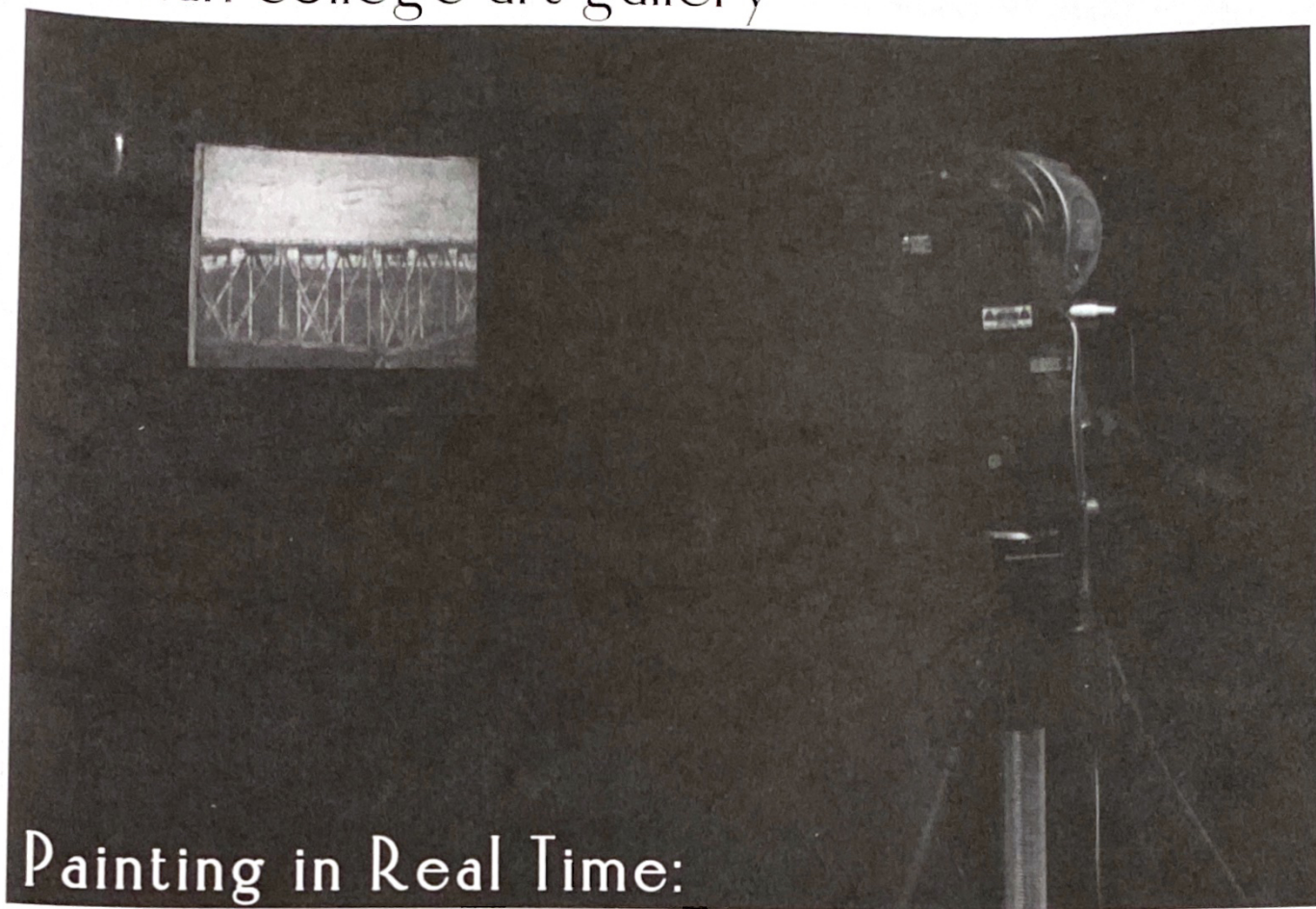


lehman college art gallery



Painting in Real Time:

A Video Installation By Jaime Davidovich

September 30, 1999 - January 12, 2000

Paintings in Real Time, a conceptually-based, multimedia installation by Argentine-born video pioneer Jaime Davidovich, is comprised of six “video paintings.” From the New York City Battery to locations near Frederic Church’s home Olana in upstate New York, the paintings depict the Hudson River Valley and provide a fresh look at the historic landscapes which inspired the Hudson River School over a hundred years ago. In a hybrid layering of painted landscape and projected video, the works are small in scale and intimate in nature. Combining handmade, gestural marks with electronic pulses, these “video paintings” live and breathe in real time as they subtly come to life.

