



Ronny Quevedo: *offside*

January 25 – April 2, 2022
University Art Museum
University at Albany

Introduction

Multimedia artist Ronny Quevedo has occupied the arched walls of the museum in a newly commissioned work with diagrammatic vinyl lines that recall both dress patterns and gymnasium floors. This work is inspired by his mother’s and father’s respective careers—a seamstress and a professional soccer player. Throughout this exhibition, which includes artwork from 2012 to the present, Quevedo’s own family’s emigration from Ecuador to New York serves as a catalyst for work reflecting on sociopolitical issues of migration, Indigenous architecture, and communal spaces.

The gymnasium lines recall the indoor soccer leagues which for both Quevedo and others who had migrated to New York became places of comradeship and belonging. But this belonging is tempered by the title *fuera de lugar*, “offside,” a reference to the rule in soccer that restricts a player’s movement: they are penalized for going too far when unopposed. Literally translated, it reads “out of place,” suggesting displacement; but this displacement also opens the possibility of exploring new bounds, uncharted territories, and liminal sites.

Quevedo’s second newly commissioned work, *a mother’s hand*, is just such a site. Its form references pre-Columbian platform architecture and agricultural plans, as well as present-day bleachers. Its modular quality, a grid within a grid, not only plays with the modernist exploration of the grid and modularity in the 1960s design by Edward Durell Stone of the museum within which this work is sited, but also bears witness to the much earlier exploration of the grid in pre-Columbian textiles. Arguably the most important medium of the Andes, woven textiles lent themselves to grid structures and repeated motifs, which in turn influenced the aesthetics of architecture and sculpture throughout the region. Moving across both space and time, *a mother’s hand* pays homage to both those pre-Columbian textile traditions and the manual labor of Quevedo’s mother, a seamstress whose materials inspired the dress patterns seen throughout the exhibition, gilded and endowed with a sense of the sacred.

A meeting place for different times, *a mother’s hand* forms an *axis mundi*, or a spiritual axis of the world, grounding us within the double-symmetry of the campus architecture, which can be disorienting at times. Further recentring us, Quevedo has added carbon paper drawings on four walls of the museum, oriented to the cardinal directions. Quevedo’s intervention in the space revitalizes a sacred tradition of architecture oriented to the larger cosmos.

Simultaneous with this new—and ancient—sense of orientation, Quevedo also keeps us slightly disoriented, particularly as we return to the gymnasium lines displaced from floor to wall and recombined in patterns that no longer conform to the old rules of their games. Along with *Ulama Ule Olé* (2012), with its milk crates in circular configurations placed high on the museum’s columns—referencing both the goal rings in the ubiquitous sacred ball game practiced in Mesoamerica and makeshift basketball hoops for present-day pickup games—the work in Quevedo’s *offside* suggests new games, new rules, and new ways of moving through space. The exhibition pays homage to the past and forms new visions of belonging for a future which, like the outcome of a game, is yet to be determined.

—Robert R. Shane, PhD, Curatorial Consultant



sun and moon (for Alberto Spencer), 2019; a mother’s hand, 2021

Introducción

El artista multimedia Ronny Quevedo llenó las paredes y bóvedas del museo con una nueva obra comisionada con líneas de vinilo diagramáticas que recuerdan tanto a los patrones de prendas de vestir como a pisos de gimnasio. Esta obra se inspira en las respectivas carreras de su madre y su padre: una costurera y un futbolista profesional. A lo largo de esta exhibición, que incluye obras de 2012 hasta la fecha, la migración de la familia Quevedo, de Ecuador a Nueva York, sirve como un catalizador de obras que reflexionan sobre los temas sociopolíticos de la inmigración, la arquitectura indígena y los espacios comunales.

Las líneas del gimnasio recuerdan a las ligas del fútbol bajo techo que, tanto para Quevedo como para otros que han emigrado a Nueva York, se convirtieron en espacios de camaradería y pertenencia. Pero esta pertenencia se ve atenuada por el título *fuera de lugar*, una referencia a la regla del fútbol que restringe el movimiento de un jugador: se los penaliza por avanzar demasiado sin la presencia de un defensor. El término insinúa desplazamiento, pero este desplazamiento también abre la posibilidad de investigar nuevos límites, territorios desconocidos y sitios liminales.

La segunda obra comisionada de Quevedo, *a mother’s hand*, es un sitio así. Su forma hace referencia a la arquitectura de terrazas precolombinas y a planos agrícolas, así como a la forma de las gradas de nuestra época. Su modularidad (es una cuadrícula dentro de una cuadrícula) no solo juega con la investigación modernista de la cuadrícula y la modularidad en el diseño de los años sesenta de Edward Durell Stone del museo donde se encuentra su obra, sino que también da fe de la exploración mucho anterior de la cuadrícula en los tejidos precolombinos. Los tejidos, que probablemente eran el medio más importante de los Andes, se prestaban para crear sistemas de cuadrículas y temas repetidos, que a su vez influenciaron la estética de la arquitectura y de la escultura en la región. Atravesando tanto el espacio y el tiempo, *a mother’s hand* rinde homenaje tanto a aquellas tradiciones precolombinas de producción textil

como a la labor manual de la madre de Quevedo, una costurera cuyos materiales inspiraron los diseños de los vestidos expuestos a lo largo de la exposición, dorados y dotados de un sentido de lo sagrado.

