

QUEVEDO

El Pomar Galleries
Colorado Springs Fine Arts Center
at Colorado College

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OCTOBER 1

DECEMBER 5

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AT THE LINE

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THE LINE

Ronny Quevedo’s work references zoot suits, Quechua, Wari, and Incan material culture, Mesoamerican ballcourts, Ecuadorian soccer stadiums, and more, in a lexicon that reflects the multifaceted and fractured nature of diasporic identity. These assemblages of carefully selected allusions take the form of schematics and other drawings, particular material choices, and poetic titles that conflate time, space, and languages.

Ronny Quevedo:
at the line
October 1 —
December 5, 2021

El Pomar Galleries
Colorado Springs
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Colorado College

**Opening Reception &
Artist Tour**
Date: Friday, Oct. 1st
Time: 5pm

In Conversation:
at the line
Roundtable conversation
with artist Ronny
Quevedo, Victoria I.
Lyll, Frederick and Jan
Mayer Curator of Art of
the Ancient Americas at
the Denver Art Museum,
and Jorge Rivas Pérez,
Frederick and Jan
Mayer Curator of Latin
American Art at the
Denver Art Museum.
Date: Thursday, Nov. 4th
Time: 6pm

at the line—featuring brand-new, commissioned works and a selection of recent drawings and sculptures—takes its title from a large floor installation that is the centerpiece of the show. It consists of twenty maple wood panels taken from the section of a professional basketball court commonly known as “the paint,” rearranged and overlaid with a new line drawing inspired by the original markings. Flanking the floor piece is *Ulama, Ule, Olé* (2012), two “hoops”—actually plastic milk crates mounted high on the wall—that evoke the ancient Mesoamerican ballgame that is still played in parts of Mexico today. The installation as a whole serves as a subtle nod to the artist’s father, who played professional soccer in Ecuador (where the artist was born) and later spent time refereeing indoor soccer leagues in the Bronx (where the family immigrated in the 1980s). In all of these ways the work is exemplary of Quevedo’s production; the artist uses a lens of sports to investigate movement, pulling in references from his personal life, visual culture, and world historical events, a gesture that demonstrates how interconnected these references are.

The movement that Quevedo evokes through the playing field is also echoed in the two-dimensional works populating the rest of the gallery spaces. These striking compositions of geometric forms, line work, and textured surfaces are made from a wide array of materials, including dressmaker’s pattern paper, contact paper, wax, enamel, gold and silver leaf, drywall, and gesso. Some depict an outline of a fractured body, as is the case with *Zoot Suit Riot at Qoricancha* (2017) and *el-back centro* (2019), while others deploy representations of playing fields, geographical maps, and constellations, as for example in *el perímetro* (2017), *Field of Play* (2016), and *Notes on the poetics of relation (0 degrees)* (2017).

In all of Quevedo’s productions, there is a tension in his use of forms that are abstract, yet rooted in specific objects, spaces, people, and literature. The scholars Sampada Aranke and Malik Gaines have discussed a similar tension in Black aesthetic practices, in which nonrepresentational forms produce possibilities toward dismantling prohibitive or oppressive

structures. Such methods allow us to imagine things (in Quevedo’s case, connections between things) that we hadn’t yet considered and which we might have not deemed possible.

In the case of *at the line*, seemingly unrelated spaces, concepts, and people converge to articulate themes of movement and migration that are fractured and reassembled through a language of abstraction, which then requires physical navigation by both artist and viewer. This approach allows Quevedo to avoid a totalizing representation of any one thing. References are always layered, as is the case with *quipu* (2017), which uses small strips of wood veneer contact paper—a nod to the gym floor—to construct an image of an Andean quipu, an ancient device used as a form of writing, notation, and record keeping.