Trained as a painter, Davidovich began to explore video in the late 1960’s, and since that time, has become known for his multimedia installations, combining video and other forms. His work often incorporates sculpture, painting, or objects with electronic media. *Paintings in Real Time*, Davidovich’s newest series, is characteristic of much of his work, merging traditional and contemporary media, form, and content. Davidovich has frequently played content off current issues—ranging from geopolitical concerns to consumer culture—while keeping an eye to the longer range of history (and art history).

Following the footsteps of the painters of one of this country’s first art movements, Davidovich has created landscapes based on locations within the Hudson River Valley. He has made videos exploring the poetic beauty of this region including a waterfall in High Falls in

the Catskills, two views of the lower Hudson—one looking toward Hoboken and the other looking toward Ellis Island, a trestle bridge in Dutchess County, a bog in the New Jersey Pine Barrens, and a Manhattan street scene. Davidovich has made New York his home for thirty-five years including ten years with a studio in the Catskills.

The six canvases which comprise *Paintings in Real Time*, are painted with an iridescent paint which enhances their reflective quality and suggest the interests of the Luminists—light and atmosphere—as well as painters such as Turner and Corot. The silvery light of these landscapes also suggests the works of the Barbizon painters and the platinum prints of the Pictorialists. For Davidovich these works are an interpretation of American landscape seen through the dark coloration of Spanish painting.

- 1990
Jaime Davidovich - Context Transcultural Video-Instalaciones, ICI de Buenos Aires, Argentina
Ideas and Images for Argentina, The Bronx Museum of the Arts, New York
Video Arte Internacional, Museo Nacional de Bellas Artes, Asociacion Argentina de Criticos de Arte, Instituto de Cooperacion Ibero Americana, Buenos Aires, Argentina
Image World: Metamedia, Whitney Museum of American Art, New York
The Decade Show - Frameworks of Identity in the 1980's, Museum of Contemporary Hispanic Art; The New Museum of Contemporary Art; The Studio Museum in Harlem, New York
- 1989 - 90
The Live! Show Retrospective, American Museum of the Moving Image, New York
The Latin American Spirit: Art and Artists in the United States, 1920-1970, The Bronx Museum of the Arts, New York
- 1989
Image World - Art and Media Culture, Whitney Museum of American Art, New York
Persuasive Symbiosis - Ten Argentine - New York Artists, La Agencia, New York
- 1988
Jaime Davidovich, Diane Brown Gallery, New York
Crossing Over: Video, Criticism, Theory, The Corroboree + Multimedia Studios, School of Art and Art History; The University of Iowa, Iowa City.
1988 National Latino Film and Video Festival, San Antonio, Texas
- 1986
Television's Impact on Contemporary Art, The Queens Museum, New York
Artists Television Project, The University of Iowa, Iowa City, Iowa
Transcultural/Transmedia, Exit Art, New York
Computer Culture Days Linz, ORF - Videonale/New Images for a New Age, ARS Electronica, Austria
- 1985
Artists Talk Back to the Media, Holland
Utah Arts Festival 1985, Triad Center, Salt Lake City, Utah
Famous for 30 Seconds - Artists in the Media, Artists Space, New York
- 1984
Cleveland Revisted, The New Gallery of Contemporary Art, Cleveland, Ohio
TV on TV, Texas Tech University, Texas
Global Village 10th Annual Documentary Festival, New York
So There, Orwell - 1984 - A Video Review, The Louisiana World Exposition
Video: A Retrospective, Long Beach Museum of Art, California
World Wide Video Festival '84, Kijkhuis, Nederland
From TV to Video, l'immagine elettronica, Bologna, Italy
1 Bienal de la Habana, Pabellon Cuba Museo Nacional, La Habana, Cuba
Salso Film & TV Festival, Assessorato alla Cultua del Comune di Parma, Parma, Italy
- 1983
Video/ Jaime Davidovich, Hallways, Buffalo, New York
Television!, Group Installation at the Windows at 62 White Street, New York
Watching Television - A Video Event, School of Art and Design, University of Illinois at Urbana-Champaign, Illinois
Wake Up, Artists in Residence Series of the Chicago Editing Center
17 Bienal de Sao Paulo, Brazil
TV USA 1983, Institute of American Studies, Barcelona, Spain
- 1982
The Artist and Television, The University of Iowa School of Art and Art History, UCLA College of Fine Arts, Long Beach Museum of Art, NYU College of Arts, New York
THE LIVE! SHOW, MCTV, New York
Chicago Editing Center, Chicago
Athens International Film/Video Festival, Athens Center for Film and Video, Ohio University College of Fine Arts
Videodagen, Fodor, Amsterdam, Holland
Video and Television Festival, Maastrich, Holland
Festival de Video, Center for Media Art. American Center, Paris, France
Kijkschrift een Uitgave Van Het Kijkhuis, Kijkhuis World Wide Video Festival, Nederland
New Images/New Languages, Toulouse, France
- 1981
Video/Behavior/Art, Institut D'Estudis Nord-Americans, Barcelona, Spain
Long Beach Museum of Art, Los Angeles, California
Video, University Art Museum, Berkley, California
Alternatives in Retrospect, The New Museum, New York

