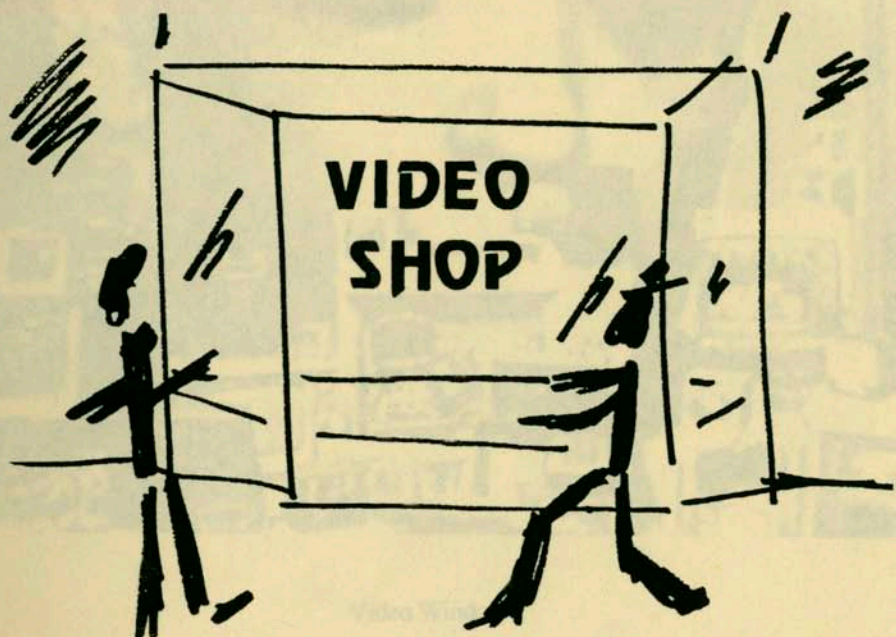
AS MYSELF

*Handwritten signature*



**MUSEUM OF TELEVISION CULTURE**





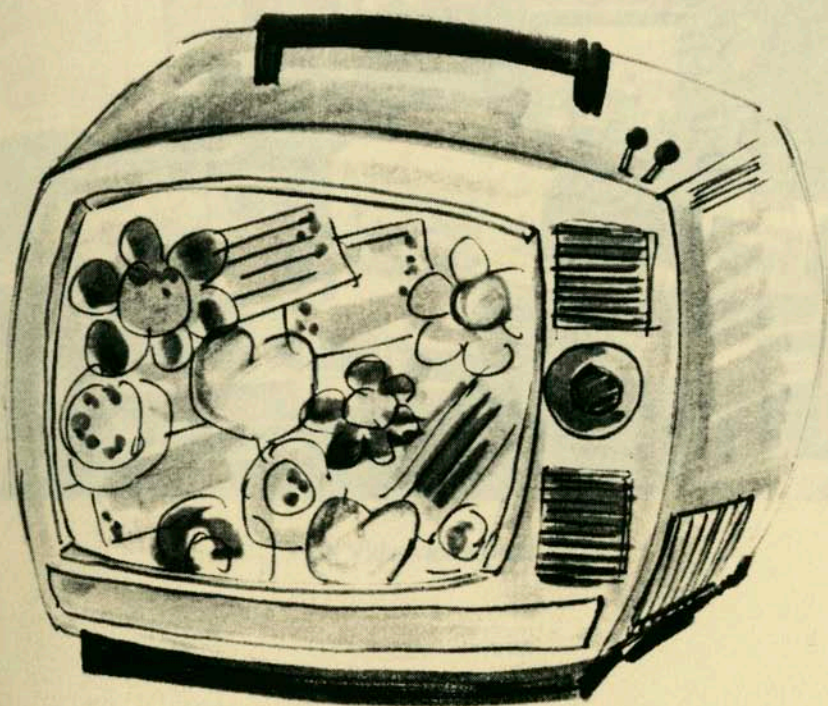


Video Window





Museum of Television Culture



TV Cookie Jar





Dr. Videovich's Desk



Jean Dupuy



Jaime Davidovich and Zush





Linda Montano as Sister Jacques Bernadette

*Ann Magnuson as Alice Tully Hall*



