



BENJAMIN CABRAL

B E N J A M I N C A B R A L

Born 1993, San Diego, California
Lives and works in Chicago

Education

- 2019 MFA, School of the Art Institute of Chicago
- 2016 BA, Point Loma Nazarene University, San Diego

Solo Exhibitions

- 2021 *Soliloquy For Past Futures*, Steve Turner, Los Angeles
- 2020 SPRING/BREAK Art Show, curated by Lauren Powell, New York
SPRING/BREAK Art Show, curated by Lauren Powell, Los Angeles
- 2016 *Some People From Around Here*, NTC Arts District Liberty Station, San Diego
Some Faces From Around Here (The Paintings), Martha Pace Swift Gallery, San Diego
Open Up Your Eyes And You'll See, Keller Gallery, San Diego
- 2015 *I Have So Much Love To Give You*, Not an Exit Gallery, Bread and Salt Art Complex, San Diego
Look At My Face Don't You Dare Look Away, Keller Gallery, San Diego
Joshua, Crystal, and Heather Lynn, Cabrillo Gallery, San Diego

Group Exhibitions

- 2021 *Cool Kids*, Moosey Art, London (upcoming)
- 2020 *Remake/Remodel*, curated by Amelia Biewald, The Royal, Brooklyn
E-motionø Support Group, curated by Lauren Powell
- 2019 *Homesick Remedy*, JAW Gallery, Yamaguchi Prefecture, Japan
Pulling At Threads, Martha's Contemporary, Austin
Seattle Art Fair (with Mindy Solomon Gallery)
With a Capital P, curated by José Lerma, Elmhurst Museum of Art, Illinois
The Turf, curated by Tony Lewis and Andrew Falkowski, The Research House for Asian Art, Chicago
SAIC MFA Show, Sullivan Gallery, Chicago
Comp-Art-Mentalize, Andrew Rafacz Gallery, Chicago
- 2018 *I Know when Adults Are About to Cry*, Sugar Space Gallery, Indianapolis
What Was Painting, Club Nutz, Chicago
- 2015 *HiLite*, Keller Gallery, San Diego
Thesis Highlights, Love Gallery, San Diego
- 2014 *Cannon Juried Biennial*, William D. Cannon Art Gallery, Carlsbad, California
Survey In Printmaking, Love Gallery, San Diego
Estate Sale 390, Love Gallery, San Diego
Highlights, Keller Gallery, San Diego
ArtScream Social, Y.A.H. Gallery, San Diego
- 2013 *Survey In Drawing*, Keller Gallery, San Diego
- 2012 *The Greedy Organ (25 and under)*, Museum Of Contemporary Art, San Diego
- 2011 *Experiment*, MCA Gallery, San Diego

Awards

- 2019 Carrie Ellen Tuttle Fellowship, SAIC
- 2016 Honors Research Achievement, PLNU
- 2015 PLNU Chair Award
- 2014 Visual Arts Scholarship, PLNU
- 2012 3rd Place MCASD 25 and Under Art Competition

Bibliography

- 2020 Cascone, Sarah. "For Its 2020 New York Edition, SPRING/BREAK Will Take Over Ralph Lauren's Former HQ With an Ode to Excess," *artnet*, February 18

- Hsieh, Joanne. "Benjamin Cabral," *ChiaoxArt*, January 12
- 2019 Donahue, Andeana. "Interview with Benjamin Cabral," *Maake Magazine*
New American Paintings, Midwest #141, August/September
New American Paintings, MFA Annual #141, April/May
- 2016 Duffy, Savannah. "PLNU alumni's art shines this holiday season," *Lomabeat*, December 7
"Point Loma grad creates art installation for the holidays at Liberty Station," *San Diego Community Newspaper Group*, November 26
Showley, Roger. "Holiday shopfest revving up online and in stores," *The San Diego Union-Tribune*, November 21

SELECTED EXHIBITIONS

STEVE TURNER



Benjamin Cabral: *Soliloquy For Past Futures*
January 9–February 6, 2021

Steve Turner is pleased to present *Soliloquy For Past Futures*, a solo exhibition by Chicago-based Benjamin Cabral that consists of a room installation reminiscent of a youth theater in which his paintings and sculpture exist as background, actor and audience. The installation is an extravaganza of color and materials: blue velvet walls, plush purple carpet, a row of theater chairs painted lavender with pink upholstery, brightly colored paintings and sculptures with undulating surfaces of glass beads, rhinestones, mirrors and faux pearls. Central in the works is a youthful, red-haired boy who is either performing, playing, ruminating or remembering. His expression is neither frown nor smile, but has something of both. According to Cabral, he is that boy, constructed from memory and invention. The works are obsessively and meticulously crafted, flamboyant and dazzling with Cabral as Liza, Bette, Judy and a character from *Cats*. The narrative in any given work is ambiguous, but as a whole, the installation conveys a darkness just below glitz where nostalgia and trauma intersect.

