

The works at the West Orange Public Library began while I was going through my healing process in June of 2016. On the last day of school, after thirty-two years of teaching the children of Newark, I was taken to the emergency room at St Michael Hospital. I was suspicious that my life was going to change and I started to go to the studio whether I wanted or not on a daily basis.

The work is a selection of what I have been working on for the last two years. They have grown from photographing the homes and refineries of Elizabeth, memories of some of the typecasting my students embodied, memories of Cuba, a deep interest in the mechanics evolution and its great, great grandparent alchemy. The images unfold from random meetings of media and stories. Through a process of erasures and addition, I continue to diversify the genepool until a new story unfolds. I also shift and intentionally change my context by working in different places throughout the house, studio and the yard. By changing the context, I give the stories permission to shift their points of view and amplify the stories.

I am not interested in fleshing out outlines or preconceived maps, but in following the reactions between the elements above, the sensations they trigger and how the process plays itself out. I resist images with a predictable algorithm, a snake biting its tail, because I am interested in expressions of infinity inside a finite body.

Fausto Sevilla, July 3, 2018

RAINER MARIA RILKE

translation by Joanna Macy and Anita Barrows

*I live my life in widening circles
that reach out across the world.
I may not complete this last one
but I give myself to it.*

*I circle around God, around the primordial tower.
I've been circling for thousands of years
and I still don't know: am I a falcon,
a storm, or a great song?*

- From <https://onbeing.org/blog/widening-circles/>

Contact

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Entre Dos Mangos
Acrylic, digital archival
print, on Epson Paper
"Homies" series



**Bradding Hair In The
Cloud of Unknowing**
Acrylic, digital archival
print, on Epson Paper
"Homies" series



Cruzando EL Rio
Acrylic, digital archival
print, on Epson Paper
"Homies" series



El Caribe
Acrylic, digital archival
print, on Epson Paper
"Homies" series

These come from a series called "**Homies**" in my webpage in which I combine two bodies. One is my experience with students in Newark for 32 years and the other is my first 10 years in the hills of Oriente, Cuba. Nature and the city are one ecosystem and this series is an attempt to mix "memory and desire". The characters come from recombining plastic toys representing different stereotypical characters with pins.

Fausto Sevilla Web Page <https://www.faustosevila.com> Instagram as Fausto Sevilla



Refinerias Abstracta
Acrylic, digital archival print, on Epson Paper
"Homies" series



La Leche Anaranjada De Lorca
Acrylic, digital archival print, on Epson Paper
"Machetero" series



No Me Peino Pa Ti
Acrylic, digital archival print, on Epson Paper
"Homies" series



Espiritu Santo Entra Por Yacabo
Acrylic, digital, wax crayons, archival print, on Epson Paper
"Folding Memory Space" series



Cruzando El Rio
Acrylic, digital archival print, on Epson Paper
"Homies" series



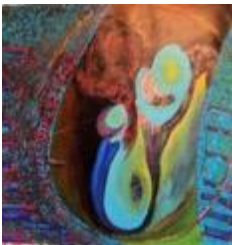
Regando La Blancura De Pedro 2
Acrylic, digital, wax crayons, archival print, on Epson Paper
"Holding Memory Space" series



Mi Marshmallows Dansan Al Disco
Acrylic, digital archival print, on Epson Paper
"Homies" series



La Leche Anaranjada De Lorca
Acrylic, digital archival print, on Epson Paper
"Machetero" series



Pintura De Piedras y Paredes
Acrylic, digital archival print, on Epson Paper
"Homies" series



Suelta La Muleta y Agarra el Machete
Acrylic, digital, wax crayons, archival print, on Epson Paper
"Machetero" series

Yo Soy el "Machetero", cortando sol, luna y cielo con un machete de tierra y fango.

I am the Machetero, cutting sun, moon and sky with a Machete made of dirt and mud.

This series is based on a desire to resist internal bodies of hypocrisy, misinformation and their bodily representations.

The series "Folding Memory Space" has not been added to my webpage yet, but it deals with patterns that show flow like wind and water patterns but specifically referring to memories of Hurricane Flora in the early sixties in Oriente, Cuba. The wind blew people diagonally as they held on to my grandparent's fence. The pink, concrete bunker like home, with fixed slits for windows stood still like stone, while the palm branches and trunks dotted and drew the wind patterns. The dried, bleached, white rocks on the dried dammed river now floods brown mud milk, a future memory of some internal blood flow.

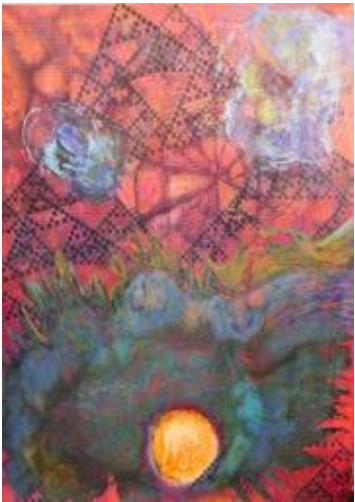
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Pinocho Le Gusta La Piel De Madera Verde Sobre la Boca Del Tambor
Acrylic, digital, wax crayons, archival print, on Epson Paper
"Pinocho" series



Pinocho Pierde Su Girasol Plastico
Acrylic, digital, wax crayons, archival print, on Epson Paper
"Pinocho" series



Pinocho En El Principio
Acrylic, digital, wax crayons, archival print, on Epson Paper
"Pinocho" series



Yacabo Abajo Y Su Angel Suspirando
Acrylic, digital, wax crayons, archival print, on Epson Paper
"Folding Memory Space" series

The series "**Pinocho**" started a day after Hurricane Maria hit the Caribbean in 2017. Frustration over our collective inaction left me no choice. I thought of New Orleans and the gentrification, privatization and displacement of the poor from their homes. Having read the Shock Doctrine by Naomi Klein I wondered who would profit from this destruction.

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