Martha Wilson as Ronald Reagan





Ann Magnuson as Alice Tully Hall



James Davidovich with Pat Ivanc and Emily Armstrong

Tim Maul





Herbert Wentschler



Jaime Davidovich with Pat Ivers and Emily Armstrong

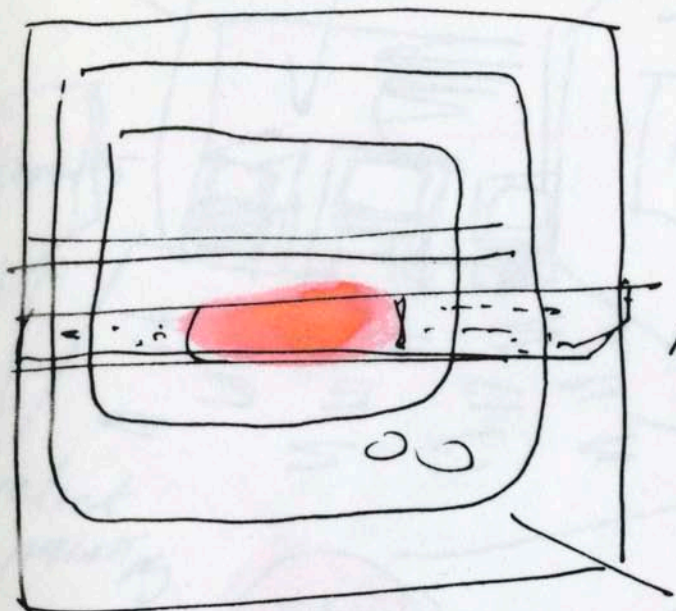


Paul McMahon



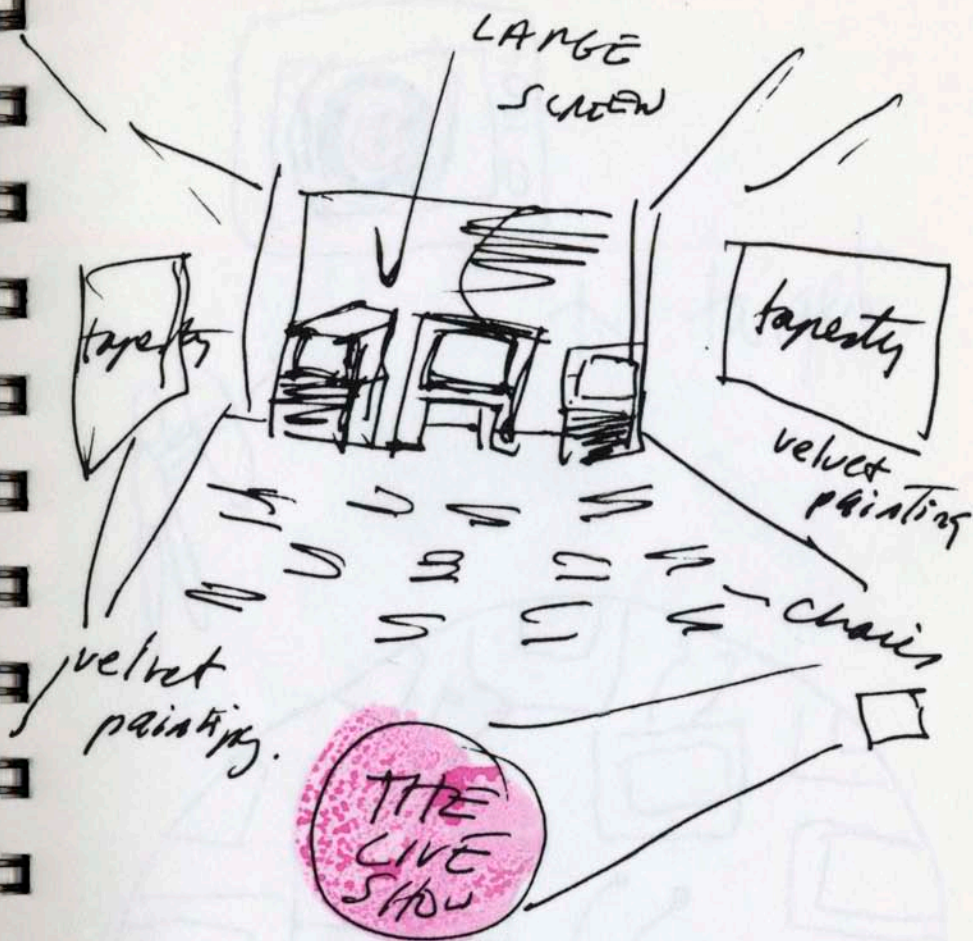
John Torreano





tape  
hand  
aid

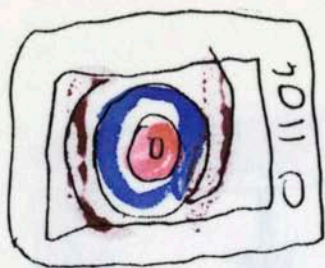
TV injured.