Cabral (born 1993, San Diego) earned a BA at Point Loma Nazarene University, San Diego (2016) and an MFA at the Art Institute of Chicago (2019). He has had solo exhibitions with Lauren Powell at SPRING/BREAK, Los Angeles and SPRING/BREAK, New York (2020). This is his first exhibition with Steve Turner.



Soliloquy For Past Futures. Installation view, Steve Turner, 2021



Soliloquy For Past Futures. Installation view, Steve Turner, 2021



Soliloquy For Past Futures. Installation view, Steve Turner, 2021



Soliloquy For Past Futures. Installation view, Steve Turner, 2021



SPRING/BREAK Art Show, curated by Lauren Powell. Installation view, New York, 2020



SPRING/BREAK Art Show, curated by Lauren Powell. Installation view, Los Angeles, 2020



SPRING/BREAK Art Show, curated by Lauren Powell. Installation view, Los Angeles, 2020



SPRING/BREAK Art Show, curated by Lauren Powell. Installation view, Los Angeles, 2020



SAIC MFA Show. Installation view, Sullivan Gallery, Chicago, 2019



Comp-Art-Mentalize. Installation view, Andrew Rafacz Gallery, Chicago, 2019



Comp-Art-Mentalize. Installation view, Andrew Rafacz Gallery, Chicago, 2019

SELECTED WORKS



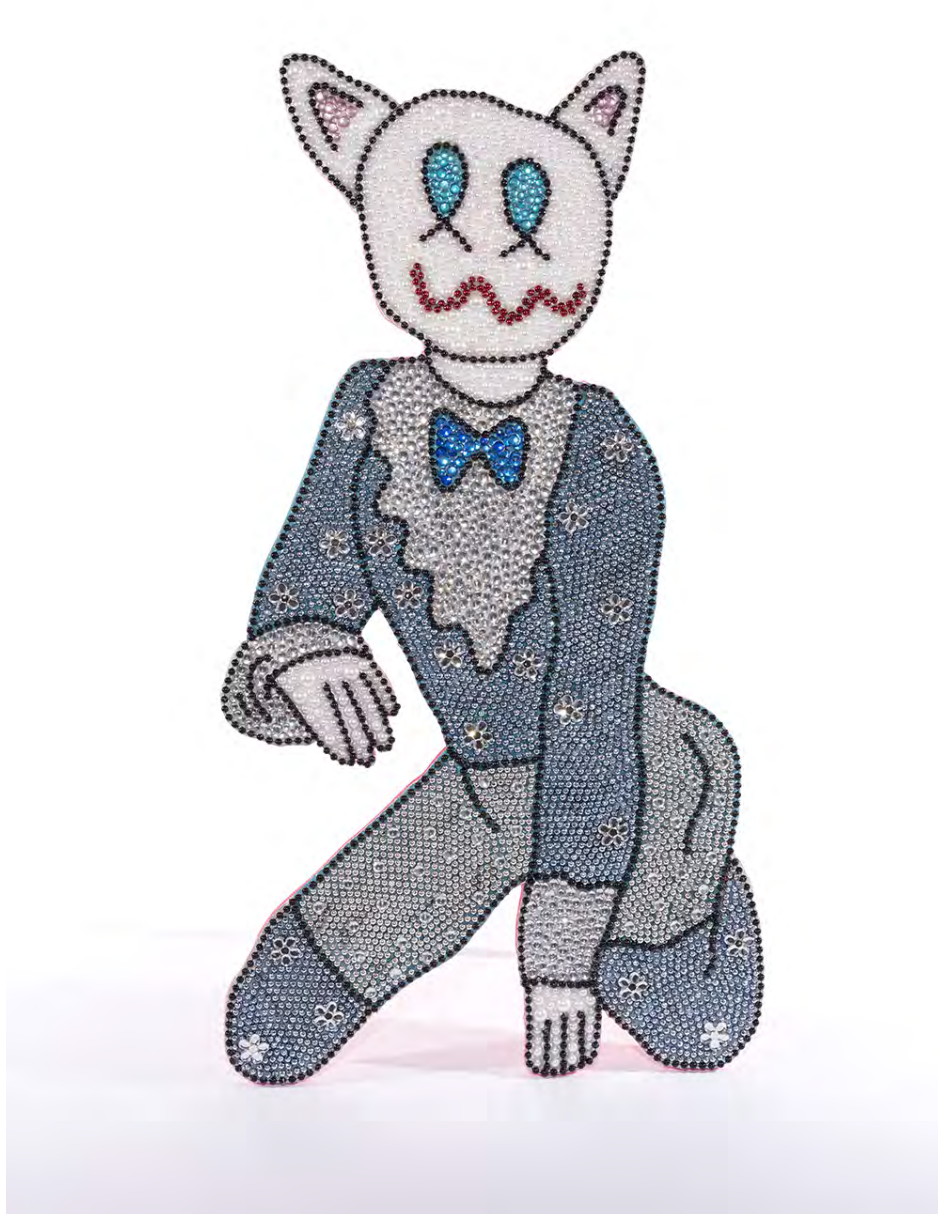
Angel (Memories), 2021

Rhinestones and faux pearls on acrylic painted wood

Dimensions variable, each work ranges from 14 1/2-18 1/2 inches in height and 8-12 inches in width



