

An abstract artwork featuring a dark blue background with a grid of lighter blue lines. A prominent white arrow points upwards from the bottom left towards the center. A horizontal strip of textured, brownish material is positioned below the text. The overall composition is layered and textured.

**RONNY QUEVEDO**  
**RECENT WORK**







# MAKING WORLDS: THE ART OF RONNY QUEVEDO

The work of Ronny Quevedo contains worlds, or perhaps better yet, the cosmos. Through the marking of lines in a diverse range of materials, such as silver and gold leaf, wax, and vinyl, the artist moves deftly between his own origins and the ordering of the Americas. Crossing time and space, the works often resemble maps, in the sense that all maps rely on the visual languages of figuration and abstraction; and as a result, image and imagine space. To orient ourselves on a map is to determine our place in relation to its iconographic system and scale. For Quevedo, art can operate similarly; it becomes an instrument for learning about unrecoverable, lost pasts that nevertheless inform the present. Cartography is, and has always been, power made visible in its ability to manifest or occlude ways of living. The artist as mapmaker shapes

a counter-discourse, one of resistance, from a position on the margins and of instability and loss.

Quevedo's work makes a case for the political uses of abstract art and its potential to make meaning through the arbitrariness of lines as sign systems, both iconic and indexical. Lines move across the surfaces of the objects, sometimes coming together to make shapes; in others they appear almost as a choreography of anonymous traces, while throughout they are also simply abstract forms. The artist's own migration story from Ecuador to the United States with his family when he was a child serves as recurring source material, though it is not represented in any literal manner. Rather this border-crossing becomes the work itself—the form and content, and we become

witnesses as viewers of the artworks of the making of worlds through the movement across lines. In works like *Ulama-Ule-Alley Oop* and *origin points of lyra (5-3-2-1)*, both from 2017, an accumulation of lines places Quevedo's migration story within a collective history of travel, exile, conquest, nomadism, and displacement. These works, while picturing border-crossings, also recall the pitch of the soccer field and Quevedo's father, who played professionally in Ecuador and refereed for an amateur league in New York. The game of soccer, the leading sport of Latin America, has its roots in Pre-Columbian games played by indigenous communities across the region.

Drawing remains central to his practice as the constitutive structure (the "bones") of the object, and yet it does not necessarily take the form of a traditional pencil or ink drawing. Instead the materials intentionally point back to the "content" — whether

gold leaf as signifier of the Incas and the subsequent greed of the Spanish colonizers, or dress maker wax paper as a tender reference to his mother, a seamstress. This entanglement of History and the personal ("his story," in Spanish the word *historia* means both history and a story) gives his selected media a richness of meaning that does not reside in any singular interpretation. A fluidity, or a kind of infinite potential, can be plumbed in the work. For example, the use of dress maker wax paper also re-orientes us to the centrality of textiles in Andean indigenous culture, in particular featherworks and Incan *cumbi*. The latter describes finely woven cloth of cotton and camelid fibers worn by the elite class. The design of these tunics was a checkerboard of geometric patterns, or *t'oqapu*, that Quevedo recalls in two works from 2018, *every measure of zero (checkmate)* and *every measure of zero (tunic for a friend)*.



Throughout his practice Quevedo navigates between the visual cultures of the Andes and Western modernism, two canons that directly inform his art. In every *measure of zero (tunic for a friend)*, for example, both worldviews co-exist: it directly references the abstract designs of Incan tunics and grid systems explored by the likes of Piet Mondrian and Agnes Martin. In his turn to Andean art, the artist upends the idea that Europe “invented” abstraction, while acknowledging his inheritance of this legacy as an artist trained in the United States, first at New York City’s Cooper Union and then at Yale University in New Haven, Connecticut.

Returning to cartography, the process of mapping first has to ask: from where are you looking? Often within Quevedo’s work, especially when viewing multiple pieces at once, he confuses the point of view. We can see from above, or from a parallel angle, or from

within, or sometimes the aerial and ground view have collapsed into each other. This rejection of a single perspectival system opens up endless potential for framing our perception of the world; and in turn, of empathizing with other worldviews and experiences. Quevedo generously offers the viewer a chance to re-orient themselves, dislodge settled notions, and rouse the cosmos.

Mariola V. Alvarez  
*Assistant Professor of Art History*  
*Tyler School of Art, Temple University*

pg. 4:

*origin points of lyra*  
(5-3-2-1) (detail)  
2017

silver leaf, gold leaf  
and wax on paper  
52 x 38 inches

full view pg. 27

pg. 9–11:

*Pacha, Llaqta,*  
*Wasichay: Indigenous*  
*Space, Modern*  
*Architecture, New Art*

Whitney Museum  
of American Art,  
New York, July 13 –  
September 30, 2018





Small informational text labels placed below the artwork.

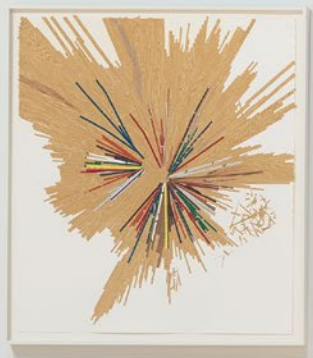


Small informational text labels placed below the globe.



Small informational text labels placed below the artwork.

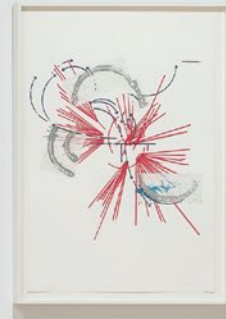




ARTIST'S NAME  
TITLE  
YEAR



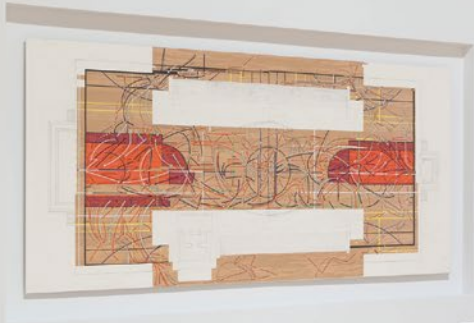
ARTIST'S NAME  
TITLE  
YEAR

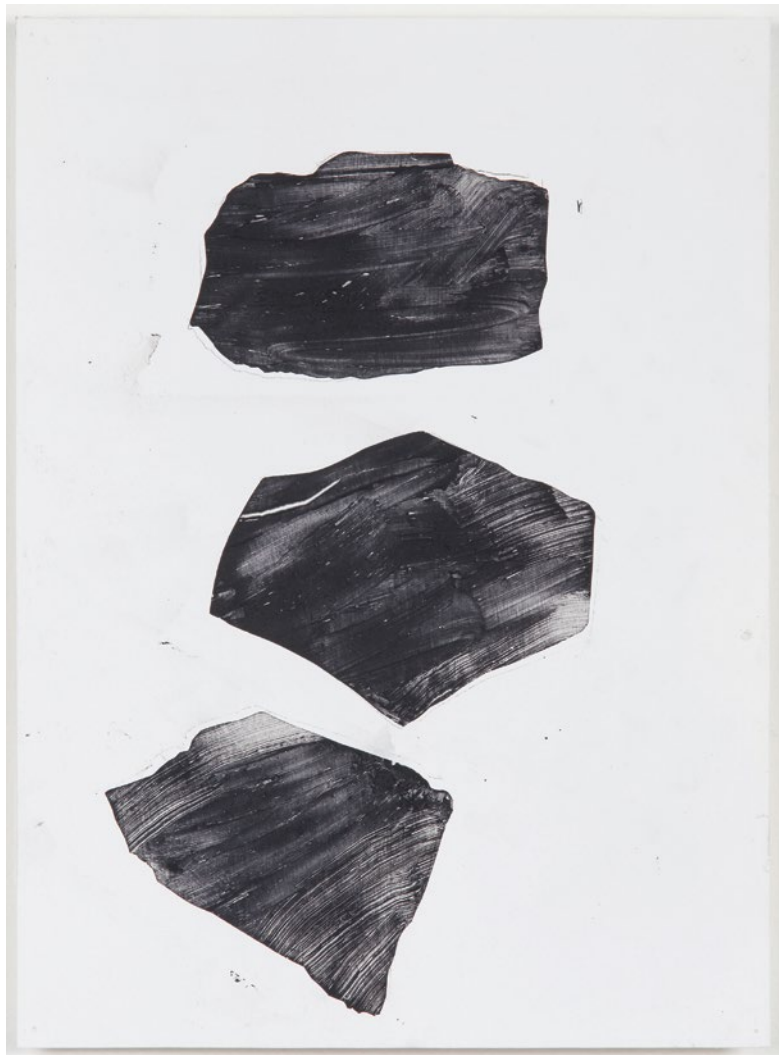


ARTIST'S NAME  
TITLE  
YEAR











# BE(TUNES)

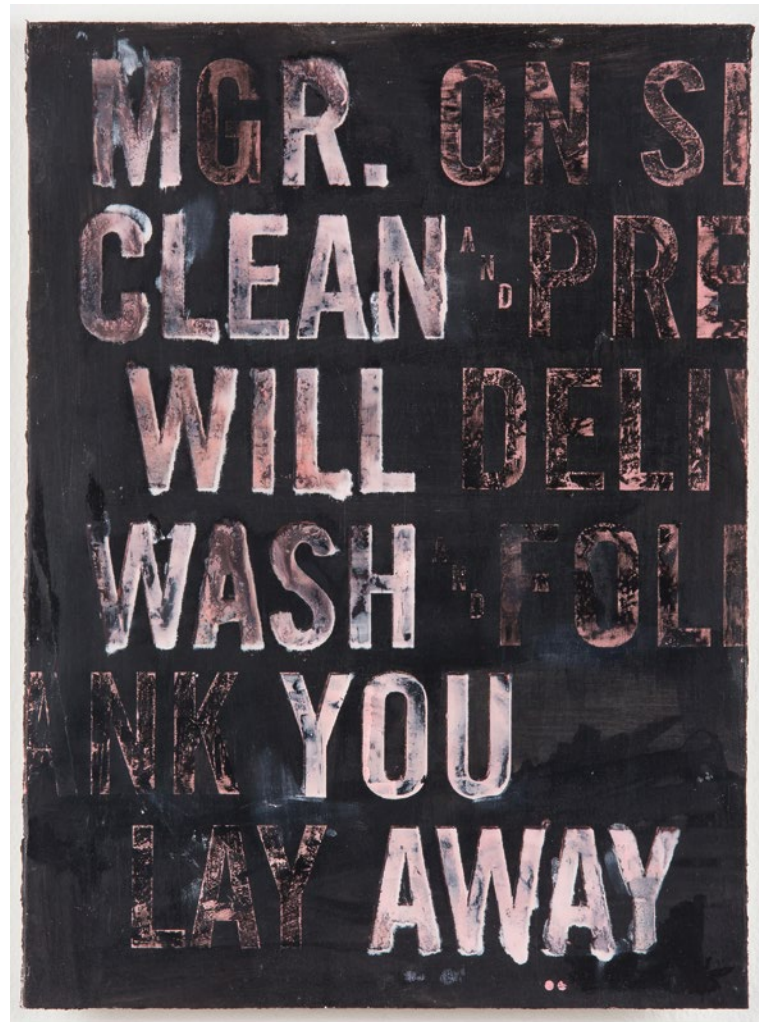
*be(tunes)*, a suite of drawings in shoe polish and ink on paper, moves between representative imagery and organic forms. Similar to a notebook or daily practice, Quevedo sought to connect the works to events in his daily life and his personal history. In their use of materials, text and imagery, the works rely on both abstraction to Bronx vernacular with origins in the artist's birth in Ecuador. The artist wrote that "New York City is made of neighborhoods that offer diverse histories of migration. These intersections often come from moments of struggle, such as colonization, war or police brutality. These histories are valuable and allow for new meanings. Yet, they also offer new direction through re-invention and re-purposing of materials."

pgs. 12, 14–16:

*be(tunes)*  
2011–2016

shoe polish on paper  
~15 x 11 inches  
(each)















# ULAMA, ULE, OLÉ

*Ulama Ule Olé* encompasses an installation and individual work focused around sport arenas, both as lighthearted game-play and a means to examine the migration of culture across time and space. Quevedo uses everyday materials like milk crates and nail polish combined with the preciousness of gold leaf, a material rich with significance in the history of the Americas. The milk crate hoops reference Quevedo's Bronx origins, where the appropriation of generic objects to play basketball was ubiquitous, and stone hoops of ullamiztli, a ball game originating with Ancient Olmecs.

