

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

‘THE LIVING ROOM CANDIDATE,’ ONLINE EXHIBITION OF PRESIDENTIAL CAMPAIGN COMMERCIALS, RELAUNCHES WITH ADS FROM 2024 ELECTION

Museum of the Moving Image’s website offers a comprehensive, searchable collection of ads and commentary for every campaign from Eisenhower vs. Stevenson through Harris vs. Trump

Now live at <https://livingroomcandidate.org>

The screenshot shows the homepage for 'The Living Room Candidate' exhibition. At the top, the title 'MUSEUM OF THE MOVING IMAGE THE LIVING ROOM CANDIDATE' is displayed in red and blue, with 'PRESIDENTIAL CAMPAIGN COMMERCIALS 1952-2024' below it. A search bar is visible on the right. The main content area features a video player showing a black and white image of a young girl (Daisy) with a speech bubble. Below the video, a 'FEATURED AD: Peace Little Girl (Daisy)' is highlighted, with a description: 'The famous 1964 "Daisy Girl" ad used the power of suggestion to raise fears about Republican candidate Barry Goldwater.' To the right of the video player is an 'INTRODUCTION' section with text: 'The idea that you can merchandise candidates for high office like breakfast cereal is the ultimate indignity to the democratic process.' —Democratic candidate Adlai Stevenson, 1956. 'Television is no gimmick, and nobody will ever be elected to major office again without presenting themselves well on it.' —Television producer and Nixon campaign consultant Roger Ailes, 1968. In a media-saturated environment where news, opinions, and entertainment surround us all day on our TV, computer, and cell phone screens, the only medium where presidential candidates still have complete control over their images is the paid commercial. Commercials use the tools of fiction filmmaking, including script, visuals, editing, and performance, to distill a candidate's major campaign themes to a few powerful images. Ads elicit emotional reactions, inspiring support for a candidate or raising doubts about the opponent. While commercials reflect the styles and techniques of the times in which they were made, the fundamental strategies and messages have tended to remain the same over the years. The Living Room Candidate contains more than 400 commercials, from every presidential election since 1952, when Madison Avenue advertising executive Rosser Reeves convinced Dwight Eisenhower that short ads during such popular TV programs as I Love Lucy would reach more voters than any other form of advertising. This innovation had a

Pictured: Homepage for *The Living Room Candidate* (2024) | [Press gallery](#)

Astoria, New York, September 3, 2024— *The Living Room Candidate* (livingroomcandidate.org), an online exhibition of more than 450 campaign commercials from every presidential race since the inception of television campaign advertising in 1952, is now live with ads from the 2024 election cycle of Kamala Harris vs. Donald J. Trump. New commercials will be added throughout the election, making the site a valuable resource to follow the ad wars.

In addition to the Harris vs. Trump campaign ads, the site has also been updated with a selection of Biden vs. Trump ads that aired before Biden dropped out.

36-01 35 Avenue Astoria, NY 11106 718 777 6800 movingimage.org

Acclaimed as “addictive” (*The New York Times*) and “the finest collection of presidential campaign ads ever assembled” (*Wall Street Journal*), *The Living Room Candidate* has served as an important, free resource for journalists, scholars, teachers, and students nationwide since it was first published online in 2000—becoming one of the first online museum exhibitions with moving-image material. *The Living Room Candidate* is organized and hosted by Museum of the Moving Image on its website. Since its inception, David Schwartz has served as curator.

The Living Room Candidate demonstrates how advertising techniques and styles have evolved over the years, even as basic strategy has remained the same. The exhibition includes such landmark ads as the groundbreaking “Eisenhower Answers America” spots of 1952, the notorious “Daisy Girl” ad from Lyndon Johnson’s 1964 campaign, Ronald Reagan’s “Morning in America” ad from 1984, and the controversial attack ads against Michael Dukakis run by George Bush’s 1988 campaign.

About Museum of the Moving Image

Museum of the Moving Image (MoMI) is the only institution in the United States that deals with the art, technology, enjoyment, and social impact of film, television, and digital media. In its facility in Astoria, New York, the Museum presents exhibitions; screenings; discussion programs featuring actors, directors, and creative leaders; and education programs. It houses the nation’s most comprehensive collection of moving image artifacts and screens over 500 films annually. Its exhibitions—including the core exhibition *Behind the Screen* and *The Jim Henson Exhibition*—are noted for their integration of material objects, interactive experiences, and audiovisual presentations. For more information about MoMI, visit movingimage.org. Follow the Museum on Twitter/Instagram (@movingimagenyc) and Facebook (@MovingImageMuseum)

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Press Contacts:

Tomoko Kawamoto, tkawamoto@movingimage.us / 718 777 6830
Jayna Zelman, Rubenstein Associates, jzelman@rubenstein.com

[Press images are available here.](#)

The Museum is housed in a building owned by the City of New York. Its operations are made possible in part by public funds provided through the New York City Department of Cultural Affairs, the New York City Economic Development Corporation, the New York State Council on the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum also receives generous support from numerous corporations, foundations, and individuals.