Greeter (With Friend), 2021
Rhinestones and beads on acrylic painted wood
45 x 26 inches (114.3 x 66 cm)



Performer (Cat Dancer), 2021
Rhinestones, faux pearls and beads on acrylic painted wood
38 x 20 inches (96.5 x 50.8 cm)



Benjamin Performing as Liza, 2020

Rhinestones, faux pearls and beads on acrylic painted wood panel
40 x 30 inches (101.6 x 76.2 cm)



Eight Self Portraits (Midnight Street Lamps), 2020
Rhinestones, faux pearls and beads on acrylic painted wood panel
60 x 60 inches (152.4 x 152.4 cm)



Practical Friend, 2020

Rhinestones, metal candelabrum, faux pearls and beads on epoxy coated foam
25 x 9 x 10 inches (63.5 x 22.9 x 25.4 cm)



Self-Portrait (Performing as Audience), 2020

Rhinestones, faux pearls, beads, plastic, paper clay and acrylic on plastic human form
55 x 41 x 23 inches (139.7 x 104.1 x 58.4 cm)



Self-Portrait Performing As Judy, 2020
Rhinestones, faux pearls and beads on acrylic painted wood panel
24 x 18 inches (61 x 45.7 cm)



Spring Flower, 2020
Woven pony beads
40 x 30 inches (101.6 x 76.2 cm)



Tender Embrace (Self Portrait with Tilikum), 2020
Rhinestones, beads and faux pearls on acrylic painted wood panel
24 x 18 inches (61 x 45.7 cm)



Three Self Portraits (Dance Break), 2020
Rhinestones, faux pearls and beads on acrylic painted wood panel
48 x 36 inches (121.9 x 91.4 cm)



We Have No Troubles Here, 2020

Rhinestones, faux pearls and beads on acrylic painted wood panel
24 x 18 inches (61 x 45.7 cm)



A Ceremonial Burial (2), 2019
Rhinestones and beads on panel
72 x 60 inches (182.9 x 152.4 cm)

