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*TRANSITIONS*  
CURATED BY OSCAR J RIVERA

CURRENTLY WE EXIST IN AN AGE WHERE WE CONSUME THE WORLD THROUGH A SCREEN. THE DIGITAL LANDSCAPE AFFECTS AND MANIPULATES HOW WE SEE AND EXPERIENCE THE WORLD. THESE ABSTRACTIONS CREATE OPPORTUNITIES TO BE CRITICAL OF CONTEMPORARY SOCIETY AND MASS CONSUMPTION, AS WELL AS THE PEOPLE THAT CONSUMERISM NEGLECTS. ANDREA IBARRA AND EMILY RABOTEAU EXPLORE THE REALMS WHERE ABSTRACTION AND SOCIAL COMMENTARY MEET.

ANDREA IBARRA'S SERIES "*MEDIUMS*," IS AN ATTEMPT TO DISRUPT THE PHENOMENON OF THE "SCREEN" BEING THE MEDIUM AFFECTING THE WAY WE PERCEIVE THE WORLD. IBARRA PHOTOGRAPHS NATURAL LANDSCAPES AND THEN DIGITALLY MANIPULATES THE IMAGE. HER USE OF THE DIGITAL LANDSCAPE FORCES THE VIEWER TO CONSIDER HOW THEIR PHONE SCREENS MANIPULATE AND ABSTRACT HOW THEY ENGAGE WITH THEIR SURROUNDINGS AND THE NATURAL WORLD. IBARRA'S IMAGES MERGE THE NATURAL AND DIGITAL LANDSCAPES IN AN EFFORT TO CRITIQUE HOW PREVALENT THE SOCIETAL DEPENDENCE ON ABSORBING MASSIVE AMOUNTS OF INFORMATION AND HAVING THE BREADTH OF THE INTERNET WITHIN THE PALM OF ONE'S HAND.

EMILY RABOTEAU'S SERIES "*ON THE BLUE LINE*," IS A PORTRAIT OF NYC SUBWAY STATIONS ON THE A LINE IN WASHINGTON HEIGHTS. RABOTEAU PHOTOGRAPHS THE ADVERTISEMENTS THAT ARE LEFT TO DECAY. THE PHOTOGRAPHS BECOME ABSTRACT PAINTINGS, THAT ACT AS A RECORD OF THE LACK OF MAINTENANCE THE STATION RECEIVES. WHILE IBARRA'S PHOTOGRAPHS ACT AS AN INTERMEDIARY TO CONSUMERISM, RABOTEAU'S ARE A BYPRODUCT OF IT. AS THE MORE AFFLUENT NEIGHBORHOODS IN MANHATTAN CONTINUE TO FLOURISH, NEIGHBORHOODS LIKE WASHINGTON HEIGHTS ARE NEGLECTED, DESPITE BEING INCREASINGLY GENTRIFIED. THAT NEGLECT IS REALIZED IN THE LAYERS OF TORN POSTERS LEFT IN VARIOUS STATIONS ACROSS THE A LINE.

IBARRA AND RABOTEAU EXPLORE OPPOSITE ENDS OF THE SAME PROBLEM: THE CONSUMERISM THAT DRIVES THE MASSES TO VIEW THE WORLD FROM WITHIN SHINY SCREENS, ALSO DRIVES THE ATTENTION AWAY FROM UNDERSERVED NEIGHBORHOODS AND TOWARDS THE COMMUNITIES THAT AFFORD TO BE DISTRACTED BY THEIR PHONES.