

## Michal Rovner at Stephen Friedman

**LONDON**—Michal Rovner's cavernous studio in New York's SoHo is entirely white and nearly bare of decoration—only the most essential pieces of furniture, no pictures on the walls. "I have too many pictures in here," says the diminutive, Israeli-born artist, pointing to her head. A filmmaker, videographer and photographer, Rovner is showing a few of those pictures—five or six large-scale, photo-based color works, including *Arrangement*, 1997, shown above—at London's Stephen Friedman Gallery from September 17 through October 24. Rovner's pieces are often the product of several generations of technological alteration; though she photographs real people, only the barest shadowy evidence of them remains, huddled together in vaguely menacing groups, falling through space, or standing alone against a sun-blasted background.

Friedman, who first showed Rovner's work in 1995, describes



it as depicting "isolated figures, altered to the point of abstraction, where they become just marks on a landscape." (Included in such collections as New York's Museum of Modern Art and the Metropolitan Museum of Art, Rovner's work ranges, says Friedman, from £4,900 to £11,000 [\$8,000–18,000].) But despite their abstract quality, Rovner says it is important that her images are based in reality, even if, she adds, "That reality is often one I've created."

JEAN DYKSTRA

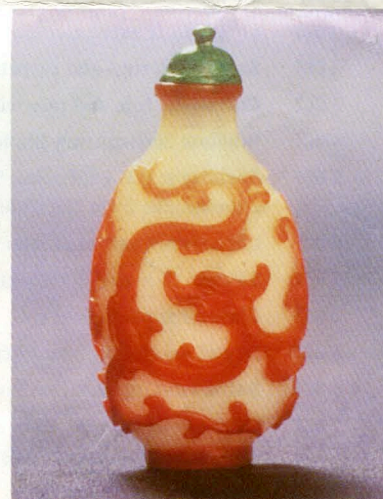
## Saatchi Shows More Young Americans

**LONDON**—With "Sensation" refusing to be the passing sensation that its detractors had hoped for (the exhibition of young British artists' work from the Saatchi collection was a critical and commercial triumph when it was shown at London's Royal Academy of Arts a year ago), Charles Saatchi might have rested on his collecting laurels and basked in the publicity and financial gain that his shrewd investment in Damien Hirst and other Britpop artists has brought. But the momentum of his journey through contemporary art's latest twists has, in fact, accelerated across the Atlantic to claim "young Americans"—14 of whom appear in the exhibition "The Young Americans, Part 2," which runs through November 22 at the Saatchi



Gallery museum. These fairly new names promise to intrigue a European audience anxious to test the current state of American, mostly New York, art. Participants include John Currin, Tom Friedman, Clay Ketter, Sarah Morris, Elizabeth Peyton and Lisa Yuskavage. Together these artists make a weird group that defies categorization, but a distorted brand of figurative painting is a surprising common ground for four of the artists, including Yuskavage, whose mistily surreal hallucinations, such as *Transference Portrait of My Shrink in Her Starched Nightgown with My Face and Her Hair*, 1995, is shown at left. For more information, call 011-44-17-16-24-82-99.

ROGER BEVAN



**NEW YORK**—Representing an exquisite marriage of form and function, an exhibition of over 100 Qing Dynasty snuff bottles from the Pamela R. Lessing Friedman collection is on view at the China Institute through December 6. These miniature art forms, designed in amber, coral, crystal, glass, ivory, jade and porcelain, reveal technical innovations of the craft beyond the traditional methods of carving and overlay, such as reverse painting, whereby a single-hair brush is dipped in watercolor or ink to paint the interior of a glass or crystal bottle. For more information, call 212-744-8181.