

Ronny Quevedo (b. 1981) uses drawing, particularly schematic renderings, to explore the visual languages of abstraction, cartography, cosmology, and sport from across the Americas, from the preconquest era to the present day. Born in Guayaquil, Ecuador, now living in the Bronx, New York, Quevedo's art addresses questions of migration, identity, and modernity.

For *C A R A A C A R A*, Quevedo builds upon these interests by overlaying sewing patterns for clothing, field markings from a sports arena, lines of longitude and latitude plotted onto a slice of the Earth, and stars that form the constellation Lyra. Although there are no figures in the work, each of these diagrams represents a means of charting a body: mapping the contours of a form, demarcating the possible trajectories of an athlete, guiding potential movement across the world, and visualizing one's position in the universe. Taken together, these interconnected lines appear like an astral map, which for Quevedo expresses the complex relationships between body, home, field, globe, and cosmos. Titled *C A R A A C A R A*, or "face-to-face" in English, this artwork evokes the communication or confrontation that results when cultures or worlds collide, and relates to the term "face," or the visible side of the fabric, in sewing patterns.

C A R A A C A R A is structured as a triptych. Throughout the work, Quevedo forefronts dressmaker wax paper, typically used to transfer sewing patterns onto fabric. For Quevedo, this is a resonant and recurring material in his practice, as his mother made her living as a seamstress. The first section of the wall drawing was made by smoothing the paper against the surface of the wall and imprinting marks by using tools such as bone folders (often used for folding and creasing in bookbinding and origami) and tracing wheels (for marking fabric for cuts, pleats, darts, and more) among other tools, resulting in the transference of blue lines. For the middle section, that same paper was pressed against the wall and ironed, suffusing the surface with blue pigmented wax. Finally, in the last section, the creased and eroded paper was applied directly to the surface. Each resulting composition thus translates, mirrors, echoes, and even blurs the initial set of marks, forming a visual allegory of what we inherit from the past, how we inhabit the present, and what we will pass down to the future. Evocative of a diagram, an abyss, and a night sky, Quevedo's drawing collapses the terrestrial and the celestial, suggesting new possibilities for movement and transformation.

An interview with the artist can be found at menil.org/ronnyquevedo.

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Back: Ronny Quevedo, *C A R A A C A R A* (detail), 2024. Wax, chalk, mica, and dressmaker wax paper on polyester filament fabric mounted on fiberboard, 9 ½ × 36 ft. (2.9 × 11 m). Courtesy of the artist and Alexander Gray Associates, New York. Photo: Paul Hester