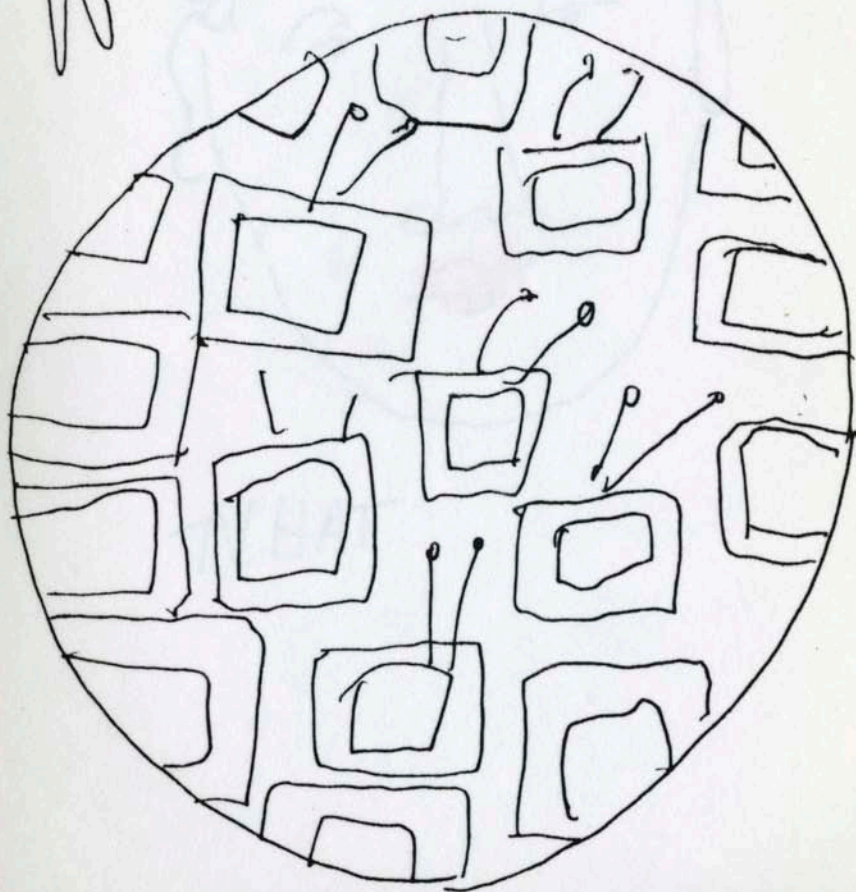
3 pedestals with TV.  
monitors

LIVE! SHOW INSTALLATION  
PROPOSAL 1980





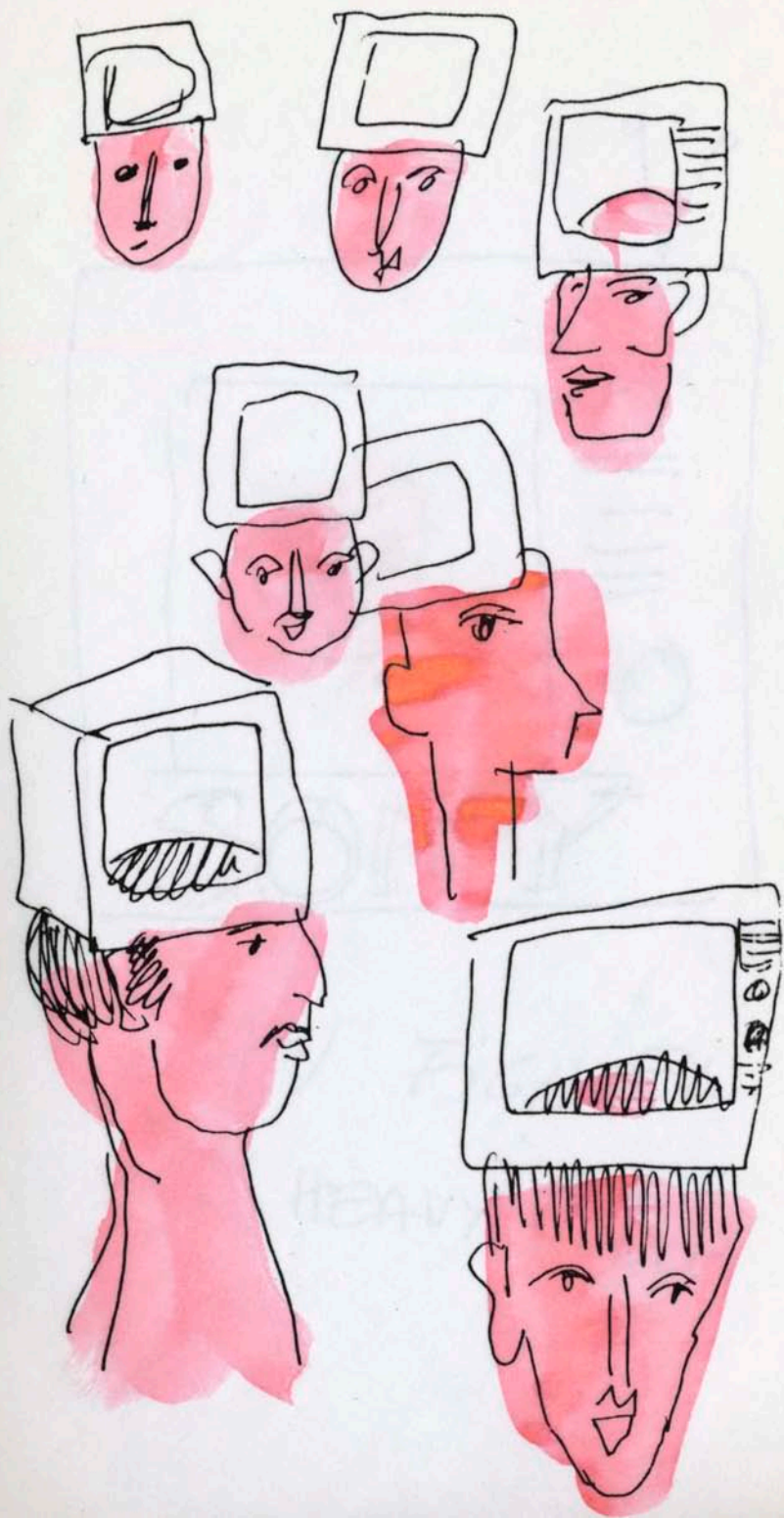
N target

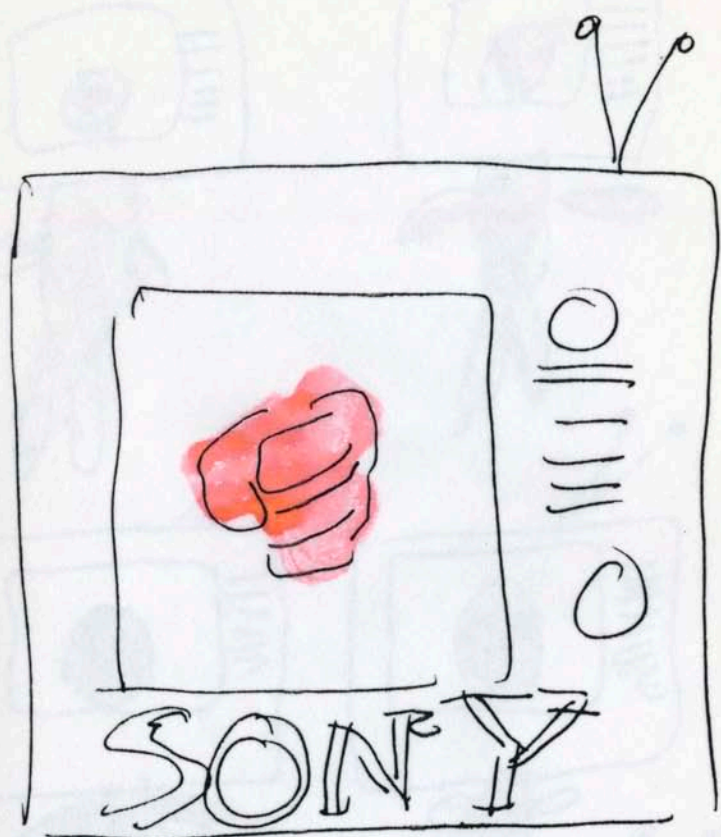




WHAT