*Ulama, Ule, Olé*  
2012

mixed media drawing  
and sculptural  
installation (milk  
crates, string, shoe  
polish, gold leaf,  
graphite and  
nail polish)

*El Gran Crack*  
2012

shoe polish, contact  
paper, graphite, gold  
leaf and nail polish  
on paper  
38 x 50 inches







# THE POETICS OF RELATION

*The Poetics of Relation* is a multi-disciplinary project that derives its title and motivation from the work of Martiniquais writer and philosopher Édouard Glissant. Quevedo uses the iconography of game play and mapping to chart migratory experiences, focusing on ways that marginalized and displaced communities fuse multiple cultural identities and influences. “I chronicle the paths of displaced communities by accounting the history of mobility,” Quevedo says, looking to the histories that can be traced through his mother’s profession as a seamstress, Alonso de Illescas’ settlement of freed slaves in Ecuador, the instruments of cumbia, hip-hop and salsa music, store signage and the words of poets and activists.

*the perimeter* (detail)  
2015

silver leaf, wax and  
adhesive film on  
paper

full view pg. 23

*the perimeter*

2015

silver leaf, wax and  
adhesive film  
on paper  
29 x 36 inches

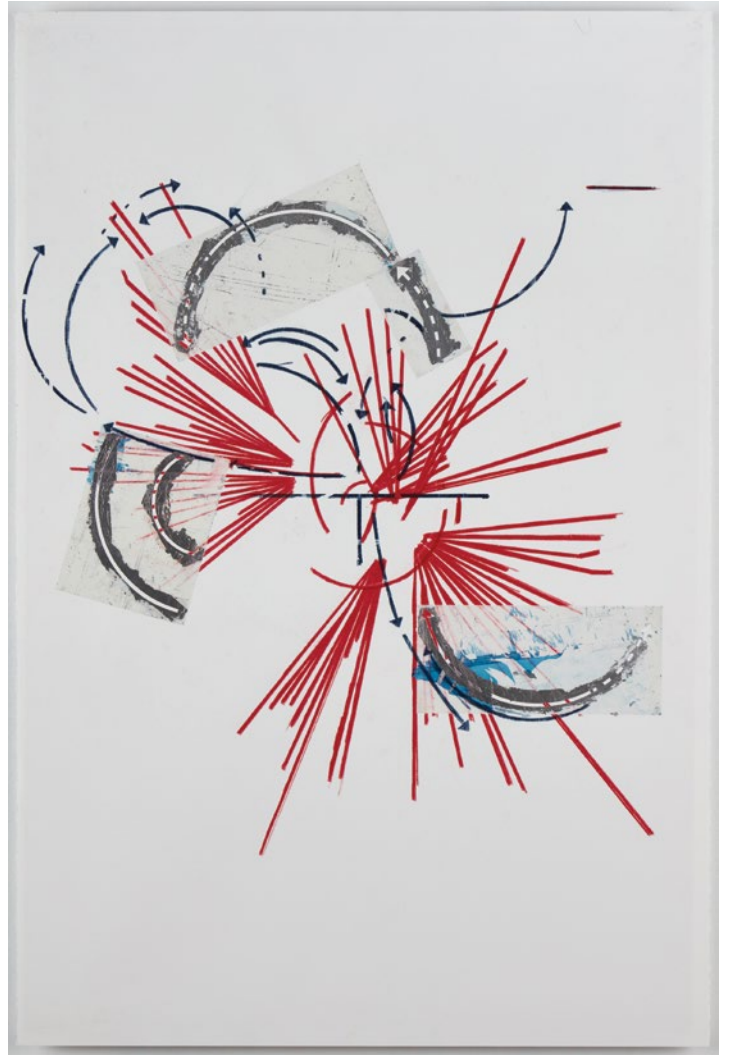
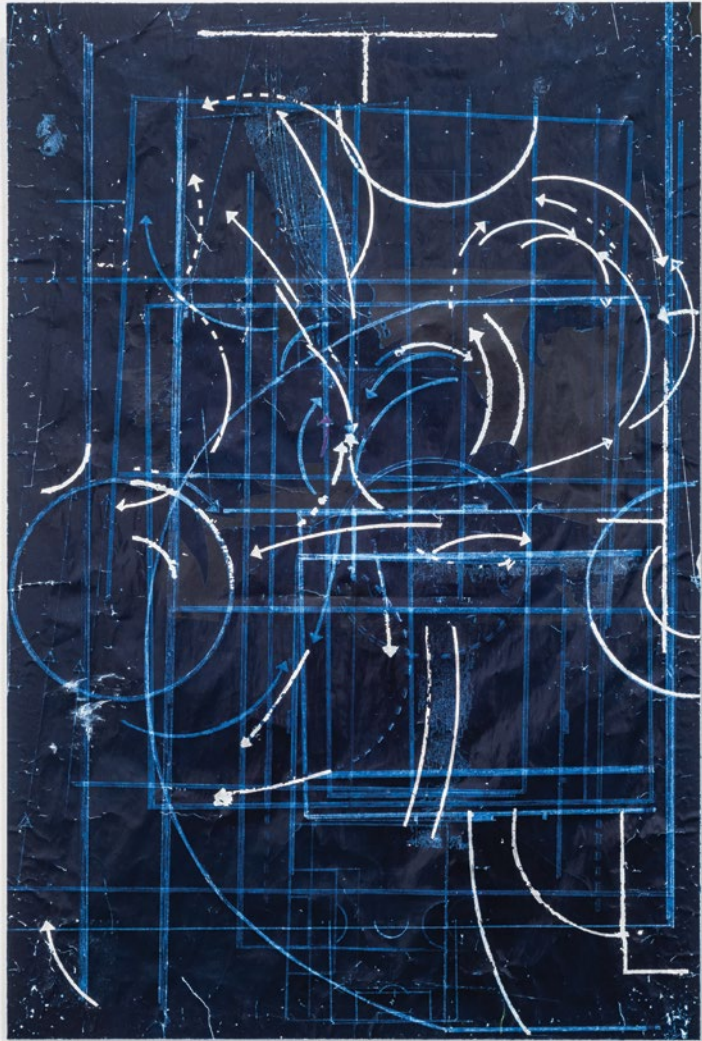
*notes on poetics*

*of relation #2*

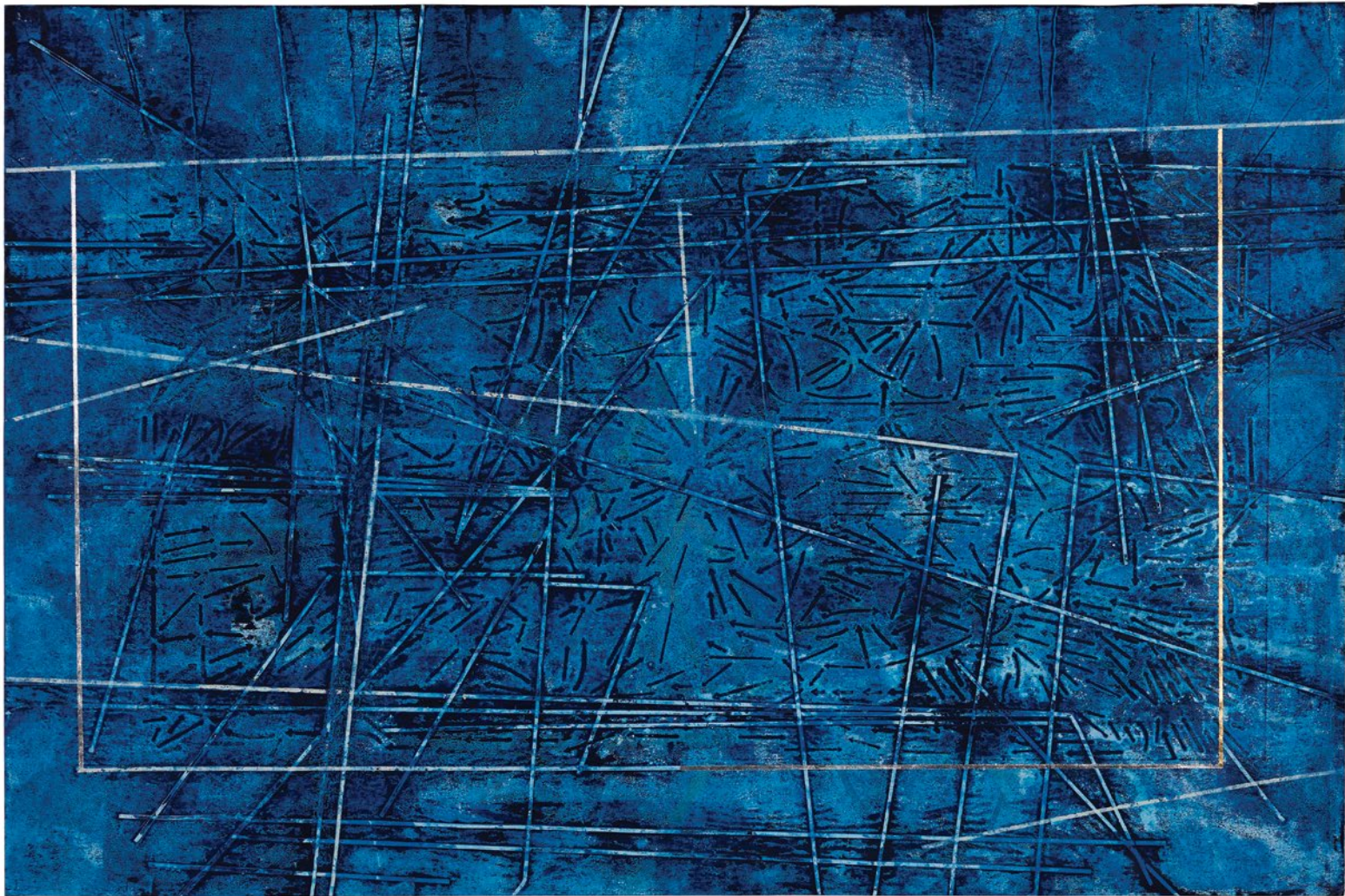
2016

silver leaf on  
wax paper  
29 x 36 inches













pg. 24:

*el perimetro*  
2017

gold leaf and silver  
leaf on dress maker  
wax paper  
26 x 39 inches

pg. 25:

*origin points of lyra*  
(5-3-2-1)  
2017

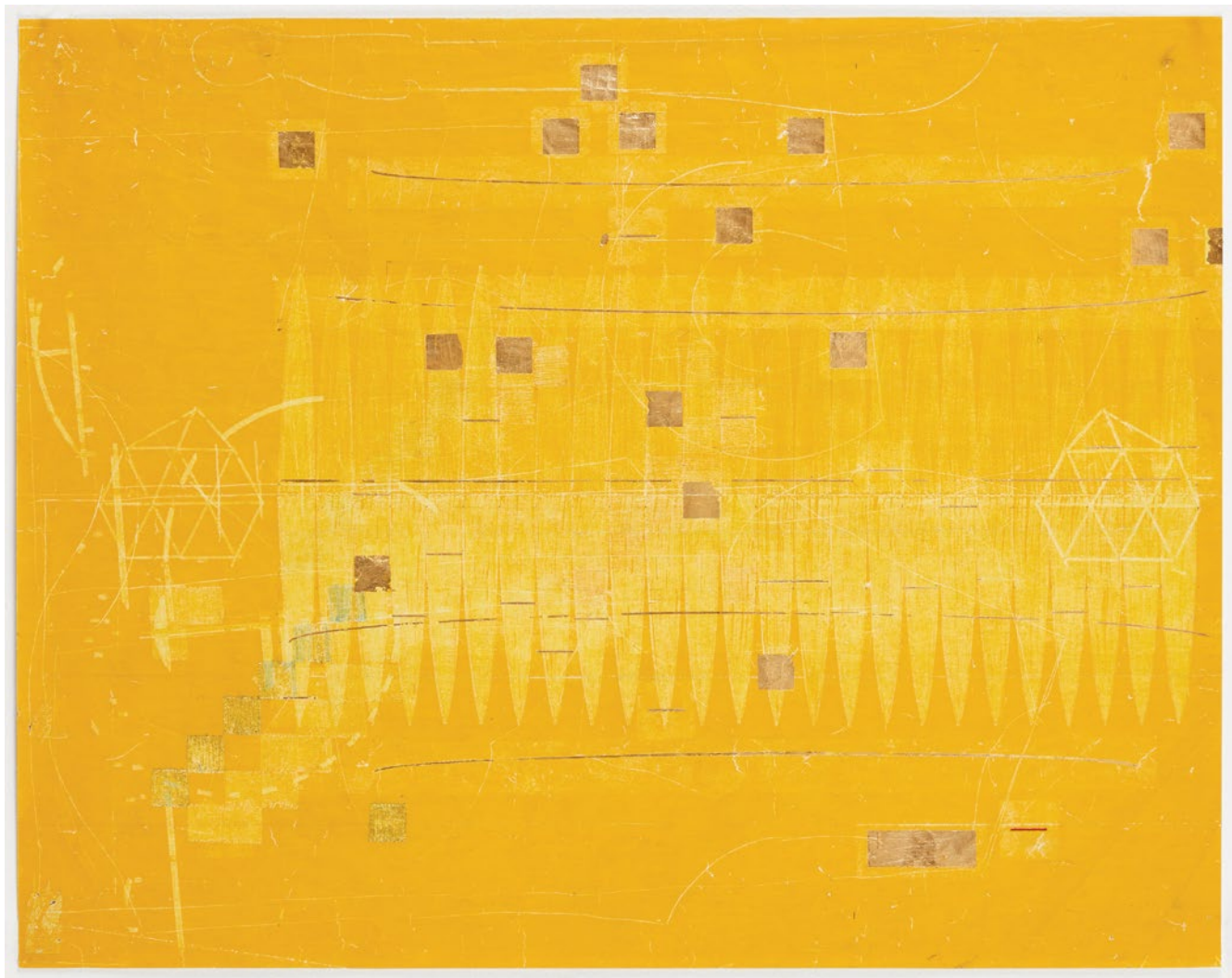
silver leaf, gold leaf,  
and wax on paper  
52 x 38 inches

facing:

*notes on the poetics*  
*of relation (0 degrees)*  
2017

gold leaf on dress  
maker paper  
26 x 33 inches







*Field of Play*  
2016

wax and embossment  
on paper  
31.5 x 48 inches

detail on facing









# IN THE PAINT AND HISTORY OF RULES AND MEASURES

In these two series, *In the Paint* and *History of Rules and Measures*, Quevedo portrays the impact of displaced cultures on urban landscapes through the lens of games and their architecture. Specifically, Quevedo incorporates the culture of indoor soccer leagues organized in New York City by Central and South American migrant communities—the kinds of teams Quevedo's father refereed for after moving from Ecuador to the Bronx.