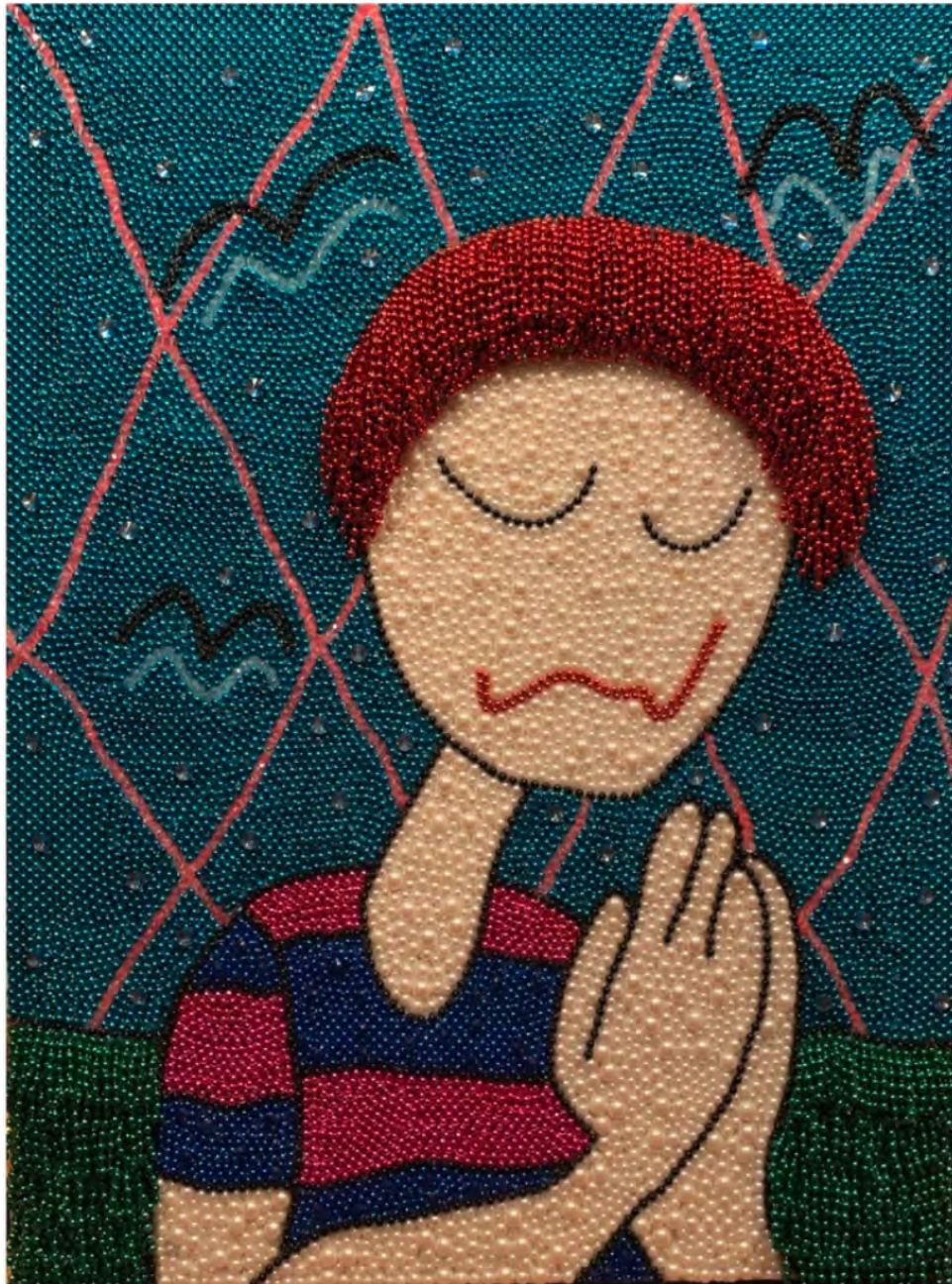


Family Portrait (Souvenir), 2019

Rhinestones, beads, faux pearls and 3D printed PLA on acrylic painted wood panel
60 x 48 inches (152.4 x 121.9 cm)



Mother Performing in SeaWorld on Ice, 2019
Rhinestones, beads and acrylic on panel
60 x 48 inches (152.4 x 121.9 cm)



Self Portrait in the Garden (Praying), 2019
Rhinestones, beads and faux pearls on acrylic painted wood panel
40 x 30 inches (101.6 x 76.2 cm)



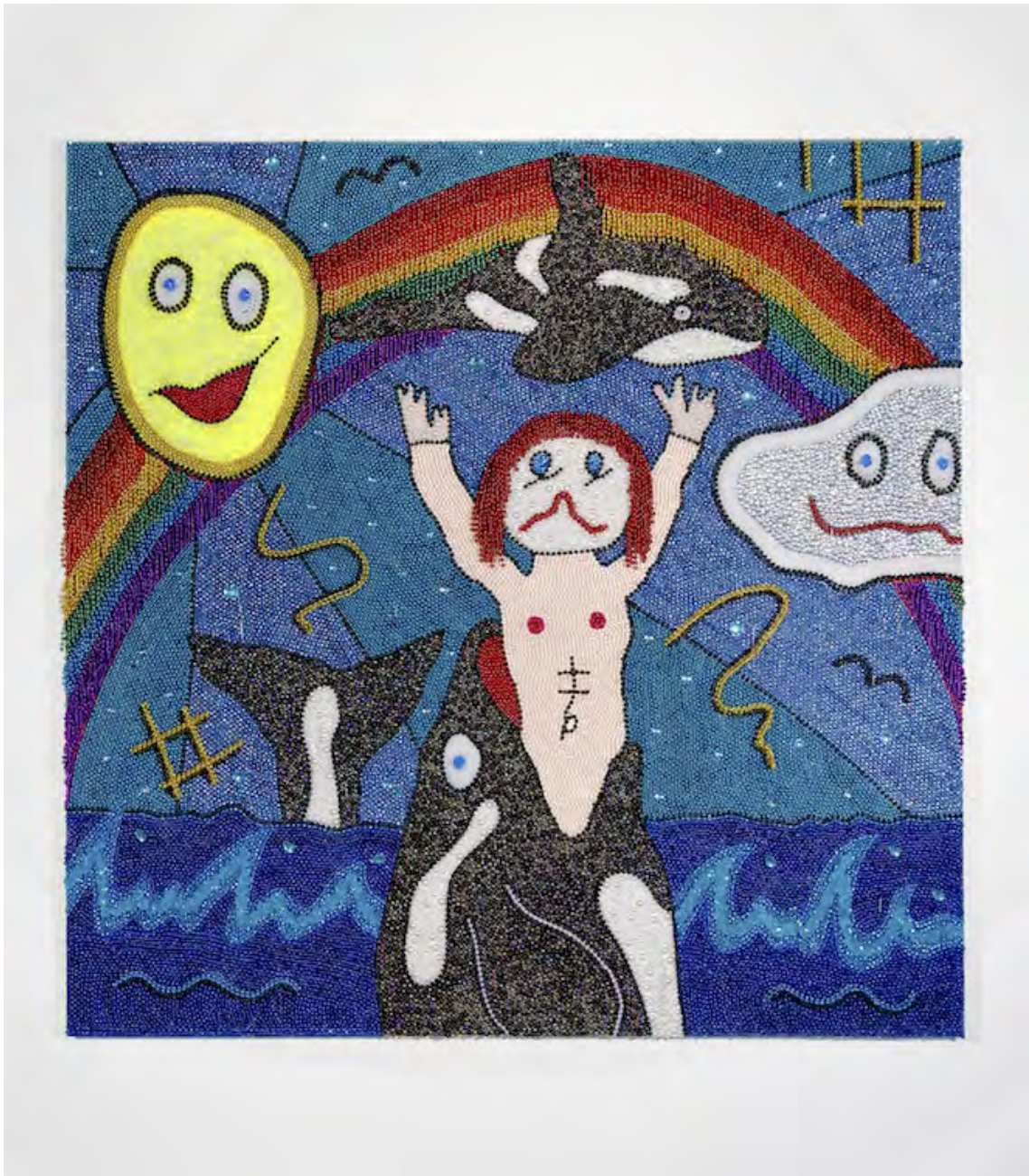
Soccer Match, 2019
Rhinestones and beads on panel
48 x 48 inches (121.9 x 121.9 cm)