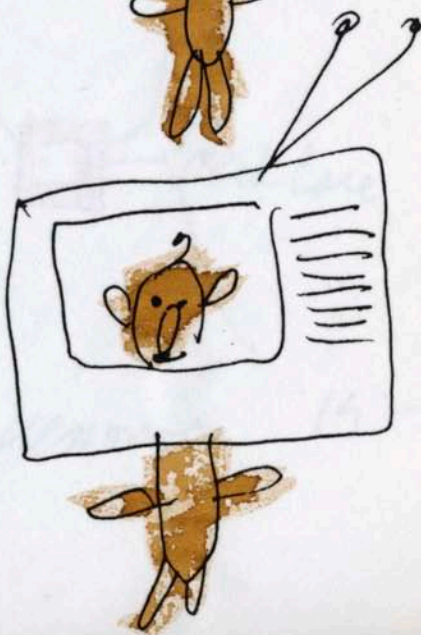
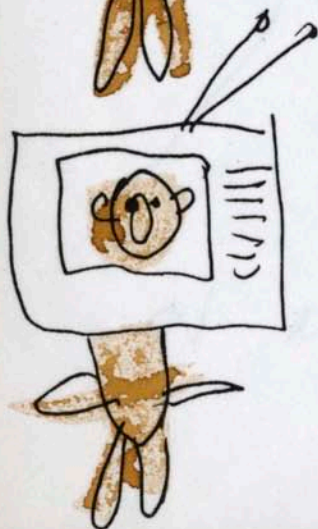
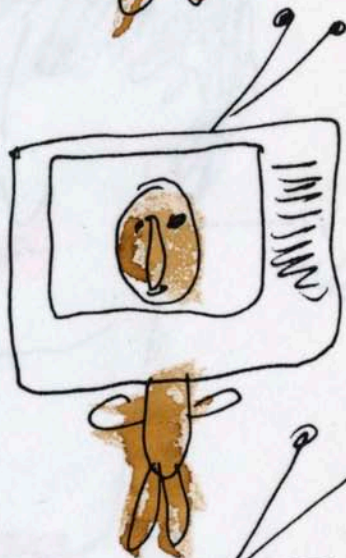
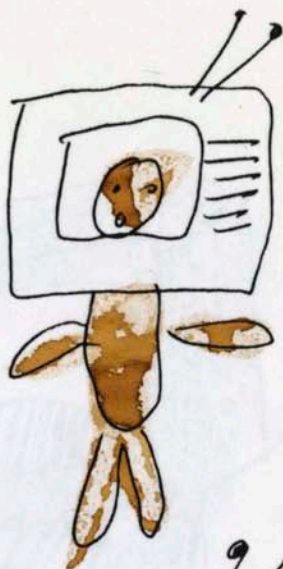
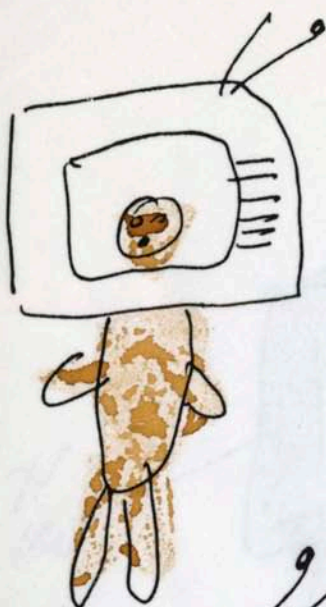


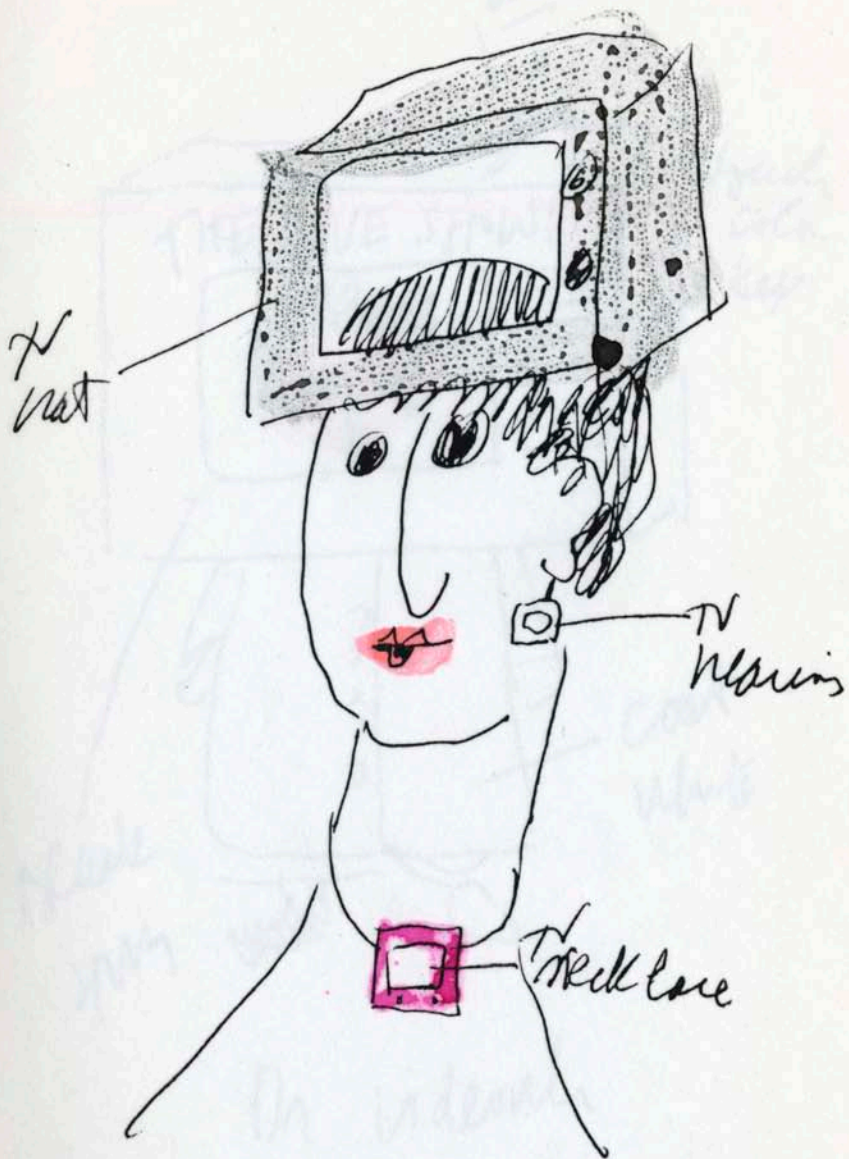


TV FIGHTER.