Quevedo’s reliance on fracturing and reassembling recalls a concept central to the writings of Édouard Glissant, who has deeply influenced the artist’s thinking. A Martinican philosopher who was intensely interested in diasporic identity formation, Glissant refused the concept of a singular root and instead championed the idea that identity is tied to multiple sources, multiple origin points, which are always operating in relation to one another and producing new forms of affiliation. This is powerfully illustrated in Quevedo’s work, for example in *revolutions abound (Estadio Olímpico Atahualpa)* (2019), which features a schematic rendering of the iconic stadium in Quito named after the last Incan emperor. The proposed constellation—connecting as it does the Incan empire, Ecuadorian architecture, and the sport that influences so much of the artist’s thinking—subtly demonstrates how histories are intertwined. There would be no “last” emperor without colonization, and the presence of a soccer stadium implies an entanglement of cultural influences, as the game has roots in Europe, China, and Central America. In this way, Quevedo’s work makes an argument for the entanglement of histories, paying special attention to the ways that the legacies of indigenous cultures continue to live and resonate in the present.

Quevedo’s references aren’t always instantly knowable to everyone, an effect Glissant termed “opacity.” This is true in *at the line*: most visitors will likely not recognize the specific locations, the particular books, or the individual people that sparked the creative decisions at play. But, as the academic and artist Denise Ferreira da Silva reminds us, if we are to change how we think about existing in the world, we must dispense with “approaching the world as something to be apprehended and comprehended.” This idea is perhaps best illustrated by the floor piece that Quevedo has taken and rearranged, redrawn. While it retains a trace of its former life as a basketball court, the lines that demarcate the space and indicate the rules of the game have been scrambled into near incomprehensibility. This form becomes itself newly generative and serves, perhaps, as a directive for us as viewers: to follow the artist’s lead and imagine new, unfixed, poetic associations.

Katja Rivera
Curator of Contemporary Art

Curator of
Contemporary Art
Katja Rivera

Curatorial
Paraprofessional
Savanah Pennell

Graphic Designer
Daniel Pizarro

Editor
Lindsey Westbrook

THE ARTIST

Ronny Quevedo (b.1981, Guayaquil, Ecuador) work has been exhibited nationally and internationally at The Whitney Museum of American Art; Perez Art Museum Miami; Elizabeth Dee Gallery; The Drawing Center; the Queens Museum; The Bronx

Museum of the Arts; and Museum of Fine Arts, Houston, amongst others. He is a recipient of the 2017 Blade of Grass Fellowship for Socially Engaged Art and the 2016 Queens Museum/Jerome Foundation

Fellowship for Emerging Artists. He has participated in residencies at the Lower Manhattan Cultural Council, Kaia Art Institute, the Core Program at the Museum of Fine Arts, Houston, Project Row Houses,

Skowhegan School of Painting & Sculpture, and Lower East Side Printshop. He has been published in Hyperallergic and Art Forum. Quevedo received his MFA from the Yale School of Art in 2013 and BFA from The Cooper Union in 2003.



wayqe pana - brother sister [Chinchasyu, Antisuyu, Kuntisuyu,Qullasuyu], 2017, flags installed at the Queens Museum, New York
48 x 48

Photo credit: Hai Zhang

WORKS

EXHIBITED

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Cabeza Magica

2012
Contact paper, enamel, gold leaf,
silver leaf, and pattern paper on
paper; 50 x 38 in.
Courtesy the artist



The History of Rules and Measures #1

2012
Enamel, gold leaf, and contact paper
on paper removed from drywall;
48 x 96 in.
Courtesy the artist



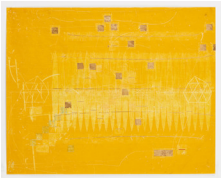
Ulama, Ule, Olé

2012
Milk crates and zipties;
Dimensions variable
Courtesy the artist



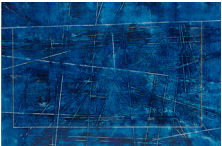
Field of Play

2016
Wax and embossment on paper;
31.5 x 48 in.
Courtesy the artist



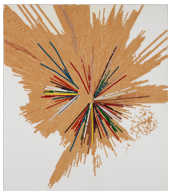
**notes on the poetics of relation
(0 degrees)**