A Family Tradition, 2018
Rhinestones and beads on panel
48 x 48 inches (121.9 x 121.9 cm)



Family Portrait, 2018
Rhinestones and beads on plaster
Dimensions variable



Benjamin Performing As Jonah And Tilikum As The Whale, 2018
Rhinestones and beads on panel
60 x 60 inches (152.4 x 152.4 cm)

SELECTED PRESS

Benjamin Cabral

Joanne Hsieh | January 12, 2020



From San Diego, California, Benjamin Cabral's bead paintings celebrate everyday melodrama, and the mourning of youth, through the lens of the digital and craft which he loved and enjoyed as a child. Each painting is extremely time consuming, as a result we are presented with a visually satisfying experience that takes the troubles off our minds.

Q: Benjamin, can you tell us where you're from and What are some of your favorite things to do there.

Benjamin: I am from San Diego, California. It's a really pretty city in Southern California which is most known for having really nice beaches and great weather. While

there isn't a huge gallery scene here, there are some wonderful museums and project spaces. I really love the Museum of Contemporary Art, San Diego, and there is a project space called Bread & Salt that's pretty fantastic.

Q: How would you describe your art to someone who've never seen your work before?

Benjamin: Lots of beads, lots and lots of beads...

Q: What is the significance of beads in your work?

Benjamin: I was making a lot of work that was about my adolescence and growing up. I was really interested in finding a medium that conceptually made sense with the themes in my work, and growing up I was always obsessed with going to Michaels and other craft stores and buying weird crafting kits and working on them for hours. So, it just made sense to me to continue that practice as an artist today.

Q: What were your favorite activities as a child, and do they have any impact on your art making?

Benjamin: I was super into musical theatre as a child. A lot of my time was spent in rehearsals and on stage. I think this instilled a love of storytelling within me that is very prevalent within my current practice.

Q: Who inspire you? Your art heroes and/or Non-art heroes?

Benjamin: *Lots of people inspire me. My art heroes are Ryan Trecartin and Lizzie Fitch, their video pieces always make me want to think even further outside the box and push my ideas even further. Bunny Rogers is another art hero of mine, I just think her work is really fantastic. My parents and siblings are my non art heroes.*

My work is really autobiographical, it's about mourning youth, re-contextualizing nostalgia, all while looking at it through the lens of the digital and craft.

Q: Can you tell us about your educational background and art related experiences?

Benjamin: I went to a really small liberal arts college in San Diego called Point Loma Nazarene University. It had a really wonderful, small but tight knit art department that really allowed me to explore my practice. I think the most influential part of my education was when I went on a study abroad program traveling through Europe and seeing some of the best art. I was able to go to the Venice Biennale and that was the first time for me that I knew for sure that I really wanted to pursue art professionally.

(For grad school) I applied and interviewed at a bunch of different schools across the country, but I just really loved the vibe at SAIC (Chicago). I loved how big their teaching faculty is so I knew I was going to get a diverse reading of my work during my time there. I was also a big fan of some of the faculties' work before going there, so I was excited to work with them.

Q: Has living in Chicago influenced your art or in general?

Benjamin: *Oh definitely.* It's been wonderful to have easy access to so much amazing art. Another big thing is the rent in Chicago is pretty inexpensive which has allowed for me to rent a really large studio where I can continue making without some of the pressures that come with living in a more expensive city like New York or Los Angeles.



Q: How would you describe yourself?

Benjamin: I think I'm the complete opposite of my art. My work is super bold and flashy, but in my personal life I'm just pretty laid back and comfortable.

Q: What do you do outside of studio practice?

Benjamin: My practice is super time consuming because of the labor intensive nature of the work, so I spend most of my day working on the paintings. but I do love reading and hanging out with friends. I'm pretty boring.

Q: What are your studio session rituals?