Wood veneer contact paper cut into small strips echo the gymnasium floors. In fracturing and reassembling floor diagrams and sports equipment into new forms, Quevedo illustrates a place in negotiation and re-construction. An allegory for identity in flux, the artist's process expresses both the yearning for a sense of belonging and the possibility of re-imagining new identities.

*Home Field*  
*Advantage #1* (detail)  
2015

contact paper and  
graphite on Mylar

full view pg. 34

*Home Field*  
*Advantage #1*  
2015

contact paper and  
graphite on Mylar  
50 x 42 inches



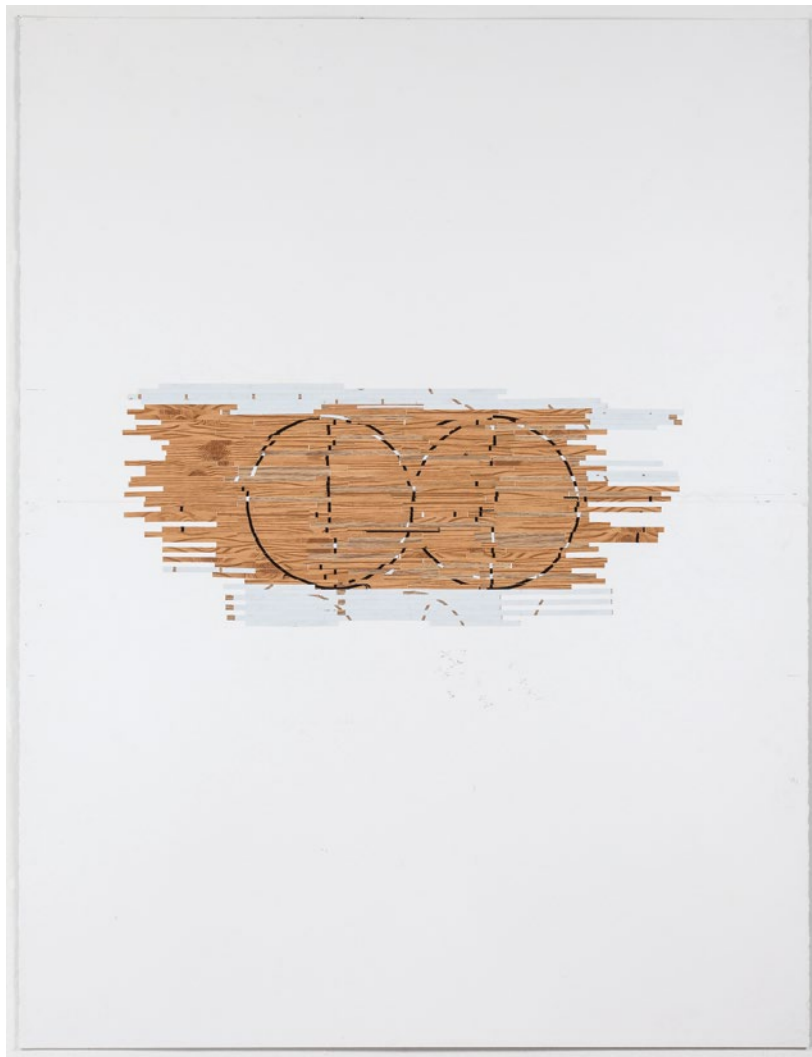


*ule-oop #1*  
2012

contact paper and  
enamel on paper  
50 x 38 inches

*zero - origin - equator*  
2014

contact paper,  
enamel, graphite  
on paper  
50 x 38 inches





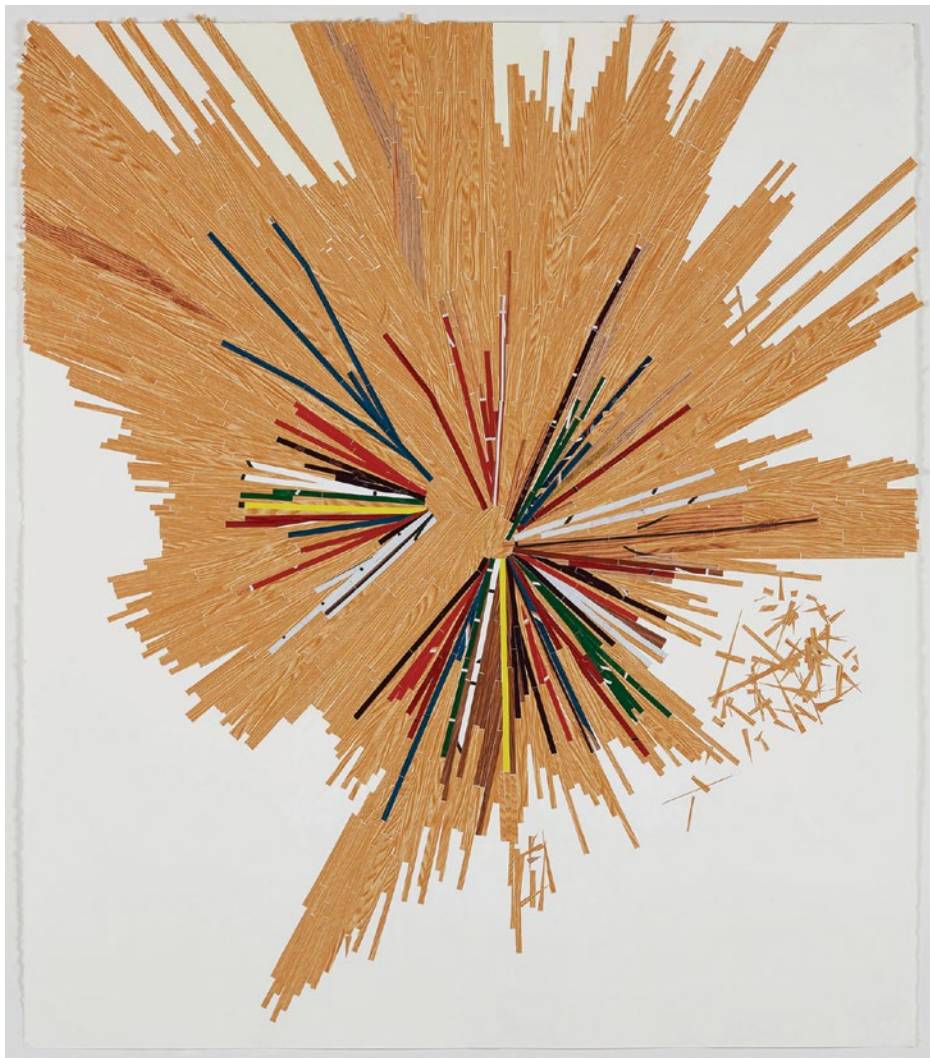


*Cabeza Magica*  
2012

contact paper,  
enamel, gold leaf,  
silver leaf and  
pattern paper  
50 x 38 inches

*quipu*  
2017

screen print, contact  
paper, and enamel  
on paper  
44 x 38 inches





*Errant Globe*  
2015

soccer ball bladder  
and globe stand  
12 x 12 x 12 inches

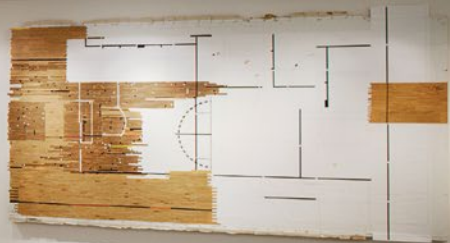
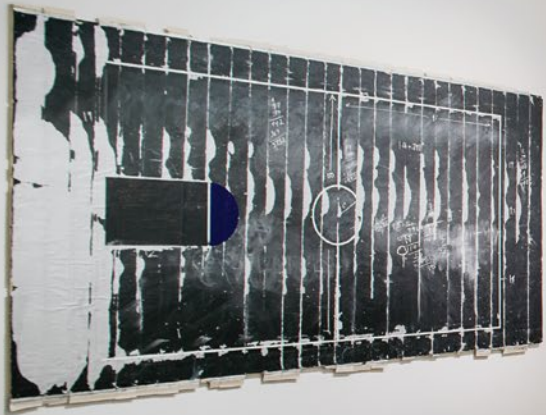






*Wiphala in the paint*  
2014

contact paper,  
enamel, screen print,  
gold leaf, silver leaf  
on paper  
38 x 38 inches



facing:

*The History of Rules  
and Measures*

Carol Jazzar Gallery,  
Miami, Florida,  
May 17 – June 30,  
2013

pg. 42:

*The History of rules  
and measures #1*  
2017

enamel, gold leaf  
and contact paper on  
paper removed  
from drywall  
48 x 96 inches

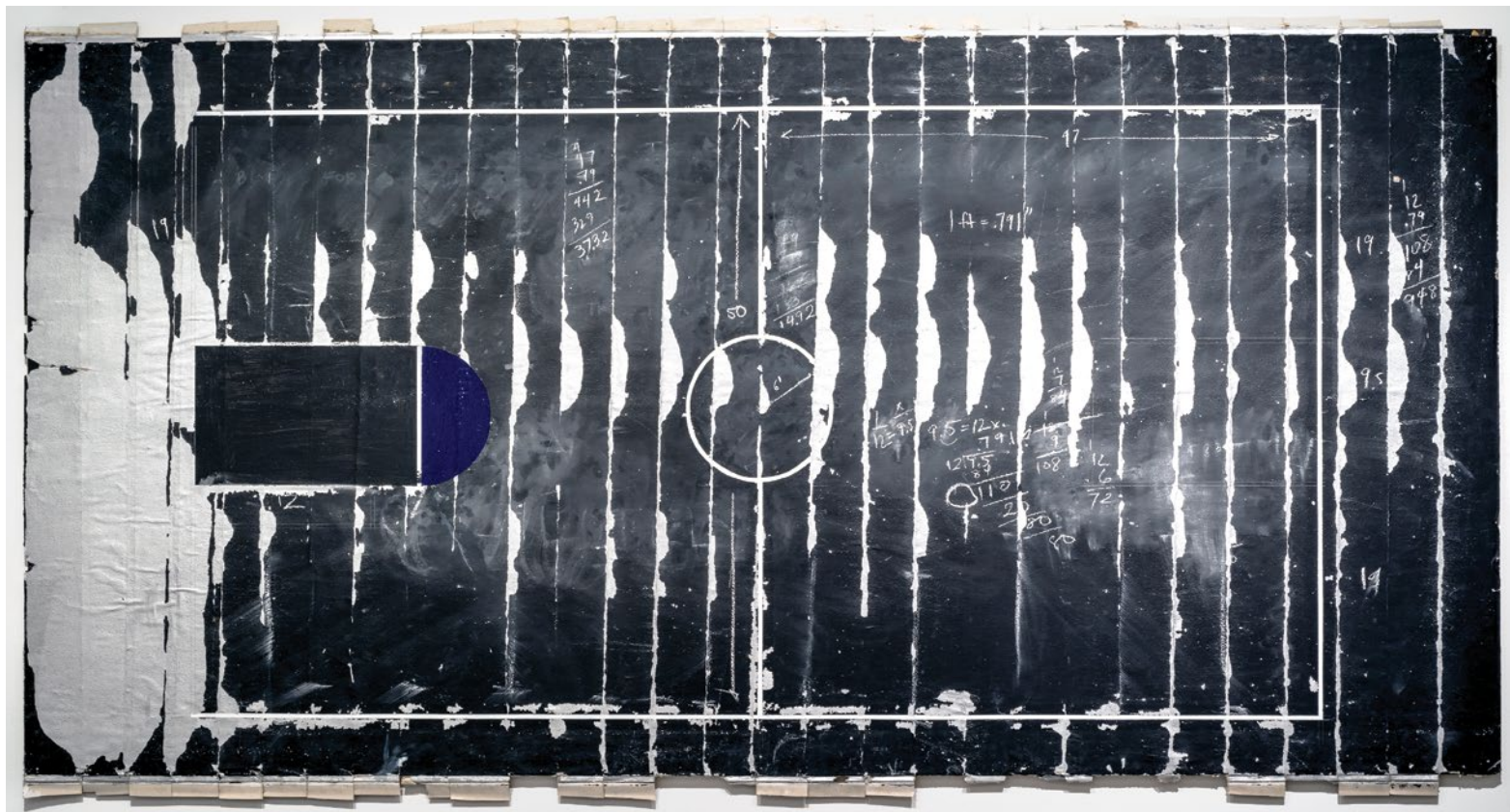
pg. 43:

*The History of rules  
and measures #2*  
2017

enamel, chalkboard  
paint and chalk on  
paper removed  
from drywall  
48 x 96 inches



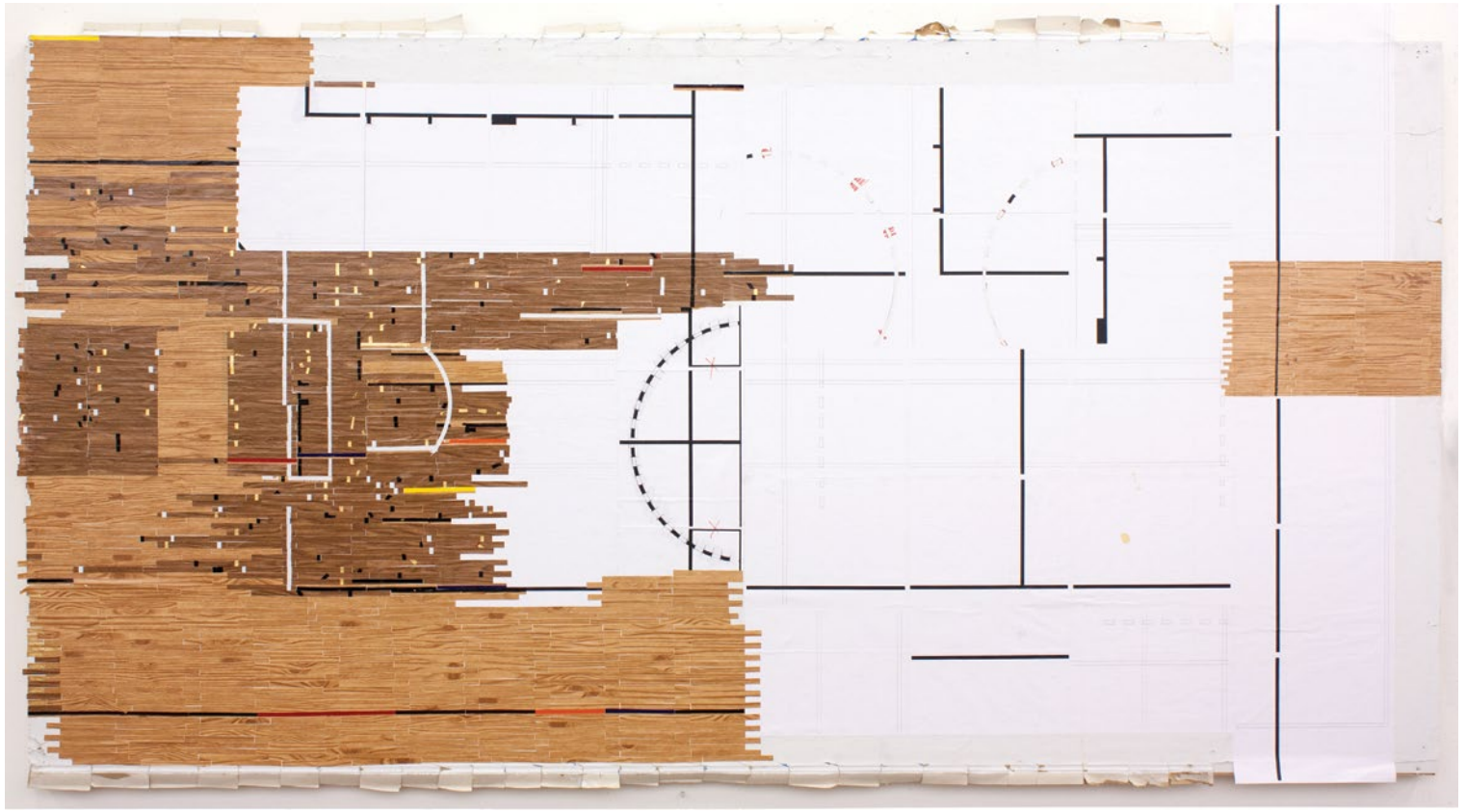




*The History of rules  
and measures #3*  
2017

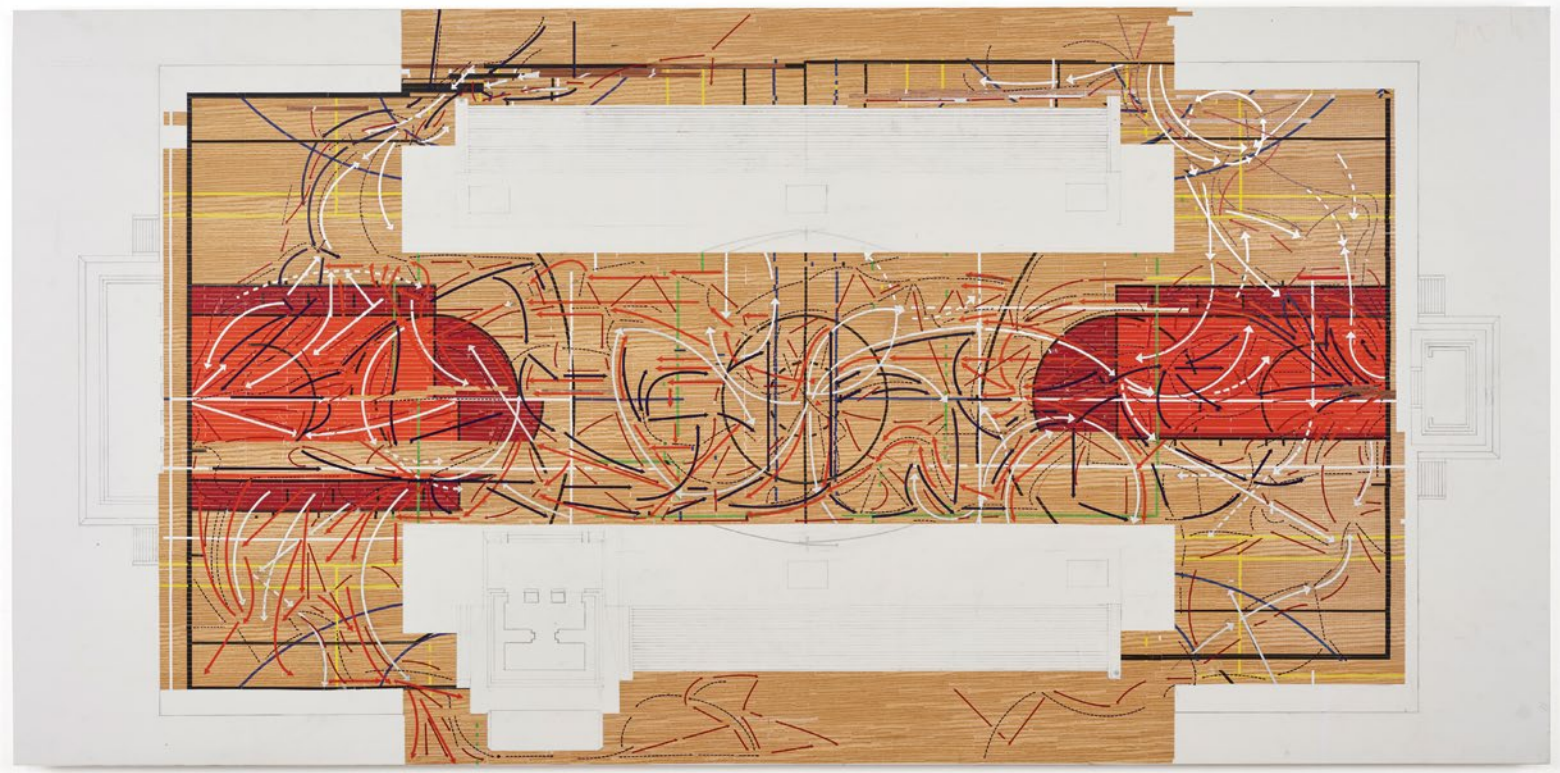
enamel, gold leaf,  
copy paper and  
contact paper on  
paper removed  
from drywall  
48 x 96 inches





*ULAMA -ULE-  
ALLEY OOP*  
2017

enamel, silver leaf,  
vinyl and pencil on  
Mylar  
42 x 84 inches







# NO HAY MEDIO TIEMPO / THERE IS NO HALFTIME

Ronny Quevedo continues to use the iconography of sport as a focal point in *no hay medio tiempo / there is no halftime*, an installation and exhibition presented at the Queens Museum in 2017. Working directly on the museum's hardwood floor, Quevedo's colorful lines and shapes transfigured the 2700 square foot atrium. Fragmented diagrams of basketball, soccer, volleyball and handball courts merge with elements from Andean heraldic codes. The presentation and Quevedo's collaboration with museum curators was supported by a Queens Museum/Jerome Foundation Fellowship for Emerging Artists.

*no hay medio tiempo /  
there is no halftime*  
2017

custom printed vinyl  
and vinyl tape

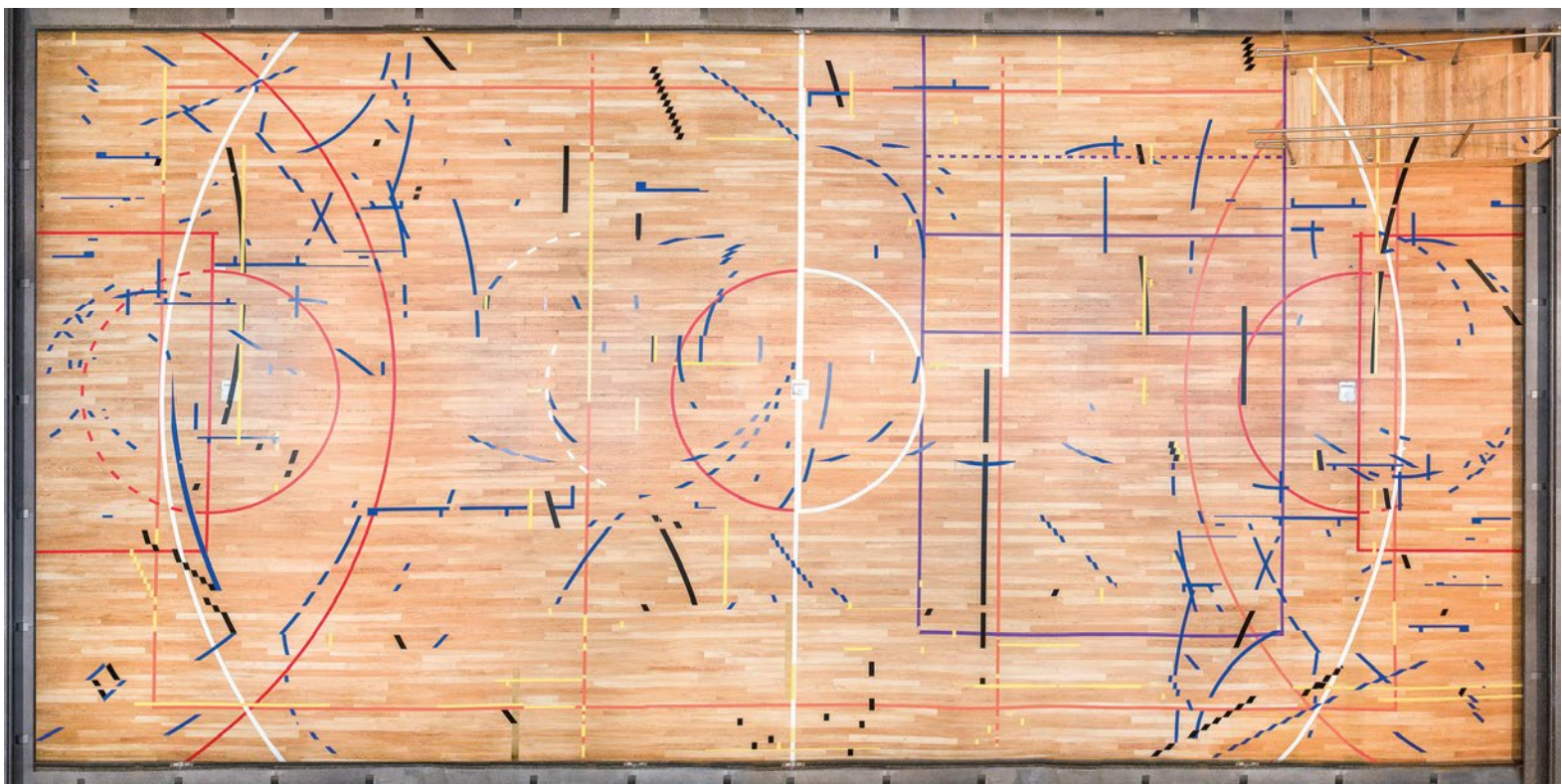
Queens Museum,  
New York, April 9 –  
August 13, 2017