HEAVY PUNCH

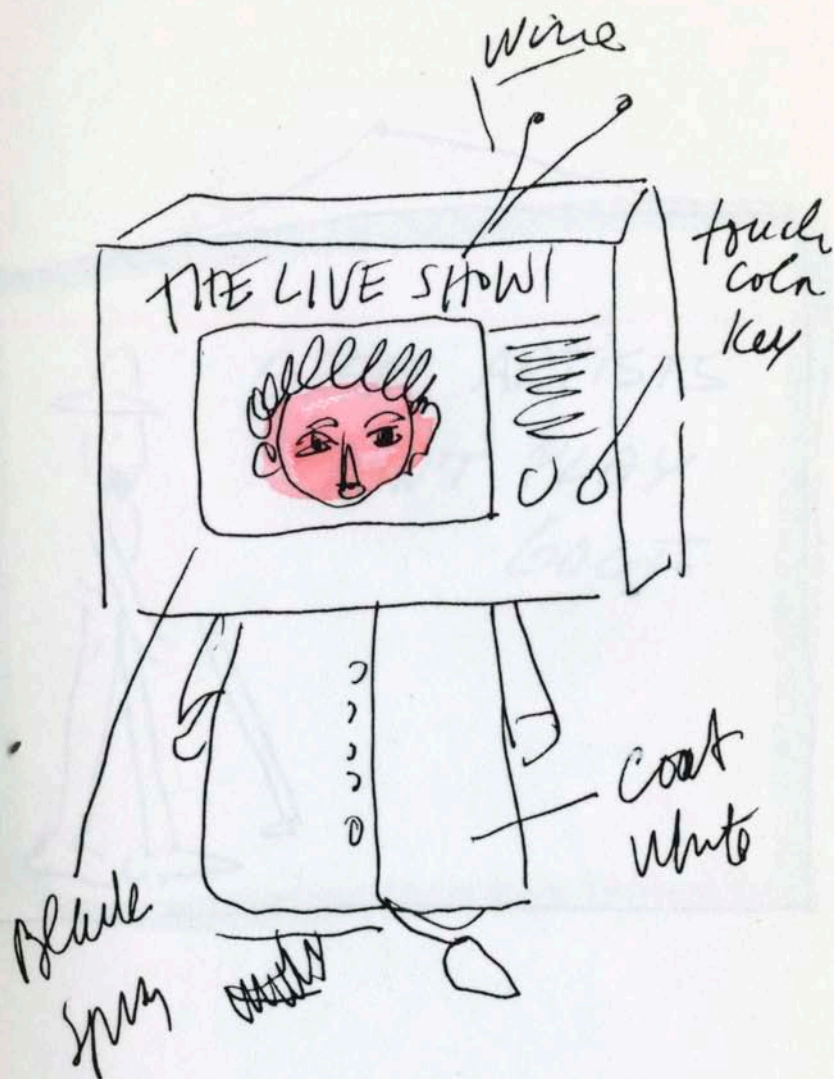






TV accessories 1977



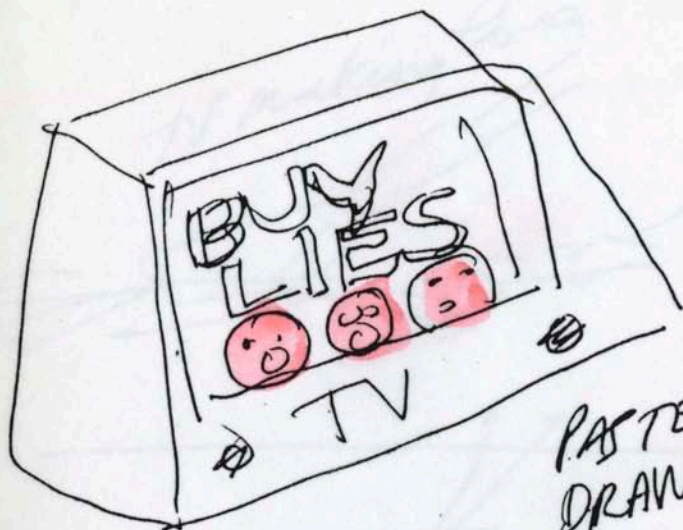


On video  
output

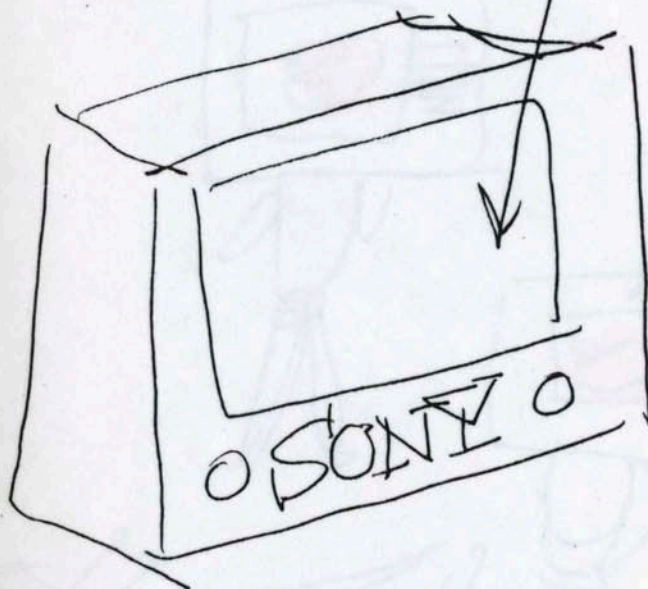


GREAT ARTISTS  
DON'T PLAY  
GOLF

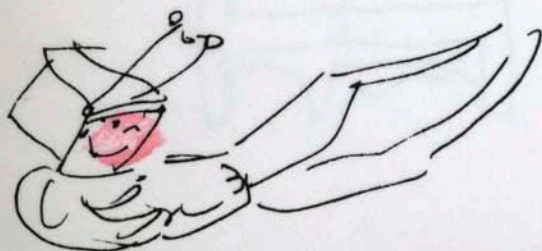
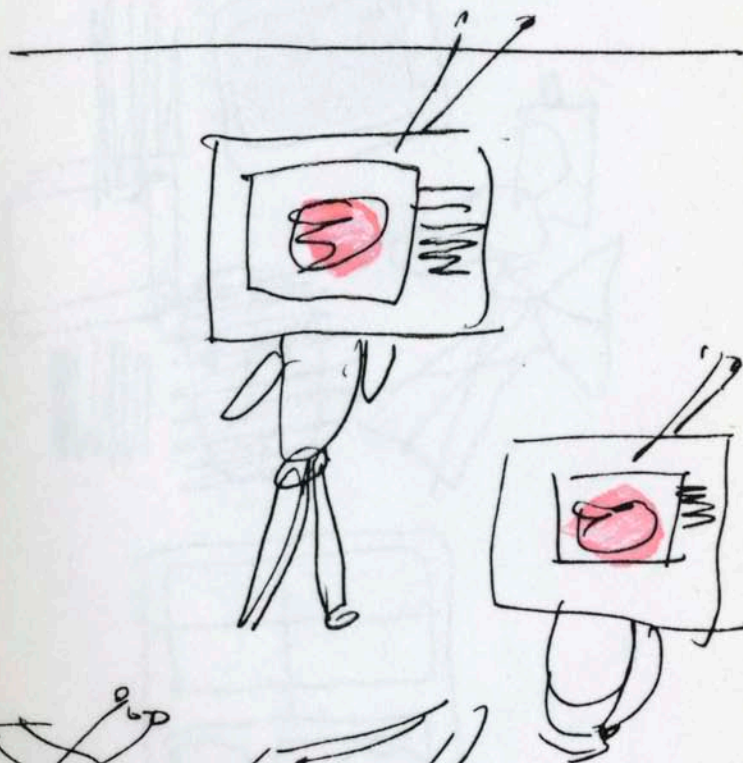
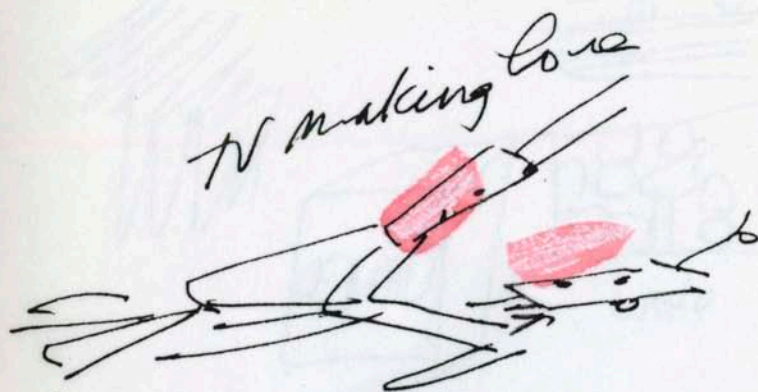




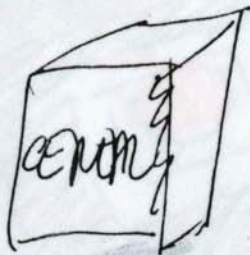
PASTE  
DRAWING



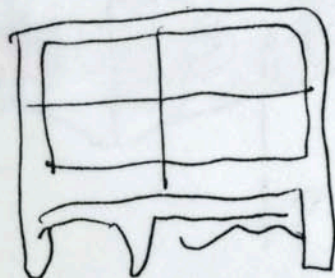
