

*Selected Solo Exhibitions*

- Good Vibrations, "Gabe Scelta: Paintings," San Francisco, November 2008  
Lexington Club, "Gabe Scelta: New Work, Drawings & Paintings," San Francisco, August 2008  
One Taste, "Gabe Scelta: New Work," San Francisco, July 2008  
Eros, "Men & Boys: Drawings & Paintings by Gabe Scelta," San Francisco, April 2008

*Selected Group Exhibitions*

- Crest Hardware, "CrestFest 2009," Brooklyn, June 2009  
Femina Potens Gallery, "Under The Big Top: Freakishly Carnavalesque Vaudevillian Portraiture Meets Aerial Performance Art Installations," San Francisco, April 2009  
SomArts Cultural Center, "Nude Aid," San Francisco, December 2008  
Crest Hardware, "Crest Music & Culture," Brooklyn, June 2008  
Club Mighty, "Nude Aid," San Francisco, December 2007  
111 Minna Gallery, "Nude Aid," San Francisco, December 2006  
CellSpace Gallery, "International Mechanical, Kinetic & Electronic Arts Festival: Art That Moves," San Francisco, October 2005  
The Shipyard, "RIGGED: An Assembly of Airborne Aesthetic Curiosities," Berkeley, June 2005  
Mill Brook Gallery & Sculpture Garden, "New Work," Concord, NH, May 2002  
Boston Public Library, "South End: A Neighborhood of Ideas," Boston, November 2002

*Selected Publications & Reviews*

- Time Out New York, "Your Perfect Weekend," June 2009  
New York Times, "In Williamsburg Store, Customers Find Art Among the Wrenches," July 2008  
San Francisco Chronicle, "Don't Miss: Nude Aid," December 2007  
Washington Post, "The Art of Traveling: Boston," November 2002  
ArtsMedia, "Off the Wall and into the Garden," May 2002

*Awards*

- Muralist, Citizens for Political Action, Boston, May 2001  
Finalist, Arches New England Printmaking Competition, Boston, February 2001

*Education*

- Bachelor of Fine Arts, Boston University, 2002

*Born*

- Brooklyn, New York

### *Artist Statement*

Found objects are inspiring to me because they have a history of their own. A nail through a scrap of wood or rust on old wire gives the viewer a hint that the object has a life span much like ours with a past, present and future. There was a time when my canvases were door slats or shingles or antennas, and there will be a time when they will cease to be anything at all, but for right now, in this moment, they are communication. In the forms captured on each piece I try to convey fleeting moments—a bear balancing on a ball, a woman on a flying trapeze. Each figure has a past and a history that is different from the moment captured, but there is only the present to explain to the viewer where it all fits.

Many found objects show me what choices to make next. Wood especially, has an organic life of its own in how it grows and then degrades over time. The grain of a piece of wood and its breaking and weathering patterns can direct a piece in ways I had never previously considered, toward a specific subject, color or composition. I try to leave the objects in the same physical form as they were found, with nails, chips and holes unaltered so they can lend some direction to the content of the final piece.

When working on paper, I take a similar approach. Long before deciding on subject or inspiration I prepare many sheets of paper with a monoprinted background of color. I keep these prepared sheets on hand while working and treat them more as found objects. While looking at a subject, it may lend itself to a particular color or pattern or composition, already in the wood grain or on the prepared paper samples.

When rendering a subject, I look at form in an analytical way, breaking it down first to simple shapes and colors. When looking at models or compositions, I look for the space between, framing models in ways that are unexpected, creating images that are always new. While we are all fundamentally the same, everything is different upon closer inspection, and every moment is new.

*Gabe has been drawing and painting since childhood, and in 2002 received a BFA from Boston University. He currently resides in Oakland, California. You can see more work at [www.gabescelta.com](http://www.gabescelta.com)*