Al ser un lugar de reunión para distintas épocas, *a mother’s hand* crea un *axis mundi*, o un eje espiritual del mundo, construyendo una base para nosotros, los espectadores, dentro de la doble simetría de la arquitectura del campus, que a veces puede ser confusa. Para reorientarnos aún más, Quevedo añadió dibujos de papel carbón en cuatro paredes del museo que corresponden a los puntos cardinales. La intervención de Quevedo en el espacio revitaliza una costumbre sagrada de arquitectura orientada hacia el cosmos.

En simultáneo con este nuevo (y antiguo) sentido de orientación, Quevedo también nos mantiene un poco desorientados, particularmente mientras que regresamos a las líneas de gimnasio desplazadas del piso a la pared y recombinadas en diseños que ya no se ajustan a las viejas reglas de sus juegos. Junto con *Ulama Ule Olé* (2012), con sus canastos de leche en configuraciones circulares colocados en lo alto de las columnas del museo (que hacen referencia tanto a los aros de la portería en el popular juego sagrado de pelota que se jugaba en Mesoamérica como a los aros de baloncesto improvisados para partidos contemporáneos), las obras de Quevedo en *offside* (fuera de lugar) insinúan nuevos juegos, nuevas reglas y nuevas formas de moverse por el espacio. La exposición rinde homenaje al pasado y crea nuevos conceptos de pertenencia para un futuro que, como el desenlace de un partido, aún no se ha determinado.

—Robert R. Shane, PhD, Curatorial Consultant
—Translation by Néstor Pastor

Exhibition Checklist

Unless noted all works courtesy of the artist and Alexander Gray Associates, New York

a mother's hand, 2021
Plywood
48 x 80 x 80 inches

fuera de lugar, 2021
Vinyl
Dimensions variable

myself when I am real - sin ti soy nadie, 2021
Pattern paper and gold leaf on muslin
112 ¾ x 24 inches

el back-centro, 2019
Wax, gold leaf, and thread on muslin
43 ½ x 26 inches
Collection of Jamie and Emmett Watson

Equatorial Horizons, 2019
Gold leaf on carbon paper
41 x 25 ½ inches

Ode to Liga Deportiva Guayaquil de Indoor Futbol (Working Class Epistemology), 2019
Enamel and wooden planks on panels
96 x 144 inches

pachuco, pacha, pa'lante, 2019
Pattern paper and gold leaf on muslin
50 x 90 inches

quipu after Édouard Glissant, 2019
Pattern paper, wax, and gold leaf on paper
22 x 13 inches
Collection of Harold Mendez

Revolutions Unbound, 2019
Wax on muslin
43 x 72 inches

sun and moon (for Alberto Spencer), 2019
Wax and gold leaf on carbon paper
25 ¾ x 39 inches

XX, 2019
Gold and silver leaf on carbon paper
41 ½ x 51 ½ inches

2 + 2 = 2, 2018
Carbon paper and gold leaf on paper
11 ⅝ x 16 ⅜ inches

(lyra #2), 2018
Wax on dressmaker paper
26 x 39 inches
Collection of Jamie and Emmett Watson

every measure of zero (tropic of cancer), 2018
Wax on dressmaker paper
19 ⅜ x 13 inches

untitled, 2018
Pattern paper, gold leaf, and vinyl on panel
30 x 40 inches
Collection of Eliana Hidalgo Vilaseca

el perímetro, 2017
Gold and silver leaf on dressmaker wax paper
25 ¾ x 38 ¾ inches

Zoot Suit Riot at Qoricancha, 2017
Pattern paper, enamel, gold leaf, and silver leaf on panel
47 ½ x 96 inches

field of play, 2016
Wax and embossment on paper
47 ¼ x 31 ½ inches
Courtesy of the artist

Cabeza Mágica, 2012
Contact paper, enamel, gold leaf, silver leaf, and pattern paper on paper
49 ¼ x 37 ⅝ inches
Courtesy of the artist

The History of Rules and Measures #1, 2012
Enamel, gold leaf, and contact paper on paper removed from drywall
48 x 95 inches

Ulama, Ule, Olé, 2012
Milk crates, zipties, and shoelaces
Dimensions variable



quipu after Édouard Glissant, 2019; *every measure of zero (tropic of cancer)*, 2018



el perímetro, 2017; *Revolutions Unbound*, 2019; *Equatorial Horizons*, 2019



fuera de lugar, 2021; *Ode to Liga Deportiva Guayaquil de Indoor Futbol (Working Class Epistemology)*, 2019; *Ulama, Ule, Olé*, 2012