Benjamin: When the weather is nice, I like to start the day with a walk down by Lake Michigan to collect my thoughts and make a plan for the day. Then I typically walk to Dunkin Donuts and get an iced coffee to take with me to the studio. I like to listen to audiobooks and podcasts when I'm working.

Q: What are some obstacles you've encountered so far, in terms of producing art and making it work?

Benjamin: For me the biggest obstacle has been completing the work on a deadline. Because of how labor intensive it is it often takes longer to complete the work than expected.

Q: Favorite memory / experience as an artist so far?

Benjamin: Probably my first time ever showing my work professionally. Earlier this year I got to show at Andrew Rafacz in Chicago which was one of my dream galleries, so it was a really beautiful and surreal experience

Q: What do you wish to achieve in 2020?

Benjamin: I just hope to be able to continue making lots of my work and continue supporting myself off of my art.



Interview with Benjamin Cabral

Andeana Donahue | 2019



Hi Benjamin. What were some of your early encounters with art or art-making while growing up in San Diego?

San Diego has a lot of really wonderful public art pieces by Niki de Saint Phalle, and from a young age I was infatuated with her monumental figurative mosaic pieces. I also loved doing crafts; lots of trips to Michaels were made and that is something that continues to this day.

Are there any other makers in your family? Can you talk about your path to becoming a visual artist?

Both my mother and father are very creative people. My mom was a professional figure skater and a crafty lady and my dad has always been a DIY person. Though neither of them would

consider themselves artists, they both definitely instilled a love of making things in me, and they always encouraged my art making. My older sister has an MA in art history and my younger sister is a graphic designer. So whether or not they wanted to, they made three very artistic children.

How has your recent grad school experience at SAIC impacted the trajectory of your work?

Though it certainly had its highs and lows, grad school was a fantastic two years. I was able to work with amazing faculty, many of whom have become my mentors. I am particularly grateful for my time working with José Lerma. He's a legend. Living and working in such close proximity with so many amazing artists from all over the world, thinking about art and painting in so many different ways was such a valuable experience.

What are the most valuable aspects of living and working in the Chicago art community?

Chicago has an incredible, thriving DIY arts community, and I love being a part of it in any

way possible. There are so many inspiring painters, and it's so good to be surrounded with that energy when working in the studio.

Can you tell us about your current studio? Is it important for you to have a separation between your work space and domestic space?

I just moved out of the studio space that I was in for the last two years at SAIC. I am currently in the process of moving into a new studio that I am sharing with one of my best friends, Griffin Goodman. For me I think it is very important to have a separate working space from my living space. I live in a pretty small studio apartment with my cat, Mr. Skrinkles. My process is kind of messy and all over the place, and I wouldn't want the floor of my apartment to be covered in beads. It also is good mentally for me to have the separation of work and relaxation.

Your work is largely driven by autobiography. How have your childhood memories, of both the evangelical homeschool community and performing as a mime, manifested in your practice?

I have always been very interested in telling stories and hearing others' stories. I think it is how we as humans connect and empathize with one another. All of our lives are complicated and push beyond the limits of binary concepts like sorrow and joy, positive and negative, etc.. It is my hope that in telling stories through my paintings and touching on some of the highs and lows and happy and sad moments in my life that others can find some human connection to their lives even though our experiences might be very different. I also just think that there is something about the spectacle of mime and the aesthetic signifiers within the homeschooling community that I find poignant and fascinating and have grown to have an appreciation for.

How do humor, fear, and loss inform your choices?

I think those things inform everyone's choices on the daily. Mine just manifest into paintings. I'm always very interested in the ways that some of these concepts that may seem mutually exclusive can co-exist with each other.

Can you talk about the frequent appearances of Tilikum throughout your work?

I grew up across the bay from SeaWorld and would fall asleep to the sound of SeaWorld's fireworks. It was a place that was constantly in the back of my consciousness. I was fascinated by the whales' beautiful performances but grew to be saddened when I learned of the mistreatment of the animals. For me, SeaWorld represents nostalgia tinted by the overshadowing realization of harm. I can't simply look back at my happy memories at SeaWorld without at least acknowledging the harm and injustice of the place. And I think that this is something that translates in a lot of ways to everyone's lives in the twenty-first century. Additionally, I am fascinated with the whale performances formal similarities to mime performances.

I know your imagery is translated from preliminary iPad sketches. Can you elaborate on the relationship between the digital and analog in your work?

I have always been obsessed with making the digital analogue. For a long time I was making meticulously airbrushed renderings of digital collages. I quickly became bored of this and wanted to work in a way that a printer couldn't, so I decided to move further into the analogue through craft practices. The paintings are still greatly informed by the digital, and I hope that the luminosity of the beads and their pixel-like qualities transform them into a mimetic stand in for the surface of the screen.

You heavily embellish the surface of each piece through the time-intensive application of craft beads and rhinestones. What is the significance of these materials and your transition from working primarily in acrylic?