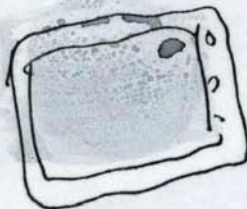
all activities

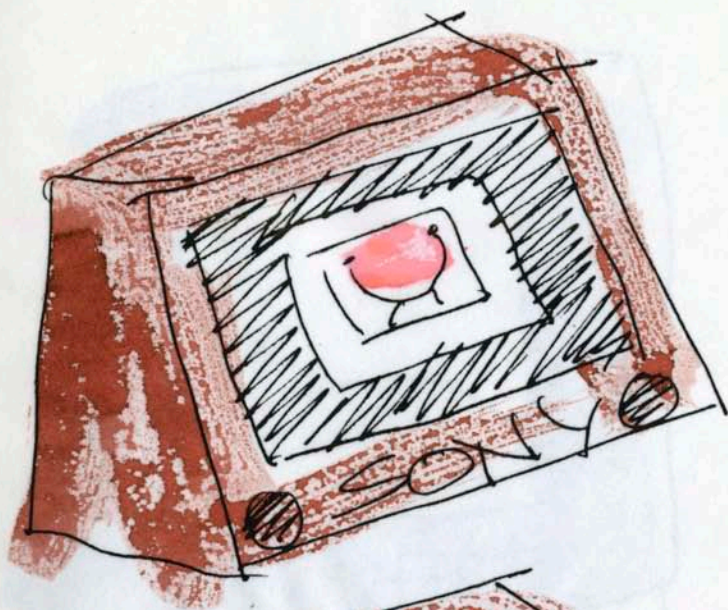






LAND



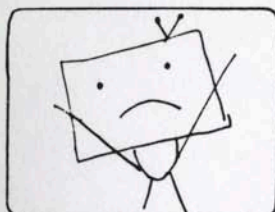


snow all  
over.  
Roster

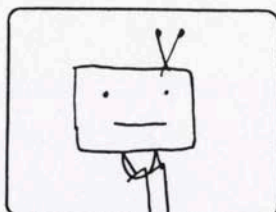




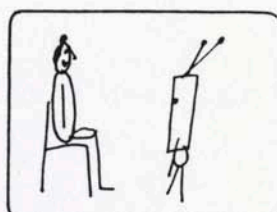
BRAIN COVER WOMAN



I DON'T KNOW HOW  
TO WRITE NEWS  
RELEASES



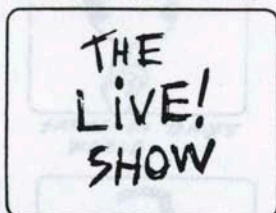
I ALWAYS  
WATCH PEOPLE  
I NEVER WRITE NEWS