2017
Gold leaf on dress maker paper;
26 x 33 in.
Collection of John and Sandy Fox



el perimetro

2017
Gold leaf and silver leaf on dress
maker wax paper; 26 x 39 in.
Courtesy the artist



quipu

2017
Screen print, contact paper,
and enamel on paper;
48 x 38 in.
Private Collection



Zoot Suit Riot at Qoricancha

2017
Pattern paper, enamel, gold leaf,
and silver leaf on panel;
48 x 96 in.
Courtesy the artist



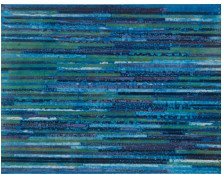
Atahualpa's Refraction

2018
Wax on dress maker paper;
26 x 18 in.
Courtesy the artist



**los desaparecidos
(the navigator)**

2018
Wax, pattern paper, and gold
leaf on muslin; 40 x 48 in.
Collection of Victor A. Platt



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

2018
Wax on dress maker paper;
10 x 13 in.
Courtesy the artist



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

2018
Wax on dress maker paper;
20 x 13 in.
Courtesy the artist



**every measure of zero
(tunic for a friend)**

2018
Wax, gold leaf, and gesso on paper;
10 x 13 in.
Courtesy the artist

**every measure of zero
(wari wari wari)**

2018
Wax and gold leaf on dress maker paper;
10 x 13 in.
Collection of Jamie & Emmett Watson



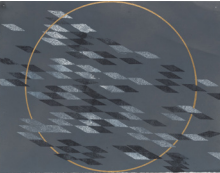
(lyra #2)

2018
Wax on dress maker paper;
26 x 39 in.
Collection of Jamie & Emmett Watson



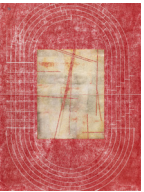
metafisica #0

2018
Wax, gold leaf, and enamel on
dress makers paper; 10 x 13 in.
Courtesy the artist



Nazca half-time

2018
Silver leaf and wax on paper; 26 x 18 in.
Collection of John and Sandy Fox



Souls of Black Folk (Popul Vuh)

2018
Silver leaf and wax on dress maker
paper, screen print, contact paper, and
enamel on paper; 8 x 26 in.
Collection of Sean Clemmons



**Ronny Quevedo and Noemi Quevedo
el back-centro**

2019
Wax, gold leaf, and thread on muslin;
43.5 x 26 in.
Collection of Jamie & Emmett Watson



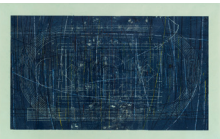
equatorial horizons

2019
Gold leaf on carbon paper;
42 x 25.75 in.
Courtesy the artist



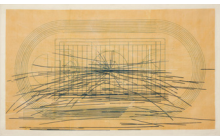
**revolutions abound
(Estadio Olímpico Atahualpa)**

2019
Wax on oak tag; 48 x 76 in.
Courtesy the artist



Revolutions Unbound

2019
Wax on muslin; 43 x 72 in.
Courtesy the artist



topografía lyr(ic)a

2019
Wax, screen print, and thread on muslin;
46.5 x 75 in.
Courtesy the artist



**sun and moon
(for Alberto Spencer)**

2019
Wax and gold leaf on carbon paper;
26 x 40 in.
Courtesy the artist



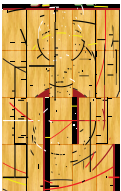
myself when I am real - sin ti soy nadie

2021
Pattern paper and gold leaf on muslin;
261" x 24"
Courtesy the artist
Commissioned by the Fine Arts Center
at Colorado College



at the line

2021
Vinyl on gym flooring; 20 x 30 ft.
Courtesy the artist
Commissioned by the Fine Arts Center
at Colorado College



CANCHA CAMPO PELOTA

DE TRAPO IN THE PAINT AND 1—



DE TRAPO IN THE PAINT AND 1—



CANCHA CAMPO PELOTA

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