*no hay medio tiempo /*  
*there is no halftime*  
2017

custom printed vinyl  
and vinyl tape

aerial view  
full view pg. 50





facing:

*oro blanco*  
2017

gold leaf and wax  
on paper  
11 x 15 inches

pg. 56:

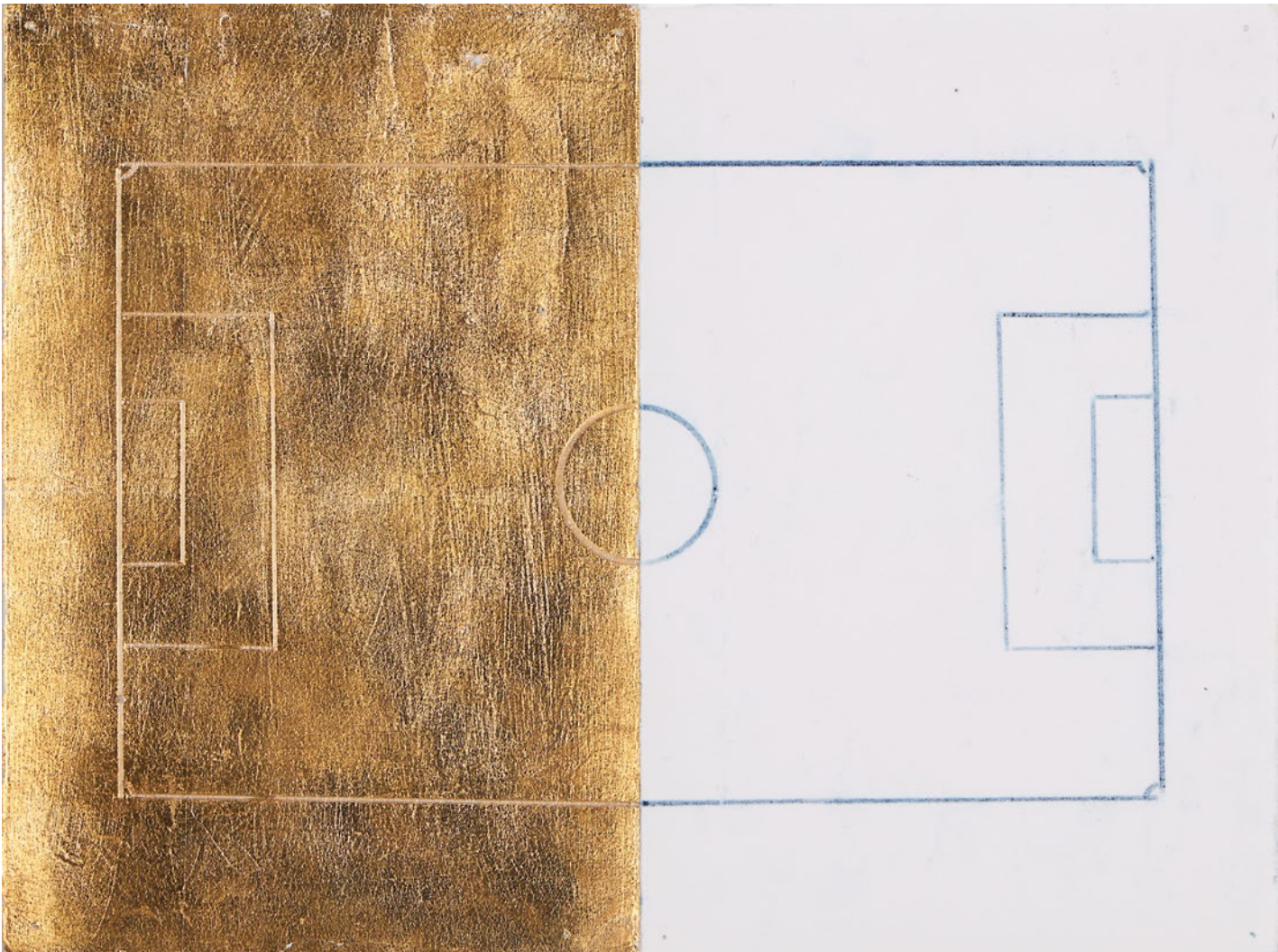
*the main event*  
*(nomadic structures)*  
2016

screen print and  
embossment  
on paper  
26 x 39 inches  
edition of 3

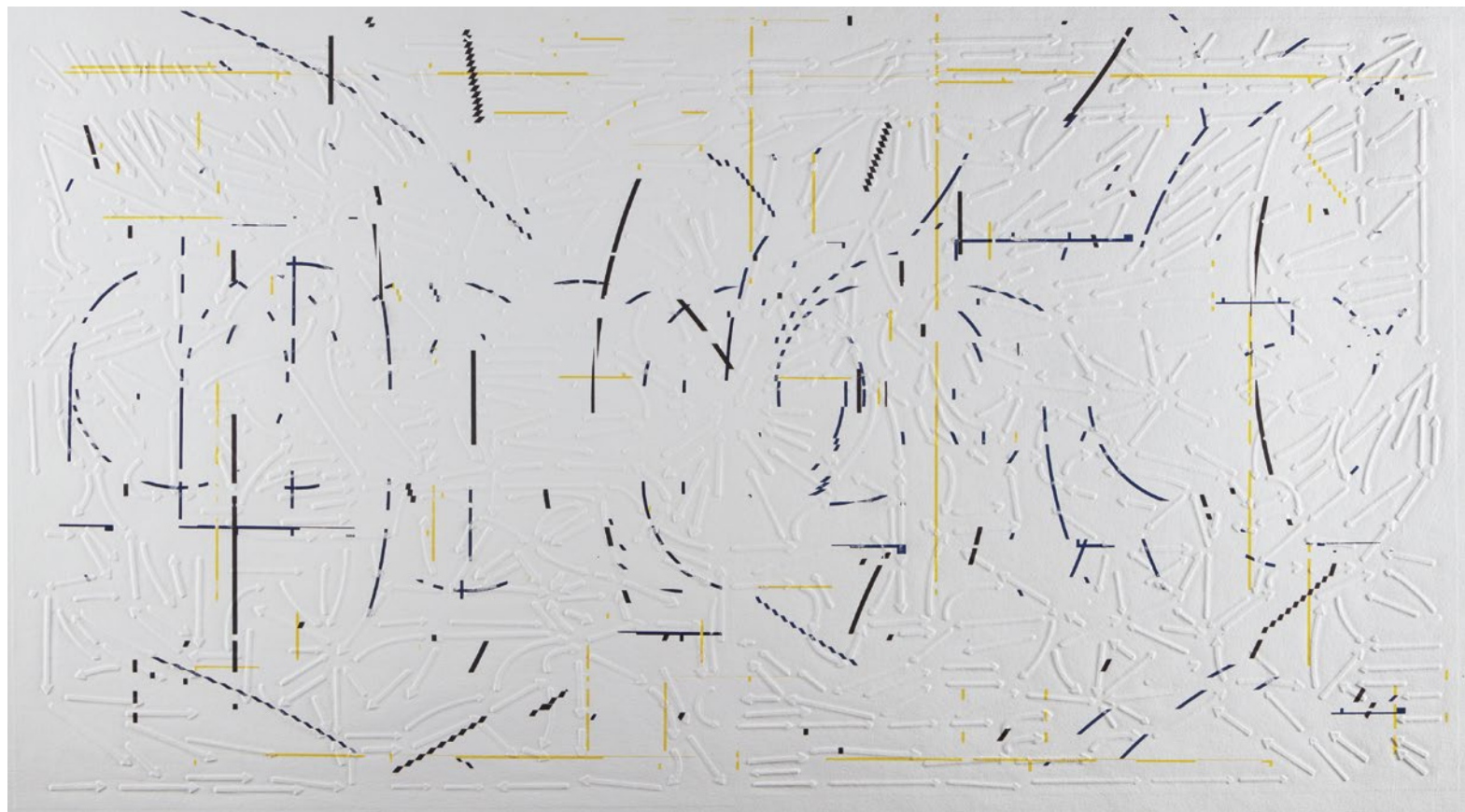
pg. 57:

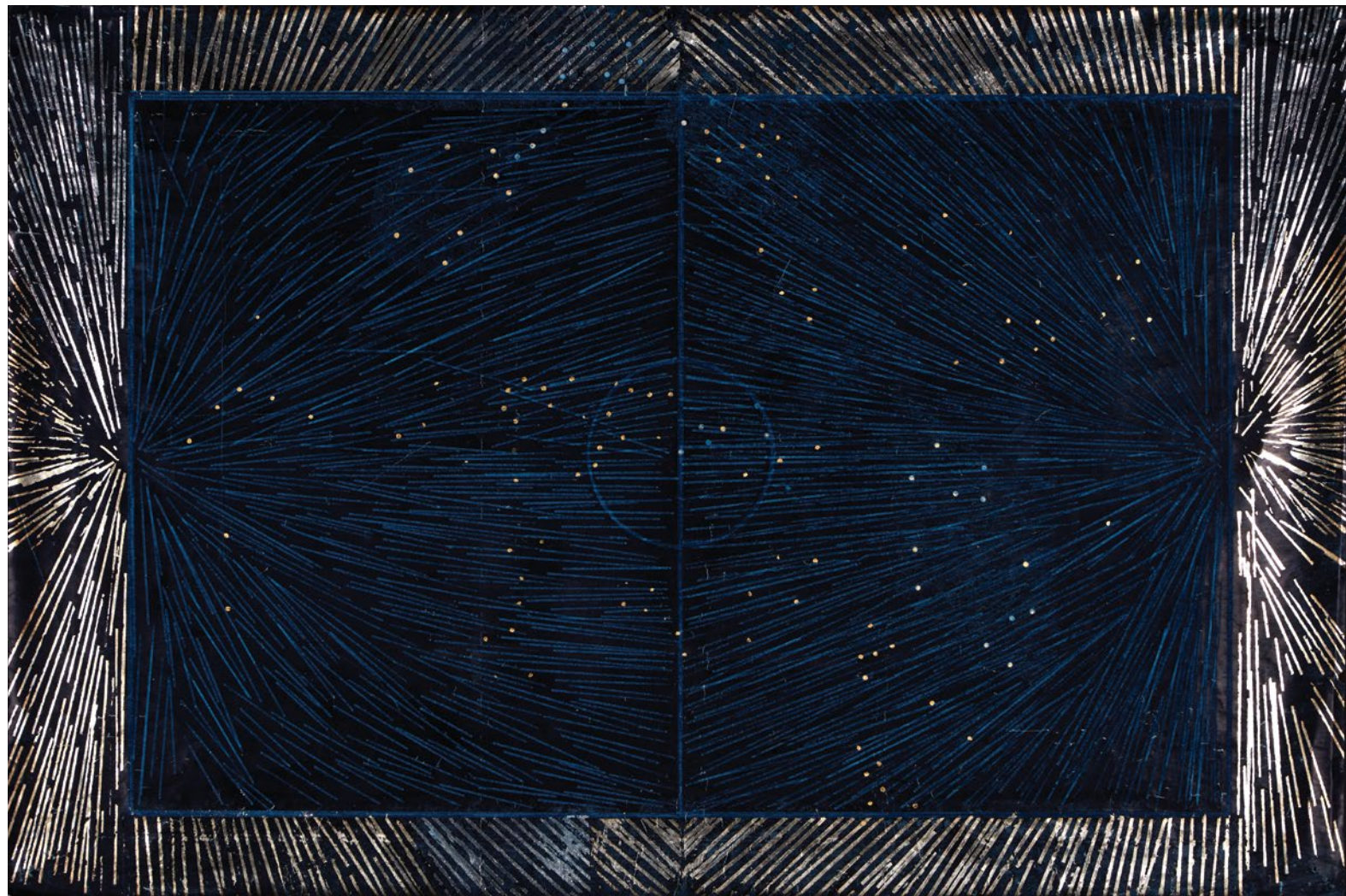
*(lyra)*  
2017

silver and gold leaf  
on dress maker  
wax paper  
26 x 39 inches









*the poet of relation,*  
c. 1958  
2017

digital print  
8 x 10 inches



Quereña se adelanta a su guardameta y desbala d  
habera un ataque octubrina.