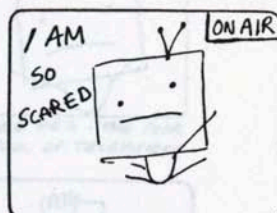
NOW I WANT YOU TO  
WATCH ME



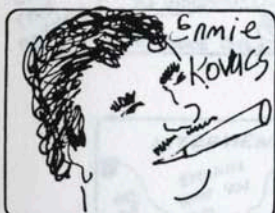
I HAVE A PROGRAM  
ON CABLE TV



SUPPORTED IN PART BY  
NEW YORK STATE COUNCIL  
FOR THE ARTS



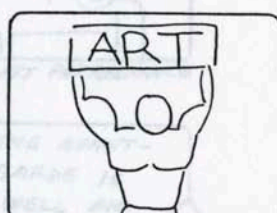
CABLECAST LIVE!



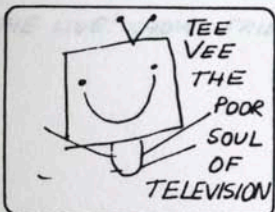
JUST LIKE OLD TV



BUT WITH A NEW ACCENT



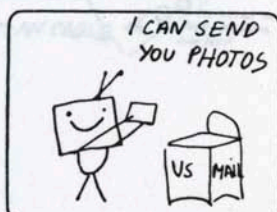
AND ART PERFORMANCE



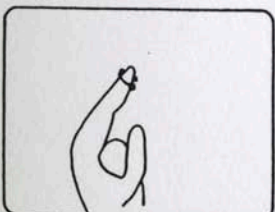
I AM GOING TO BE  
THERE TOO!



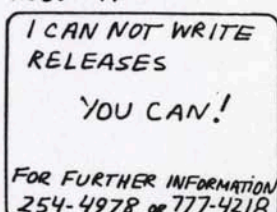
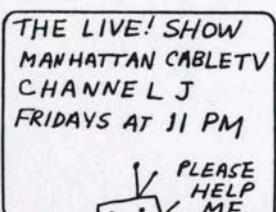
AND MANY MORE AVANT-  
GARDE ACTIVITIES



WRITE ABOUT THE SHOW  
AND LET PEOPLE KNOW  
ABOUT IT



REMEMBER





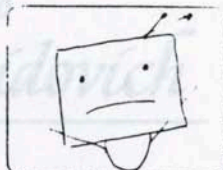
National Federation of Local Cable Programmers  
 Hometown USA Video Festival  
 Award of Excellence



"ACCENT" NEWS  
 LIVE ALL AROUND



SATIRE ON TODAY'S  
 WORLD



TEE VEE - THE POOR  
 SOUL OF TELEVISION



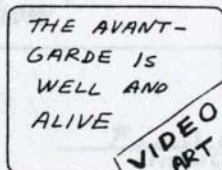
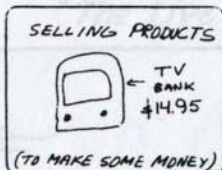
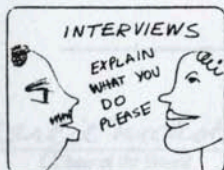
YOU CAN  
 COLOR  
 THIS  
 POSTER



GUEST ARTISTS



ART PERFORMANCE



VIDEO  
 ART  
 TOO!

SUPPORTED IN  
 PART BY NISPA  
 AND NEA

THE LIVE! SHOW FRIDAYS 11PM CHANNEL J. MANHATTAN CABLE

National Federation of Local Cable Programmers  
Hometown USA Video Festival

**Award of Excellence**

presented to

*Jaimie Davidovich*

---



in the category of

*Entertainment*

---

for the program

*"The Live Show"*

---

*Margie Nicholson*  
Chair of the Board

*Pam D. Congo*  
Festival Coordinator

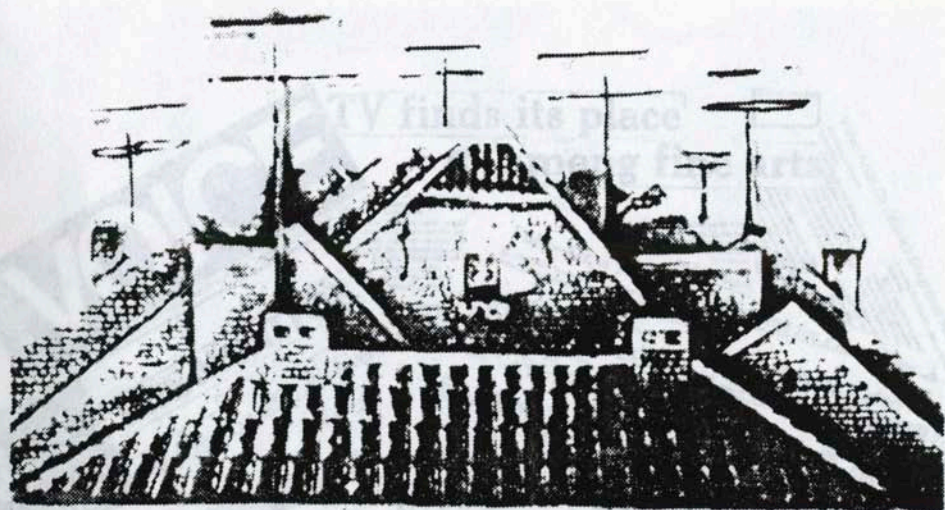


DR. VIDEOVICH  
TELEVISION STATION  
THE WORKSHOP AT  
NEW YORK, N.Y. 10019 212-434-7070

Watch  
the Live!  
Show

Friday 11PM  
channel J  
MCTV

Dr. Videovich



FRIDAYS 11:30 PM CHANNEL C  
MANHATTAN CABLE TV  
"TELEVISION AT HOME"



# VOICE

THE NEW YORK VOICE

## TV finds its place among fine arts

**Video Artist Davidovich Diagnoses State of Art**

Dr. Davidovich, a leading figure in the video art movement, has diagnosed the state of contemporary art. He believes that the video medium is the most expressive and immediate form of artistic communication available today. He argues that the video artist is the modern-day equivalent of the Impressionist painter, capturing the fleeting moments of life and presenting them to the viewer in a direct and unmediated way.

