

**Jill Baroff**  
***Second Nature***

February 26 – April 3, 2004  
Opening: Thursday February 26 from 6 to 8pm

Cristinerosé | Josee Bienvenu Gallery is pleased to present *Second Nature*, Jill Baroff's first solo exhibition with the gallery. Her work was recently included in *The Invisible Thread...* at the Newhouse Center for Contemporary Art, and will be shown in March at The Center for Curatorial Studies, Bard College, and in September in *Ad Infinitum: Serial Imagery in 20th Century Drawing* at the Davis Museum, Wellesley College. Jill Baroff lives in New York. Her work has been exhibited in Europe, the United States and Japan where she spends part of the year.

*Second Nature* straddles the divide between a romantic attachment to the immediacy of nature and a fascination with the revelations of technology. As patterns of place, all the works in the exhibition relate; sky and water being the two elements subjected to re-interpretation. Jill Baroff's abstract landscapes chronicle the changes that gather around a fixed point through various manipulations of data and materials. A wall installation of Japanese *gampi* and a video capturing the incoming tide at Rockaway beach coexist with a group of large *Tide Drawings* and a series of *Gray Skies (Epson 2200)* digital prints.

Japanese *gampi*, a translucent natural fiber is a material essential to Jill Baroff. A sheet of *gampi*, applied directly to the wall near a window, borrows light from the outside world, holding it suspended within its boundary. The material itself is the medium for the work. *Drawing Rockaway*, a five-minute single channel video, fixes the reality of the incoming tide with the drawn edge of each successive wave, documented as a stack of marks on the screen that resist being swept away. Like the *gampi*, video acts as a capturing device, making light visible.

In her *Tide Drawings*, Jill Baroff meticulously registers the repercussions of waves and turns them into micrographs. The tides' patterns unfold as a result of algorithms based on the movement of the seas and planets. Predictive tide tables are first downloaded from the Internet; the information is then traced by hand as a grid with blue or black ink on a square of *gampi*. The stretching and mounting of the translucent fiber loosens the grid structure. A maze of variations of texture, scratches and imperceptible changes of color animates the drawings with infinite vibrations.

The *Gray Skies* digital prints originated as a single photograph taken on a gray day outside the town of Bentheim, in northern Germany. First printed using an Epson 4-color printer, this landscape was then scanned at 10,000%. The resulting image, a psychedelic festival of reds, blues and yellows, is a brilliant CMYK dot pattern: the printer driver's interpretation of gray. They are conceptual cousins of the *Tide Drawings*; they both clash and match.

*Second Nature* describes a process that has been practiced for so long it seems innate, and, as a consequence, invisible. By allowing things to show themselves with a remarkable economy of means, Jill Baroff's work questions one's position in relationship to the complexity of systems, structures and convention.