# EQUATORIAL SHIFTS

This temporary, site-specific sculpture mimics the space of an indoor basketball court at the Socrates Sculpture Park in Queens, New York. Quevedo's milk-carton crate hoops, as in his earlier installation *Ulama Ule Olé*, reference both the common practice of using materials at hand to improvise a means of playing contemporary games, and structures found in the playing fields of ancient Mayan and Aztec temples.

*Equatorial Shifts* was commissioned for the 2018 Socrates Annual, an exhibition and fellowship award from Socrates Sculpture Park.

*equatorial shifts*  
2017

gym flooring, milk  
crates, enamel, steel  
pole and gold leaf  
240 x 156 x 144  
inches

Socrates Sculpture  
Park, Queens, New  
York, October 1 –  
March 11, 2018

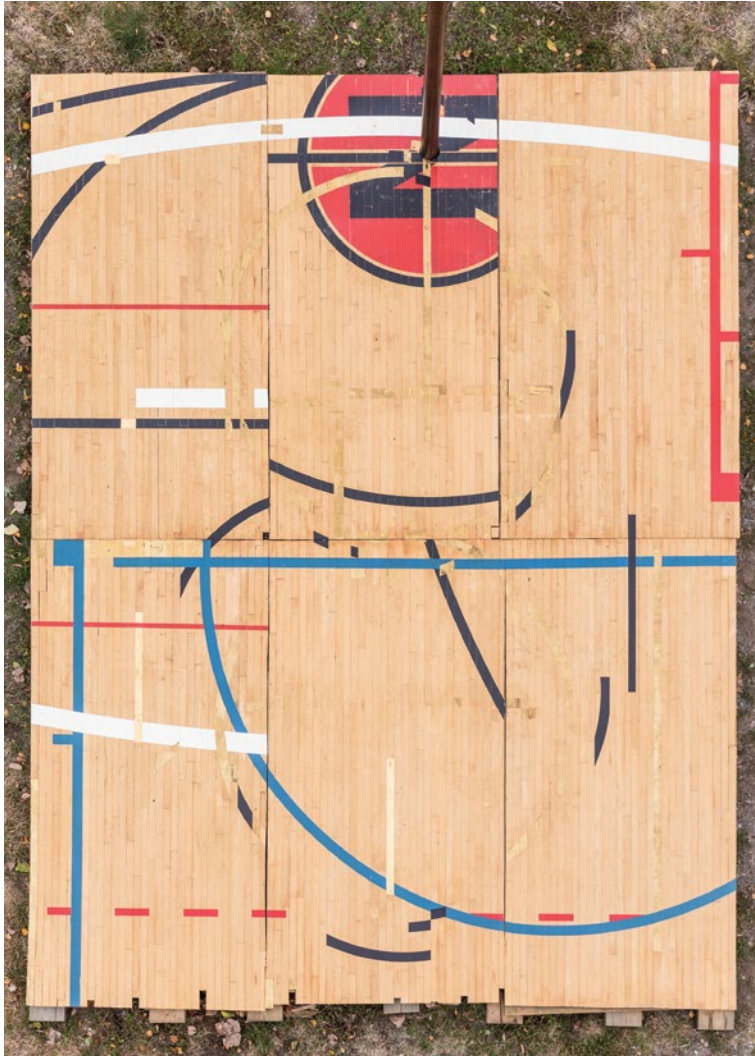
*equatorial shifts*

2017

gym flooring, milk  
crates, enamel, steel  
pole and gold leaf  
240 x 156 x 144  
inches

Socrates Sculpture  
Park, Queens, New  
York, October 1 –  
March 11, 2018









# EVERY MEASURE OF ZERO

This on-going series of work furthers Quevedo's interest in the invisibility of marginal cultures and physical labor, as they relate to his personal history and our larger cultural moment. Alluding to questions of identity, mapping and the cosmos, Quevedo questions the concept of point of origin, suggesting it as a malleable, unfixed position.

Quevedo restricts himself to the rigorous processes of embossing, using heat to transfer from dress maker's wax paper, and metal leafing to generate a range of surfaces and colors. Sources as diverse as his family history, the geometric abstraction of Wari textiles, architecture of the Andes and the Nazca lines (a group of ancient geoglyphs in southern Peru) inform his visual language. This results in geometric abstractions that come from the artist's questioning of "neutral" sites that ignore the contributions of colonized cultures.

*every measure of  
zero (tropic of cancer)  
(detail)  
2018*

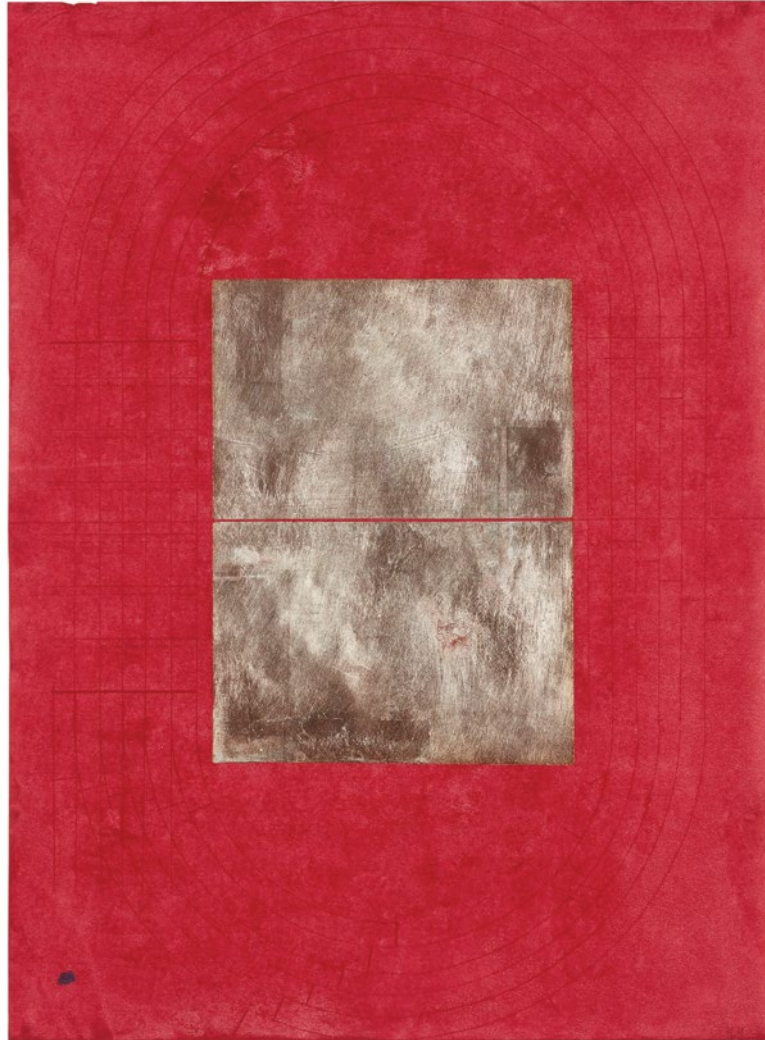
wax and gold leaf on  
dress maker paper  
20 x 30 inches

*every measure of zero*  
*(tropic of cancer)*  
2018

wax on dress maker  
paper  
20 x 30 inches





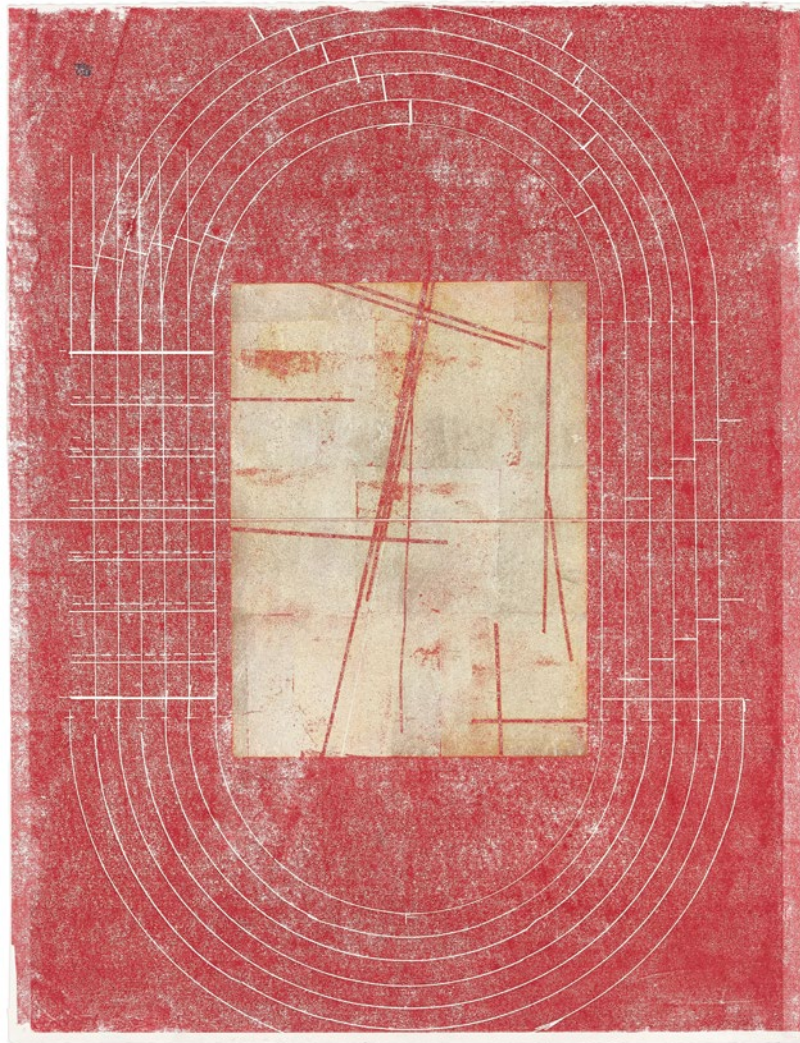


*Souls of Black Folk*  
*(Popul Vuh)*  
2018

silver leaf and wax on  
dress maker paper  
26 x 18 inches

*Nazca half-time*  
2018

silver leaf and wax on  
paper  
26 x 18 inches







*every measure of zero*  
*(cancha de nazca)*  
2018

gold leaf and spray  
paint on paper  
10 x 13 inches

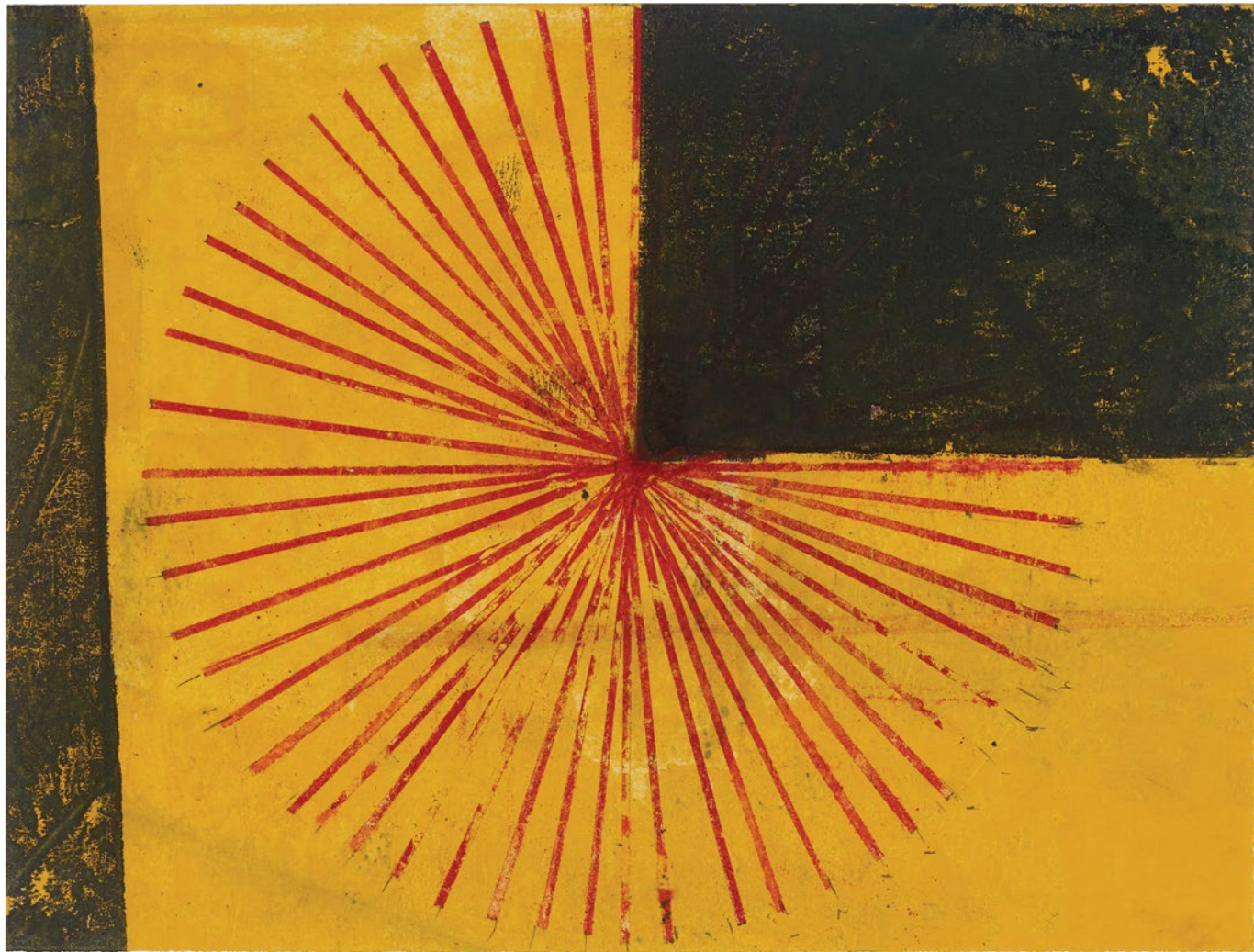
*every measure of zero*  
*(up is down)*  
2017

gold leaf on dress  
maker wax paper  
9 3/4 x 13 inches











*every measure of zero*  
*(checkmate)*  
2018

wax on dress maker  
paper  
10 x 10 inches

facing:

*every measure of zero*  
*(quipu)*  
2018

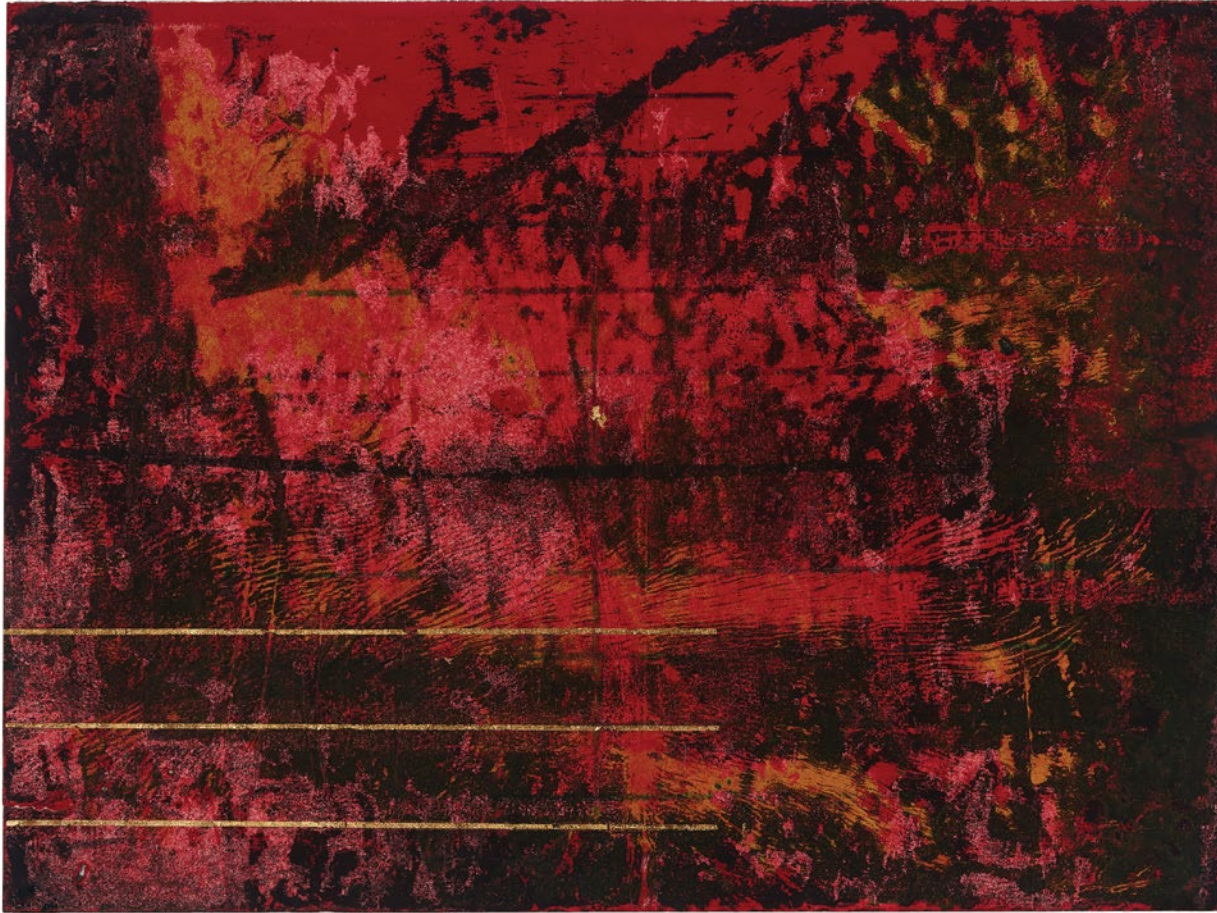
wax on dress maker  
paper  
10 x 13 inches





*every measure of zero*  
*(golden markers)*  
2018

wax on paper  
10 x 13 inches



*every measure of zero*  
*(tropic of the Andes)*  
2018

gold leaf and wax on  
dress maker paper  
10 x 13 inches

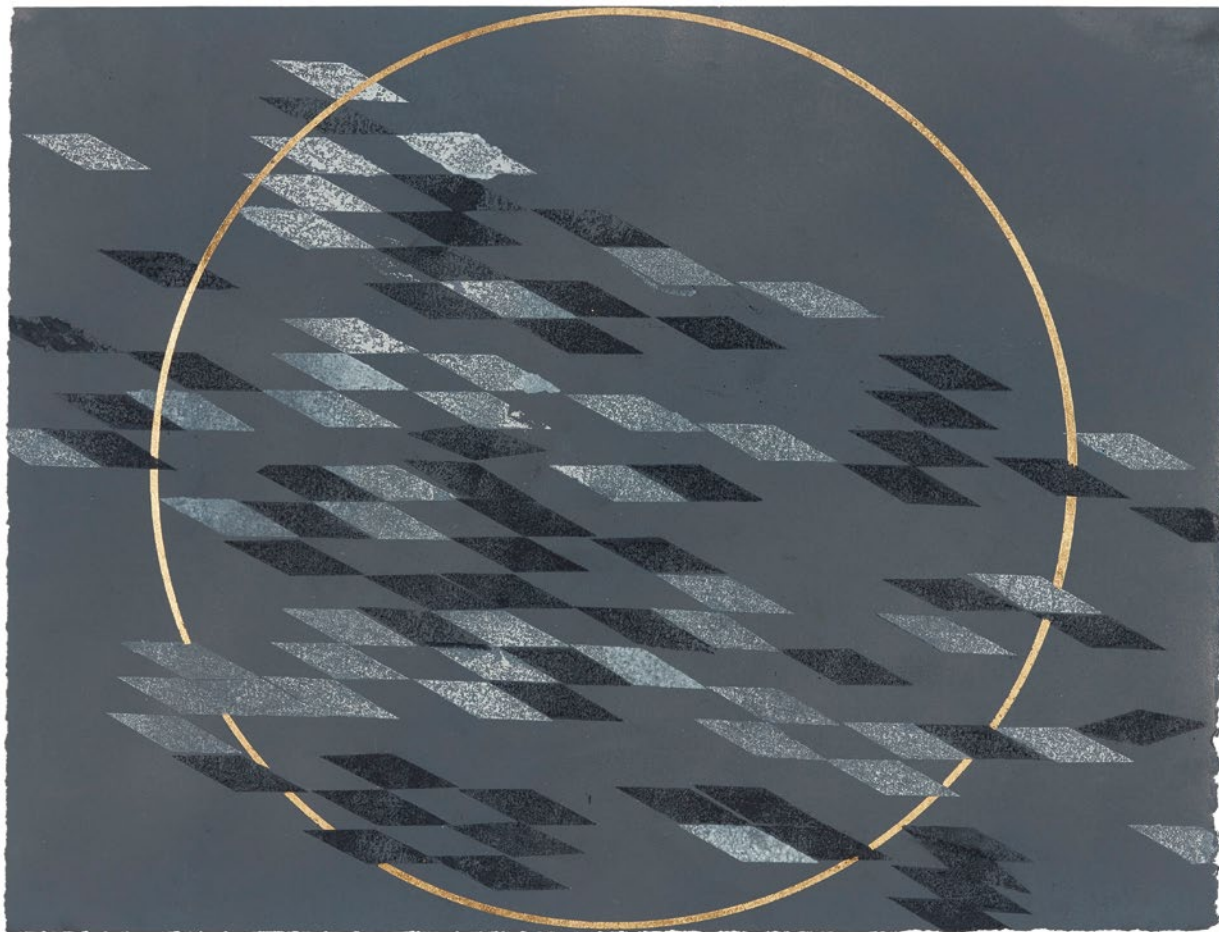


*every measure of zero*  
*(horizons upon*  
*boundaries)*  
2018

wax on dress  
maker paper  
10 x 13 inches







*metalfiscia #0*  
2018

wax, gold leaf and  
enamel on dress  
maker paper  
10 x 13 inches



facing:

*every measure of zero*  
*(duality beyond)*  
2018

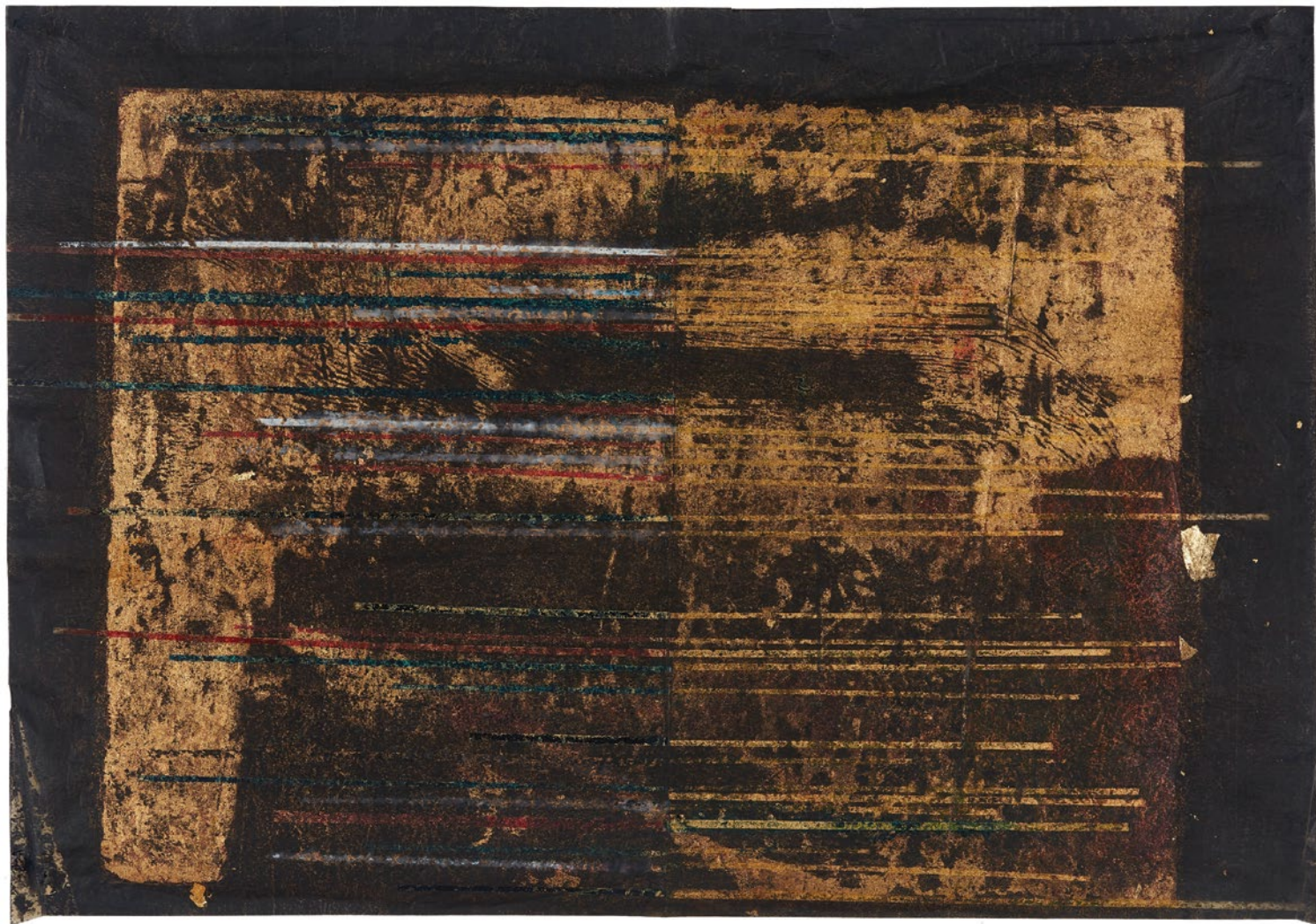
gold leaf on dress  
maker paper  
13 x 20 inches

pg. 78:

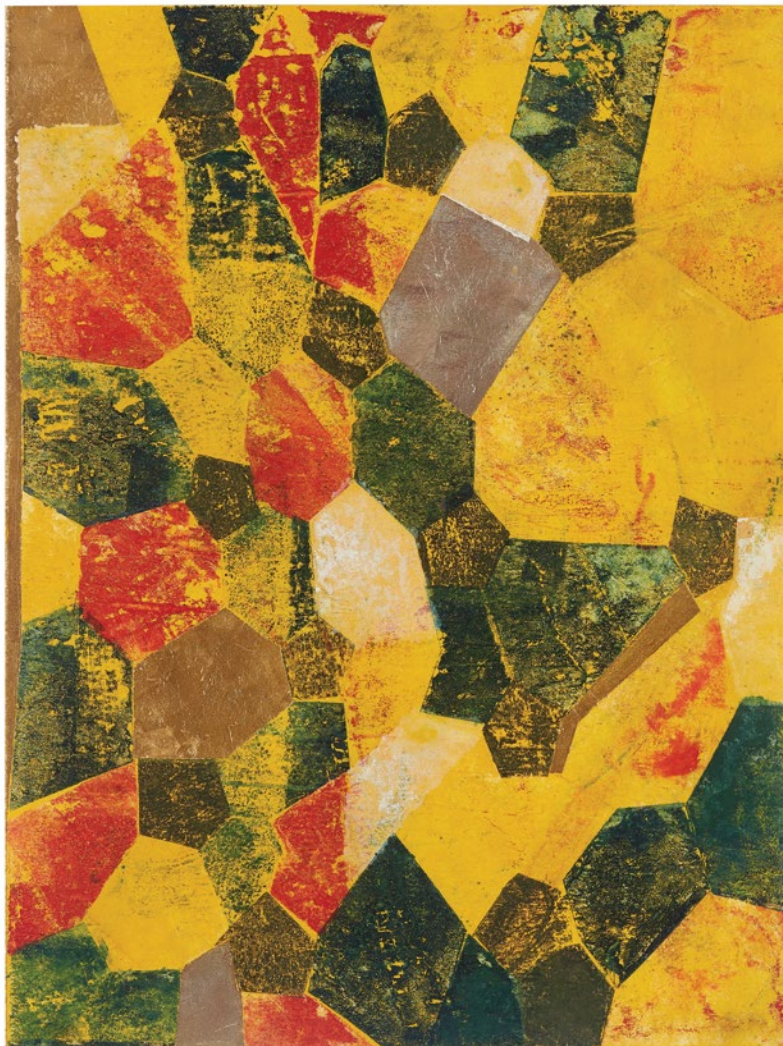
*beneath the underdog*  
2018

gold leaf and wax on  
carbon paper  
10 x 13 inches





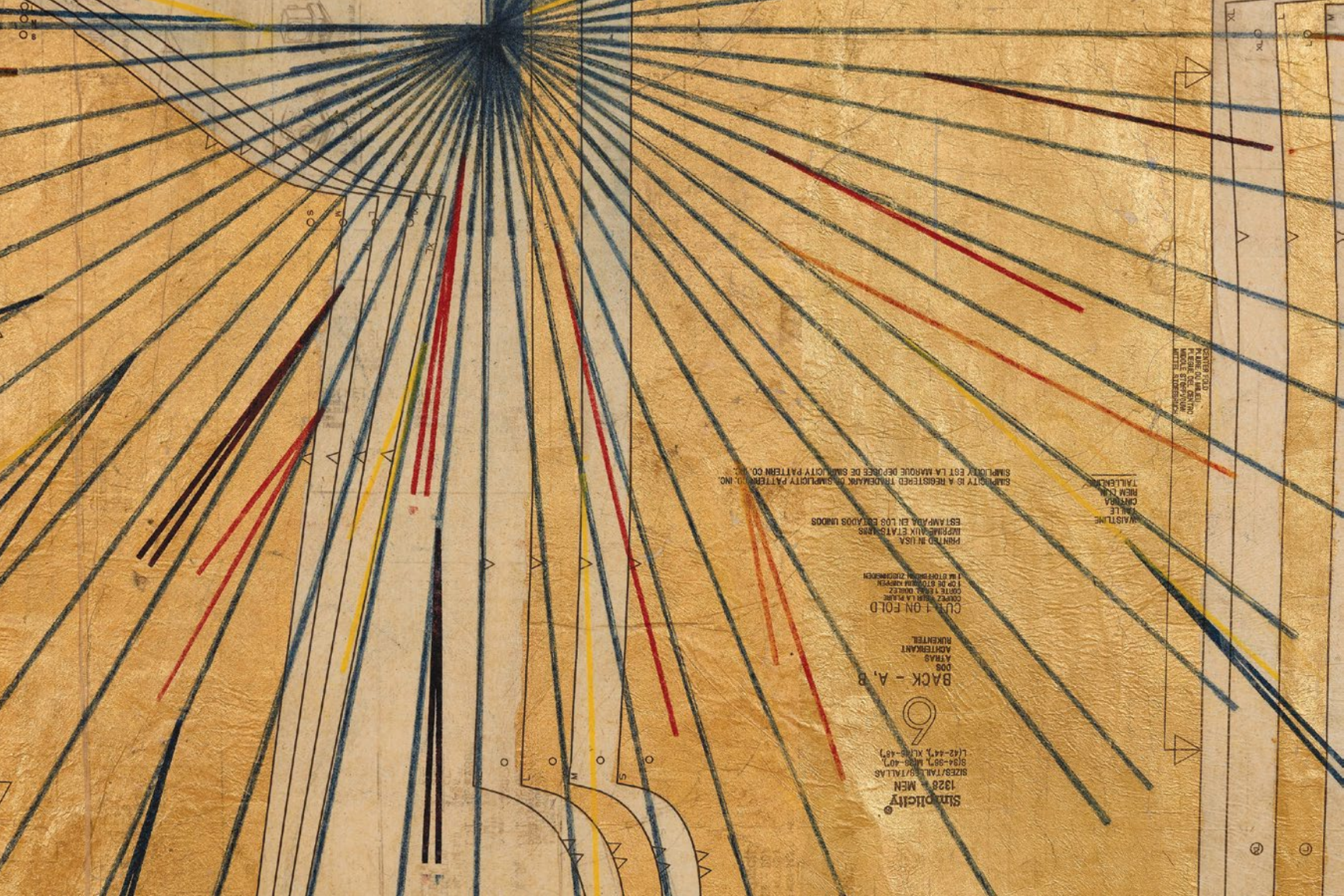




*every measure of zero*  
*(Mexico 68)*  
2018

silver leaf, gold leaf  
and wax on dress  
maker paper  
13 x 10 inches





**Simplicity**  
1328 MEN

SIZES/TALLAS 34-40/36-42  
894-997, 898-407  
1/42-447, 4196-487

6

BACK - A, B

ATTENTION  
ACHTERKANT

RÜCKENTEL

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COSTE 2 ORIGINAL/4 PAREAS

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# LOS DESAPARECIDOS

*los desaparecidos* (the disappeared) is a suite of works on muslin that point to the fragmented components of pre-Columbian antiquities and their obscure beginnings. The formal composition of the fabric works reference the various vitrines that house gold and precious jewelry once worn by indigenous rulers and, often times, entombed with them.

These works point to a fragmentation of the body, and their identities, derived from the violence of conquest and the pursuit of material wealth. In visualizing these cultural traces through the material culture of colonized cultures, Quevedo posits abstraction as a disruption and connection to his American identity.

Each iteration in this series is overlaid with the narrative of a mythic archetype – timekeeper, navigator, chronicler, to name a few. Quevedo suggests a revision of sorts, by furthering the opacity of lost lives to locate the self within a rhizomatic network of being.

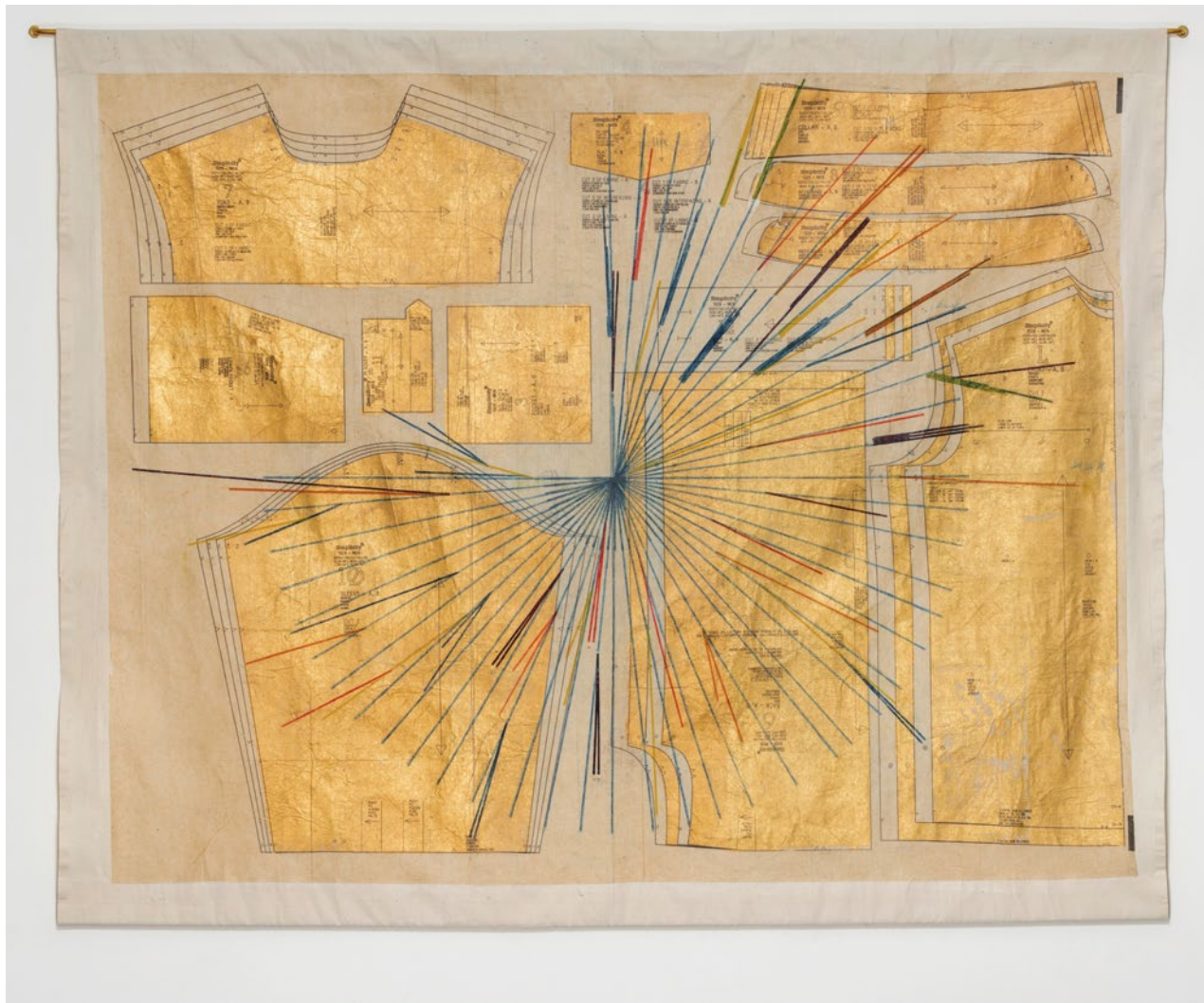
*los desaparecidos*  
(*the arbiter of time*)  
(detail), 2018

gold leaf, pattern  
paper and wax  
on muslin  
48 x 60 inches

full view pg. 84

*los desaparecidos*  
*(the arbiter of time)*  
2018

gold leaf, pattern  
paper and wax  
on muslin  
48 x 60 inches





*los desaparecidos*  
*(the navigator)*  
2018

gold leaf, pattern  
paper and wax  
on muslin  
40 x 48 inches



Selected images by Hai Zhang (pg. 48), Ron Amstutz (pg. 9, 62-63),  
Mario Gallucci (pg. 64, 67, 84, 85); all other images by Argenis Apolinario.  
Images provided courtesy Ronny Quevedo.

Typeset in Berthold Akzidenz Grotesque.

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Ronny Quevedo /

/ Recent Work

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