

PRESS RELEASE

Michal Rovner
Recall Seeing

Exhibition opening: Tuesday 24 March 1998 at 18:00
Studio Stefania Miscetti

Screening of *Border*: Wednesday 25 March 1998 at 20:30
Palazzo delle Esposizioni

The artist **Michal Rovner** was born in Tel Aviv in 1957, but has lived and worked in New York since 1987; this first solo exhibition of her work in Italy includes a recent series of pieces printed on canvas and large-scale photographic paper, and will open at the Studio Miscetti on Tuesday 23 March at 18:00.

Also presented as part of the exhibition is the film ***Border***, which the artist shot in the area around the border between Israel and Lebanon in 1996.

The film will be screened for the first time at the Palazzo delle Esposizioni on 25 March 1998 at 18:00, and will then play in the Sala Multimediale (Multimedia Room) every Saturday in April at 12:00.

Over the last year Michal Rovner has presented *Border* and her photographic work at some of the world's most important museums, such as London's ***Tate Gallery***, the ***MOMA*** in New York, the ***Los Angeles County Museum of Art*** and the ***Stedelijk Museum*** in Amsterdam.

The film's documentary footage comes from three different sources: Rovner herself, a troupe of professional cameramen and a military commander working on the border.

The result after editing is a film that continually moves between reality and fiction, exploring the border both as concept and physical space.

The film is a demonstration of the desperate attempt to provide clarity in area of confusion. The exchanges between the artist and the military commander constitute the thread of this ambiguous narrative. Tensions are established and maintained, with no hope of a solution. In a time and place that has captured the eyes of the entire world, this film works its way beyond the superficiality of news coverage to reveal the experience of life on the border.

Michal Rovner's work brings to light many of the assumptions and questions around the change in the nature of art and its boundaries, the which have become increasingly unclear: the line between painting and photography, memory and reality, presence and absence.