

JAIME DAVIDOVICH. Tapes Period. 1969-1975

Opening Reception: Thursday April 2, 6-9 pm

Exhibition runs through May 16, 2015

Gallery Hours: Tuesday to Saturday 11-6 pm

Henrique Faria Fine Art is pleased to present *Tapes Period. 1969-1975*, Jaime Davidovich's second exhibition in the gallery and one of many held in New York City since he first moved from Buenos Aires in 1968. This exhibition will feature a selection of tape monochrome paintings, proposals for tape interventions, videos and a site-specific installation developed specially for the gallery's fireplace. The variety of media featured in the show correlates directly to Davidovich's fascination with tape as a versatile, artistic material and demonstrates the range of subjects Davidovich addresses in his work.

With an interest in abstract painting, Davidovich conceived of the application of tape to a surface as akin to a monochromatic painting. While his earlier works such as *Collage Tape Painting 5* and *Tape on Paper 4* (both 1969) feature strips of tape overlaid across a large sheet of paper, Davidovich soon began to devise installations of tape that would overtake the traditional frame and occupy entire walls and rooms. With their large scale, these environmental installations posed a challenge to the viewer's perception of constructed, interior space. As Aimé Iglesias Lukin notes in the exhibition text, "tape covers the space at the same time as it reveals space, accentuating, but yet still distorting, the architectural surroundings." Where was once a white wall, a corner, a ceiling, in its place a shimmering, expanse of color that seems to take on a dimensionality. Proposals for such projects can be seen at the gallery, like *Adhesive Tape Project* (1973), which shows a whole gallery room obscured by tape, and the *Tape Project: Cincinnati* (1974), which was realized at the Not In New York Gallery that same year.

The inclusion of the video *La Patria Vacía (The Empty Homeland)* (1975) is notable in that it is one of the few works in which he examines his identity as Argentine immigrant and his experience of Argentina's recent history and current events as viewed from a self-imposed exile. As in his other video works, tape is present in this piece, but its qualities have a more sinister function. Rather than covering or obscuring the surface underneath it, the tape is instead *censoring* and directly referencing the civil rights limitations that were becoming commonplace in Argentinean politics. Strips of black tape are placed over a monitor showing the footage of former Argentine president Perón's funeral and pieces of tape obscure views of the Argentinean neighborhood in Jackson Heights, Queens. From its various applications across Davidovich's artworks, "through the formal exploration of abstraction and phenomenology and the political reference to censorship," Iglesias Lukin highlights the double function of tape as a material, that it "covers while at the same time reveals."

Davidovich is also featured in a solo show, *Adventures of the Avant-Garde*, running concurrently at the Bronx Museum of the Arts.

Jaime Davidovich (Buenos Aires, Argentina, 1936) was educated at the National College in Buenos Aires, Argentina; the University of Uruguay; and the School of Visual Arts in New York. Under the auspices of E.A.T. (Experiments in Art and Technology), he carried out a collection of works in which he replaced canvases with adhesive tapes. His experiments with tapes originated the project *Tape as Art/Art on Tape*, in which Davidovich proposed to confront the experiences produced by these two heterogenous mediums. His foray into video work enabled him not only to exhibit in some of the most important cultural spaces in the United States, but also to receive grants from The National Endowment for the Arts and The New York State Council on the Arts, among others. In 1976, together with other artists, he founded Cable Soho and served as its first program director. One year later, he became a founding member of the Artists Television Network (ATN), an institution aimed at promoting television artists and their work, where he served as the director between 1977 and 1983. Davidovich has widely exhibited at museums and galleries in the US and internationally at institutions including the American Museum of the Moving Image, New York; MUMOK, Vienna; MoMA, New York; Artium, Vitoria-Gasteiz, Spain; The J. Paul Getty Museum, Los Angeles; Museo Nacional Centro de Arte Reina Sofia, Madrid; The Whitney Museum of American Art, New York; Museum of Modern Art, Buenos Aires; the Bronx Museum of the Arts, New York; among others. He has received grants from the NEA Visual Arts Fellowship, the Creative Artists Public Service Program, the New York State Council of the Arts, and the Lower Manhattan Cultural Council. Davidovich lives and works in New York City.

For press inquiries please contact Eugenia Sucre, Director, at eugenias@henriquefaria.com

35 East 67th St. New York, NY 10065 | Tel 212 517 4609 | www.henriquefaria.com