When I was growing up I was obsessed with going to amusement parks. I still am! I am fascinated with the way that they fabricate happiness through an experience based economy. There was a parade at Disneyland where they would throw out plastic Mardi Gras beads, and I loved collecting them. They were something so cheap and disposable that seemed so precious at the time. In grad school, I wanted to really match the materiality of my paintings to the subject, so I thought that using the Mardi Gras beads would be a good place to start. I love their formal quality as well. They create such a vibrant and alluring surface that really contributes to some of the dualities that I have mentioned.

Can you provide some insight into your process, from conception to completion?

Initially, I work digitally, creating a digital archive of my iPad drawings. These are usually made at home outside of the studio because I want to be able to draw without feeling the pressure of having to make an art object. My sources range from memories and experiences of my life to stories from my family's history to remembered bits of media from my childhood. I keep an archive of these drawings and pull from it for my beaded works. The creation of each painting is long and labor intensive. Each bead is applied individually in a kind of meditative process.

How would you describe your approach to editing? What happens to work that you find to be unsuccessful?

For me editing usually comes in the



early stages of my work. Because the beading requires so much time, I like to create a lot of quick sketches and then only fully realize a very small percent. Once I start painting and applying the beads things are usually pretty locked in other than perhaps changing a color or adjusting the thickness of lines

Are there specific influences that continue to inspire you? What qualities do you tend to admire most in other artists' work?

My original art loves are Ryan Trecartin and Lizzy Fitch. I was lucky enough to experience their incredible installation at the 2013 Venice Biennale, and it was one of the first pieces that really made me excited to create art today. I love work that is visceral and over stimulating. I also love the work of Katie Stout, Raúl de Nieves, Rachel Maclean, Carroll Dunham, Jamian Juliano-Villani, and many more. Also super inspired by the group of MFA painters I just graduated with!

How has your body of work developed over time and how do you anticipate it progressing in the future?

Well I just started making the fully embellished paintings in fall of 2018, so I think I will be doing that for a little while. But I also love making sculptures and videos and exploring different mediums and modes of expression. I'm hoping to mess around with some animation and ceramics in the next couple of months.

What are some of your interests outside of art-making?

I am very interested in education and youth programming. I also have a major love for theatre. My first entrance into the arts was actually through musical theatre, so that is definitely a continuing passion of mine.

Do you maintain any personal collections?

I do! Some of my favorite pieces I own are by Skye Taniai, Yae Jee Min, Griffin Goodman, Michael Kozlowski, Caroline Jacobson, Danny Bredar, and many others! I'm always looking to add more art into my tiny apartment.

What were the best exhibitions you've seen in recent memory?

I recently saw a performance by two of my favorite artists, Scott and Tyson Reeder, that my friend Lauren Sullivan curated in Chicago, and it was absolutely amazing! I also really loved MCA Chicago's recent exhibition *I Was Raised on the Internet*.

What do you think the art world needs more of?

Lots of things! Is that a bad answer?

What are you working on right now? Do you have any upcoming exhibitions, events, or other news you'd like to share?

I'm currently working on some new paintings that I will be showing at Seattle Art Fair this summer with Mindy Solomon Gallery. I'm cooking up lots of fun stuff in the studio!

Thanks so much for talking with us!

PLNU alumni's art shines this holiday season

Savanah Duffy | December 7, 2016

On Wednesday Nov. 30, PLNU alum and artist Benjamin Cabral was featured at a reception in Liberty Station at the Dick Laub NTC Command Center. Cabral graduated in 2016 as a visual art major with an emphasis in drawing/painting/print-making. The reception was to celebrate Liberty Station's holiday light sculpture commission that was put on by the Naval Training Center Foundation's *Art in Public Places Program*.

According to Victoria Reed, chair of the NTC Art in Public Places Committee, the event had approximately 40 people in attendance. Councilmember Lorie Zapf spoke briefly about the importance of art to her individually and to the community before Cabral spoke to the crowd about his art creation, titled *Some Faces From Around Here*. Hot cocoa was offered to guests, some of which included PLNU faculty members and their family members.

Reed described the reception as "a family friendly event."

Cabral's piece stands out easily, particularly when lit up at night, as it is approximately 7 feet in diameter and 11 feet tall, according to Cabral. Cabral said that he wanted his outdoor sculpture to "make people smile" and have it be "something that will bring joy to people," particularly in the holiday season.

When Cabral learned that he would be making the sculpture, he visited Liberty Station a few different times and came up with three sketches of different people that he saw over time during his visits. These people are the ones depicted in his sculpture and exemplify a variety of people, ranging from a couple with a baby to a girl in a Pokémon hoodie. Smiling facial expressions and the use of bright colors, which Cabral identified as one of his favorite aspects to his sculpture, all contribute to make *Some Faces From Around Here* an uplifting piece of art.