### Video-Art, a TV Infant, Is Shooting for Prime Time

By Alexander Anderson

### Video Artists' Quest

TV VIEW

### Making Video Art Work

### THE MONITOR

By Bob Brewster

#### The Mega-Satellite Art Event

### The New York Tim

ARTS AND LEISURE



### VIDEO

#### Re(tele)visionists

By Arlene Zeichner

### Television

TV VIEW

### Video Artists Still Seek a Showcase for Their Works

### DR. VIDEOVICH'S "THE LIVE! SHOW"

REDGAR FIRST AVENUE AND 7TH STREET  
 WNYC CHANNEL 31  
 AND EVERY FRIDAY

WEDNESDAY JUNE 1ST 11:00 PM  
 WEDNESDAY JUNE 10TH 9:00 PM

MANHATTAN CABLE TV

Dr. Videovich



FRIDAYS 11:30 PM CHANNEL C  
 MANHATTAN CABLE TV  
 "TELEVISION AT HOME"

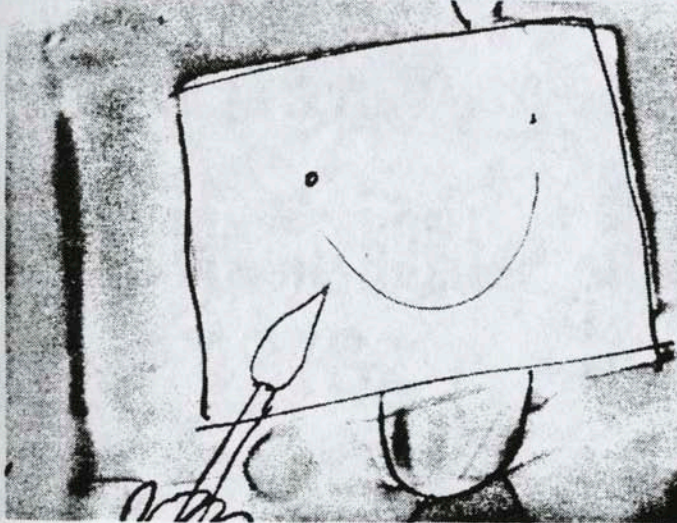






**THE  
LIVE!  
SHOW**

FRIDAYS 11PM CHANNEL J  
MANHATTAN CABLE TV  
"TELEVISION AT HOME"





**REACH 200,000 HOMES**

**\$1 A SECOND**



**11 PM FRIDAYS**

**CHANNEL J**

**MANHATTAN CABLE TV**

**TELEVISION AT HOME**

**254-4978**





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1983, pp.47-49.

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Wolcott, James. "O SoHo Mio." The Village Voice,  
May 8, 1978, p.45.

Zeichner, Arlene. "Re(tele)visionists." The Village Voice,  
December 20, 1983, p.97.



Jaime Davidovich

Born Buenos Aires, 1936

Lives in New York City

Education

1963 School of Visual Arts, New York

1959-61 University of Uruguay

1954-58 National College, Buenos Aires

## **Selected One-Person Exhibitions**

**1958**

Galeria Van Riel, (P)

Buenos Aires

**1959**

Museo do Belas Artes, (P)

Rio de Janerio

Galeria Pizarro, (P)

Buenos Aires

**1961**

Biblioteca Rivadavia, (P)

Bahia Blanca, Argentina

Galeria Nueva, (P)

Buenos Aires

**1963**

Art Institute, (P)

Canton, Ohio

**1971**

Drake University, (P)

Des Moines, Iowa

John Carroll University, (P)

Cleveland

**1976**

The Kitchen, (V)

New York

Anthology Film Archives, (V)

New York

**1977**

Everson Museum of Art, (V)

Syracuse, New York

**1979**

Corroboree Gallery, (V)

Iowa State University,

Iowa City

**1980**

Agora Studio, (V)

Maastrich, Holland

**1987**

Diane Brown Gallery, (P)

New York

(P) - Paintings

(V) - Video

This book is published in conjunction with a retrospective of "The Live! Show" presented at the American Museum of the Moving Image, November 10, 1989 - January 7, 1990. Organized by JoAnn Hanley, Curator, Video and Performance, Teresa Velazquez, Curatorial Intern.

For the continuous support off "The Live! Show" Jaime Davidovich would like to thank the following organizations and individuals:

Beard's Fund  
Community Film Workshop  
Con Edison  
Film/Video Arts  
Manhattan Cable TV  
Metro Access  
National Endowment for the Arts  
New York State Council for the Arts  
School of Art and Art History, University of Iowa

Hans Breder  
Bob Brewin  
Nancy Drew  
Lisa Frigand  
John Giancola  
Judith Henry  
Carole Ann Klonarides  
John O'Connor  
Wallace Tomasini  
Arlene Zeichner

The American Museum of the Moving Image is extremely grateful to the following individuals and organizations for their invaluable help in the creation of this book and the exhibition which it accompanies:

Joyce Anatopsis  
Edith Gebbia  
Arlene Katzive  
Cathy Larson  
Robert McCown  
Herman Rapaport  
Alberta Schweder  
Teresa Velazquez  
Robin White