Each canvas is an abstracted landscape in which the painted layer provides a counterpoint to the electronic image—the brushstroke is handmade and textural. The videos run unedited and in actual time. They have been made as a direct experience of nature and are viewed as flickering images in the dark. These landscape paintings, a part of a larger series dealing with traditional subject matter, including still-life and the figure, are being shown for the first time in the Lehman exhibition.

Davidovich's installation is as distant from the wrap-around sound and screens of contemporary video installations as they are from the vast panoramic spectacles of some Hudson River painters. And, while unlike the transcendentalism of the Hudson River's earlier painters who saw a deity in nature, Davidovich's video paintings do have a spiritual quality. These landscapes are imprinted with the presence of things man-made, yet they are contemplative. They exist in a human scale. The installation is meant for close viewing, to be seen in an intimate space.

From 1978-1985 Davidovich was involved in "alternative television" in New York City and with the early explorations of electronic media for creating art—these media ranged from cable television to satellite transmission. In the 1980's, as founding member of Cable Soho, producer of "Soho Television," and president of the Artists Television Network, Davidovich explored video within the context of the new possibilities of public cable access. Playing off the conceits of commercial television, Davidovich's show, "The Live Show" on Manhattan Cable TV explored this territory with both insight and humor.

Davidovich's video work has been exhibited internationally including the Museum of Modern Art, the New Museum, the Museo del Barrio, the Kitchen, and the Whitney Museum in New York; the Everson Museum, Syracuse; Hallwalls, Buffalo; the Louisiana Museum, Denmark; the Bienal de Sao Paulo, Brazil; the Bienal de la Habana, Cuba; and Museo Nacional de Bellas Artes and ICI de Buenos Aires, Argentina.