In addition to his outdoor light sculpture, located next to the ice rink, Cabral put up some new indoor art for display inside the Martha Pace Swift Gallery. Cabral stated that nine of his art pieces were shown in the gallery and that they were new creations so he would have nothing fresh to show to the public. These new pieces were inspired by the imagery from children's nursery rooms inside churches. Cabal specifically references his art piece that depicts a child under a rainbow.

According to Reed, Cabral's art was funded through donations made by the PLNU foundation and Councilmember Zapf.

Cabral's outdoor piece is the second of *Art in Public Places'* temporary public art displayed at Liberty Station. Reed stated she hopes the program will be able to produce six to eight new sculptures over the next year that will address the NTC Foundation, Liberty Station, and Point Loma.

Reed said she would like to “have the artists address the community as a whole in their own creative way.”

The NTC Foundation was established in 2000, and the *Art in Public Places Program* was started approximately one year ago by Victoria Reed, chair of the NTC Art in Public Places Committee. The draft of The NTC Foundation’s *Art in Public Places Program* says in their mission statement that the program “is dedicated to placing and commissioning significant and engaging visual and performance art in Liberty Station to attract visitors, create a sense of place and provide insight into the historical and cultural essence of the San Diego-Baja border region.”

According to Reed, Cabral was chosen because PLNU “has a strong sculptural department” and “respected faculty.” Because of this reputation and PLNU’s attachment at Liberty Station, Cabral was approached and his art was examined by Reed, who then showed it to the rest of the committee. Reed said they agreed that Cabral’s work would be a good choice as the next display at Liberty Station.

Cabral’s art from *Some Faces From Around Here* will remain on display through January 15, 2017.

Point Loma grad creates art installation for the holidays at Liberty Station

November 26, 2016



Holidays at Liberty Station are a time to skate, create and celebrate. One local artist is taking the “create” part to heart. Native San Diegan Benjamin Cabral, a multi-disciplinary artist, will create a new public art installation just in time for the season of holiday festivities.

Cabral is the second artist to be commissioned by the NTC Foundation to create an original piece for the holidays. Last year, La Jollan Smadar Sampson created brightly-lit “ICE” for display in front of the Dick Laub NTC Command Center.

Cabral’s new piece, titled “Some Faces From Around Here,” has been placed in Fieldstone Legacy Plaza adjacent to the Fantasy on Ice Skating Rink, and was unveiled on Nov. 17 to coincide with the opening of the Rink. It will be on display through Jan. 15.

Cabral will host an artist talk on Friday, Dec. 2 during the free monthly Friday Night Liberty. Cabral will also create an exhibition of his works in the Martha Pace Swift Gallery at 2820 Roosevelt Road, next to Solare Ristorante. The exhibit will run concurrent with his installation in Legacy Plaza.

Cabral’s colorful and playful work often utilizes craft material such as puffy paint, glitter, and fun fur. His work has been exhibited at Bread and Salt in Barrio Logan and The Keller

Gallery at Point Loma Nazarene University (PLNU), where he earned his BA in painting in 2016. In 2012, he placed in the Museum of Contemporary Art San Diego's "25 and Under" art competition.

"Ben is a talented painter and sculptor. His work draws upon his generation's relationship and fascination with social media, consumerism and celebrity, acting as both participant and critic. He often leaves the viewer uncertain whether he is celebrating these obsessions or critiquing them, which is where his work becomes multi-layered, poetic and relevant," said Dave Adey, MFA professor of art and design, PLNU.

For the holiday installation, Cabral created a brightly colored, free standing three-tiered tower surrounded by figurative cut outs. He uses images of the Point Loma community as inspiration and subject of his public art piece. Cabral was inspired by community members around Liberty Station, and sought to use the moments they shared as source material for his monumental sculpture/painting.

"I was inspired by the Liberty Station sign that read, 'Collect Beautiful Moments' so each figure will be based on a moment," he explained.

The work invites the viewer to post a selfie with it, capturing yet another moment, and continuing the act of community building into virtual reality. Arts District Liberty Station officials encourage visitors to share fun images using #Salutetheseason and #skatingselfie.

"We're excited to continue the holiday tradition of commissioning a new work by a local artist to celebrate the holidays," said NTC Foundation executive director Alan Ziter. "Originality, creativity and innovation are at the heart of what we do and we are always looking for ways to add an artistic component to any celebration."

This installation was selected by the NTC Foundation Art in Public Places Committee and is funded by the NTC Foundation and Point Loma Nazarene University.

The Art in Public Places committee consists of NTC Foundation board members and community representatives: Vicki Reed, community volunteer; Victoria Hamilton, arts and culture advocate, Jacobs Center for Neighborhood Innovation; Judy McDonald, community volunteer; Mary Keough Lyman; Lynda Forsha, principal, independent curator and principal, Art Advisory Services; Benjamin Schenk, COO of the LWP Group, Pamela Bensoussan, Chula Vista City Council, and Nathan Cadieux, vice president, McMillin Cos.