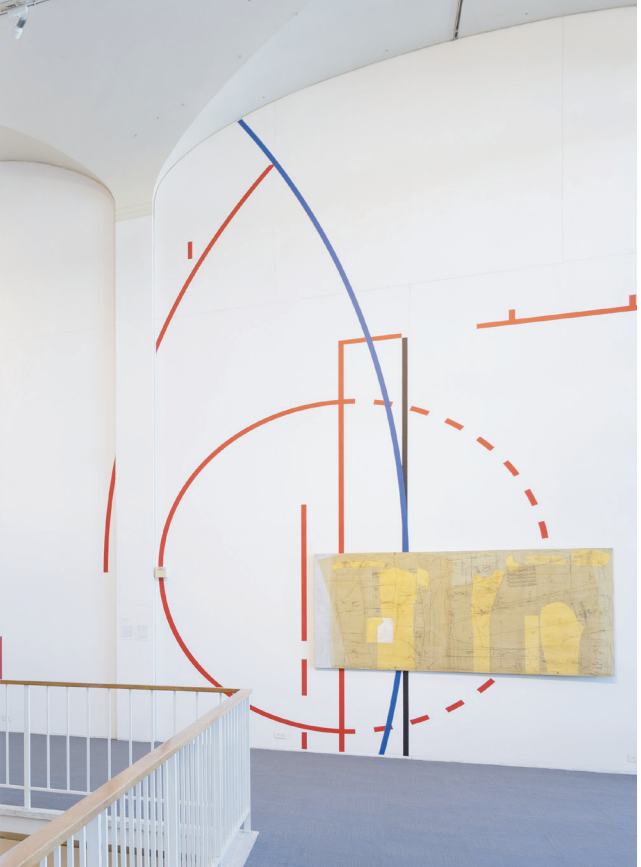
Cabeza Mágica, 2012



The History of Rules and Measures #1 (detail), 2012



Ulama, Ule, Olé, 2012; *fuera de lugar*, 2021; *pachuco, pacha, pa'lante*, 2019; *untitled*, 2018; *Zoot Suit Riot at Qoricancha*, 2017



sun and moon (for Alberto Spencer), 2019; *a mother's hand*, 2021; *XX*, 2019



fuera de lugar (detail), 2021; *Ode to Liga Deportiva Guayaquil de Indoor Futbol (Working Class Epistemology) (detail)*, 2019



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Biography

Born in 1981 in Guayaquil, Ecuador. Lives and works in the Bronx, New York.

Selected solo exhibitions include *Ronny Quevedo: at the line* at Colorado Springs Fine Arts Center at Colorado College in Colorado Springs, Colorado (2021); *schematics for a new armillary* at James Fuentes Gallery in New York, New York (2020); *Silueta* at Rubber Factory in New York, New York (2019); *no hay medio tiempo / there is no halftime* at Temple Contemporary at the Tyler School of Art and Architecture in Philadelphia, Pennsylvania (2019) and Queens Museum, Queens, New York (2017); and *The Sixth Man* at James Fuentes Gallery in New York, New York (2019).

Selected group exhibitions include *ReVisión: A New Look at Art in the Americas* at Denver Art Museum in Denver, Colorado; *Comunidades Visibles: The Materiality of Migration* at Albright-Knox Art Gallery in Buffalo, New York (2021); *ACE: art on sports, promise, and selfhood* at University Art Museum, University at Albany in Albany, New York (2019); *Monarchs: Brown and Native Contemporary Artists in the Path of the Butterfly* at Nerman Museum of Contemporary Art in Kansas City, Kansas (2019); and *The World's Game: Fútbol and Contemporary Art* at Pérez Art Museum in Miami, Florida (2019).

Quevedo is the recipient of a Harpo Foundation New Work Project Grant (2021); Joan Mitchell Foundation Fellowship (2021); a Jerome Hill Artists Fellowship (2019); A Blade of Grass Fellowship for Socially Engaged Art (2017); and an Emerging Artist Fellowship and Residency at Socrates Sculpture Park in Queens, New York (2017).

Quevedo received an M.F.A. from the Yale School of Art in New Haven, Connecticut in 2013 and a B.F.A. from The Cooper Union in New York, New York in 2003.

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Support for the University Art Museum exhibitions and programs is provided by The Andy Warhol Foundation for the Visual Arts, the Harpo Foundation, the Office of the President, Office of the Provost, The University at Albany Foundation, the University Auxiliary Services at Albany, the Robin Kanson Lewis '70 Exhibition Endowment Fund, and the Jack and Gertrude Horan Memorial Endowment Fund for Student Outreach.

The University Art Museum is grateful to Alexander Gray Associates, New York; Harold Mendez; Eliana Hidalgo Vilaseca; and Jamie and Emmett Watson for the generous loan of works to the exhibition. We would also like to thank No Name Sign Company for the installation of *fuera de lugar* (2021).

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Cover: *sun and moon (for Alberto Spencer)*, 2019

Poster: *Zoot Suit Riot at Qoricancha*, 2017; *fuera de lugar* (detail), 2021



Ulama, Ule, Olé, 2012

Printer: Snyder Printer, Troy, New York
Photography: Gil Gentile
Editor: Elizabeth Floyd Mair
Translator: Néstor Pastor

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