—Susan Hoeltzel
Director

education

1963	School of Visual Arts, New York
1959 - 61	University of Uruguay
1954 - 58	National College, Buenos Aires, Argentina

selected exhibitions

1998	<i>Zocalo</i> 1975-1998, Museum of Modern Art, Buenos Aires, Argentina
1997	<i>Legacy/Legado</i> , The Old State House, Hartford, Connecticut
1995	<i>The Promised Land</i> , Installation, ICI de Buenos Aires, Argentina <i>El Museo del Barrio Twenty-fifth Anniversary Exhibition - Part III - Reaffirming Spirituality</i> , El Museo del Barrio, New York
1994	<i>Lo Falso, Lo Virtual, Lo Real</i> , ICI de Buenos Aires, Argentina <i>Scars, Pleasure + Sacrifice</i> , Argentina, Colombia Video Creation, Colombian Center and Consulate General of Argentina, New York <i>Ver Y Estimar</i> , Museo Nacional de Bellas Artes, Buenos Aires, Argentina <i>Recordando el Futuro</i> , Colombian Mission, New York
1993	<i>Buenos Aires Video</i> , ICI de Buenos Aires, Argentina.
1992	<i>Los Pueblos Quieren Saber de que se Trata</i> , Video Installation, Fundacion Banco Patricios, Buenos Aires, Argentina <i>Americas</i> , Monasterio de Santa Clara, Moguer (Huelva) <i>Uncommon Ground</i> , College Art Gallery, SUNY New Paltz, New York <i>Democracy in Communication</i> , International Media Resource Exchange
1991	<i>Forces/Farces</i> , Exit Art, New York

- 1980 *Visual Arts Conference*, University of Northern Iowa, Cedar Falls
Video - Informative Series 2, Col·legi D'Arquitectes de Catalunya, Institut Alemany de Barcelona, Barcelona, Spain
Jaime Davidovich, Stichting Agora, Nederland Agora Studio, Maastrich, Holland
- 1979 *Intermedia*, Corroboree Gallery, Iowa State University, Iowa City
Soho TV Presents, Long Beach Museum of Art
- 1978 *Jaime Davidovich "Art Turns on Television,"* Coroborree, Iowa City
Soho Television, The Kitchen, New York
Video - Entre L'Art ila Comenicacio - Series Informatives 1, Col·legi D'Arquitectes de Catalanuya, Institut Alemany de Barcelona, Barcelona
- 1977 *Artists Make Television*, Anthology Film Archives, New York
Soho Television, The Kitchen, New York
Adhesive Tape/Video Installation, Everson Museum of Art, Syracuse, New York
Outdoor Environmental Art, The New Gallery, Cleveland, Ohio
Art of the Seventies, Fundacion Miro, Barcelona, Spain
New York Artists, Louisiana Museum, Denmark
8th International Video Art Festival, Continental Gallery, Lima, Peru
- 1976 *Jaime Davidovich: Video Tapes*, Anthology Film Archives, New York
Jaime Davidovich Video VII, Museum of Modern Art, New York
New York - Downtown Manhattan - Soho- Academie de Kunst, Berlin
The New American Filmmakers Series, Whitney Museum of American Art, New York
Baseboard, The Kitchen, New York
Arnot Museum, Elmira, New York
- 1975 *Art of the Seventies*, Museum of Modern Art, Buenos Aires, Argentina
Fourth International Open Encounter on Video, CAYC, Buenos Aires, Argentina
Encounter of Video Tape, Museum of Art, Ferrara, Italy
Art Today USA, Teheran, Iran
International Encounter of Video Tapes, Espace Pierre Cardin Paris, France
Video Performance, 3 Mercer Street Store, New York
Video Tapes, New Gallery, Cleveland, Ohio
- 1974 *Open Circuit Video Show*, Museum of Modern Art, New York
Kunst Systemen in America - Centrum, Antwerpen, Belgium
Latin American Week in London, Institute of Contemporary Arts, London, England
- 1973 *Railroad Bridge Project*, The New Gallery, Cleveland, Ohio
Biennial Exhibition, Whitney Museum of American Art, New York
Bykert Gallery, New York
- 1972 *Six Artists*, Akron Art Institute, Akron, Ohio
Master Drawings and Works on Paper, The New Gallery, Cleveland, Ohio
Five Artists, The New Gallery, Cleveland, Ohio
Hacia un Perfil del Arte Latino Americano, Pamplona, Spain
Arte de Sistemas, Museo de Arte Moderno, Buenos Aires; Museo de Bellas Artes, Santiago, Chile
- 1971 *Jaime Davidovich's Carroll Wall Project*, John Carrol University, Cleveland, Ohio
Experiments in Art and Technology, B.K. Smith Gallery, Lake Erie College, Painesville, Ohio
Iberamerican Celebration, Drake University, Des Moines, Iowa
11 From E.A.T., John Carroll University, Cleveland, Ohio