

Alexander Gray Associates

# Frieze New York 2026 Stand B13

May 13 - 17, 2026

Kamrooz Aram  
Bethany Collins  
Ronny Quevedo

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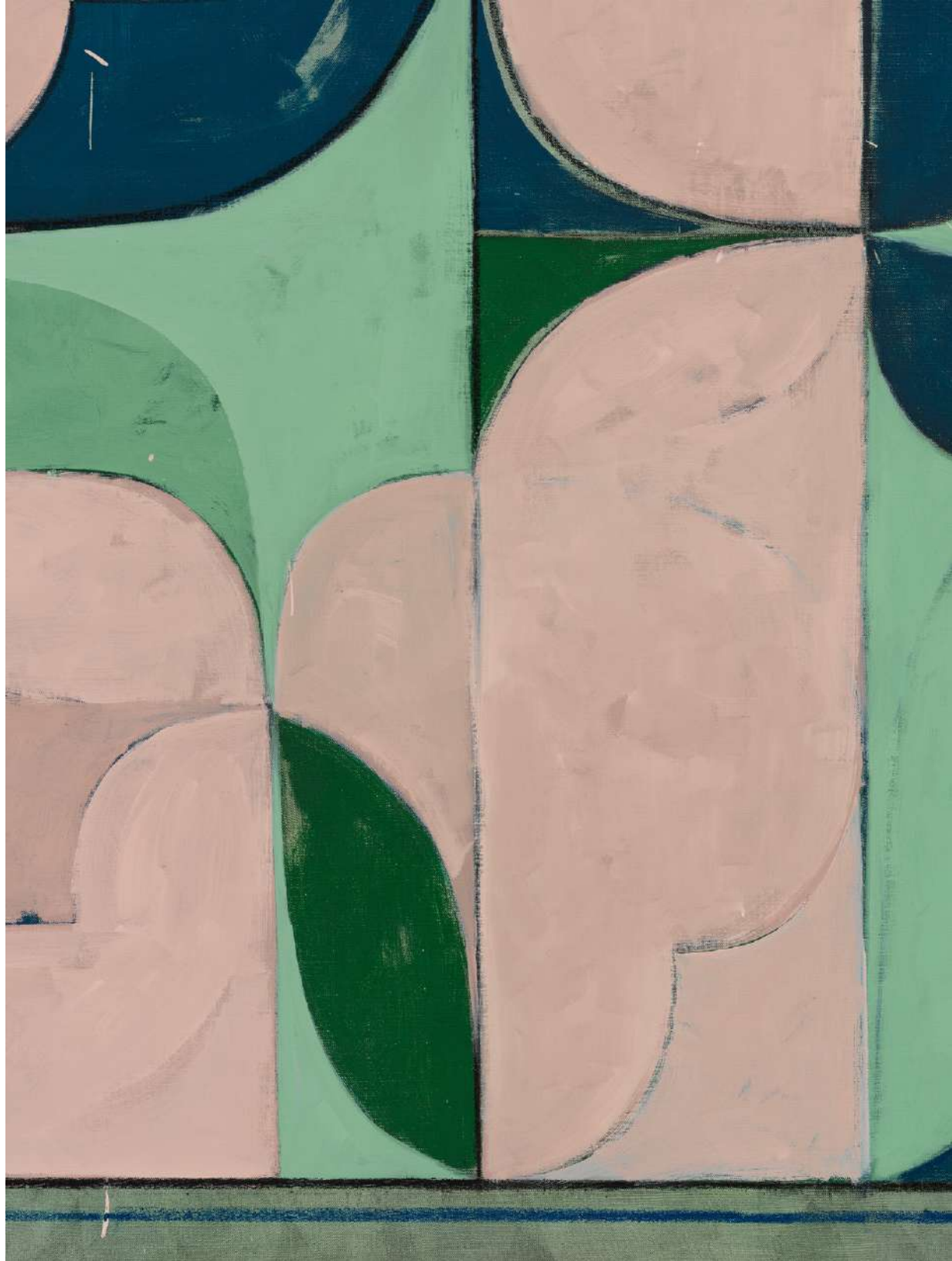
## Alexander Gray Associates

Alexander Gray Associates presents a focused dialogue between **Kamrooz Aram**, **Bethany Collins**, and **Ronny Quevedo**, three artists whose practices engage the unstable terrain of cultural memory—how it is constructed, obscured, and rearticulated through material, gesture, and form. Working across painting, works on paper, and sculpture, each artist approaches abstraction not as a neutral language, but as a site where histories surface, fragment, and recombine.

Kamrooz Aram's *Untitled (Anticipated Arabesque)* (2025) anchors the presentation, developing a vocabulary of ornament and gesture that challenges the long-standing hierarchies of Western art history. Aram, who is currently featured in the Whitney Biennial, continues his sustained inquiry into the marginalization of decorative traditions, revealing their conceptual and structural connections to modernist abstraction. Curved forms move across the surface in shifting relationships, creating a sense of constant emergence rather than fixed composition. Here, ornament becomes both the subject and method—an index of movement and translation continuously reconfigured across the surface.

Ronny Quevedo's *birdsong* (2025) extends this conversation through a layered engagement with migration, pattern, and indigenous knowledge. Drawing on ancient feathered Peruvian textiles in the collection of The Metropolitan Museum of Art, the work channels histories of material intelligence and transmission that predate and exceed Western frameworks of abstraction. Composed of

**Kamrooz Aram, *Untitled (Anticipated Arabesque)* (2025), detail**





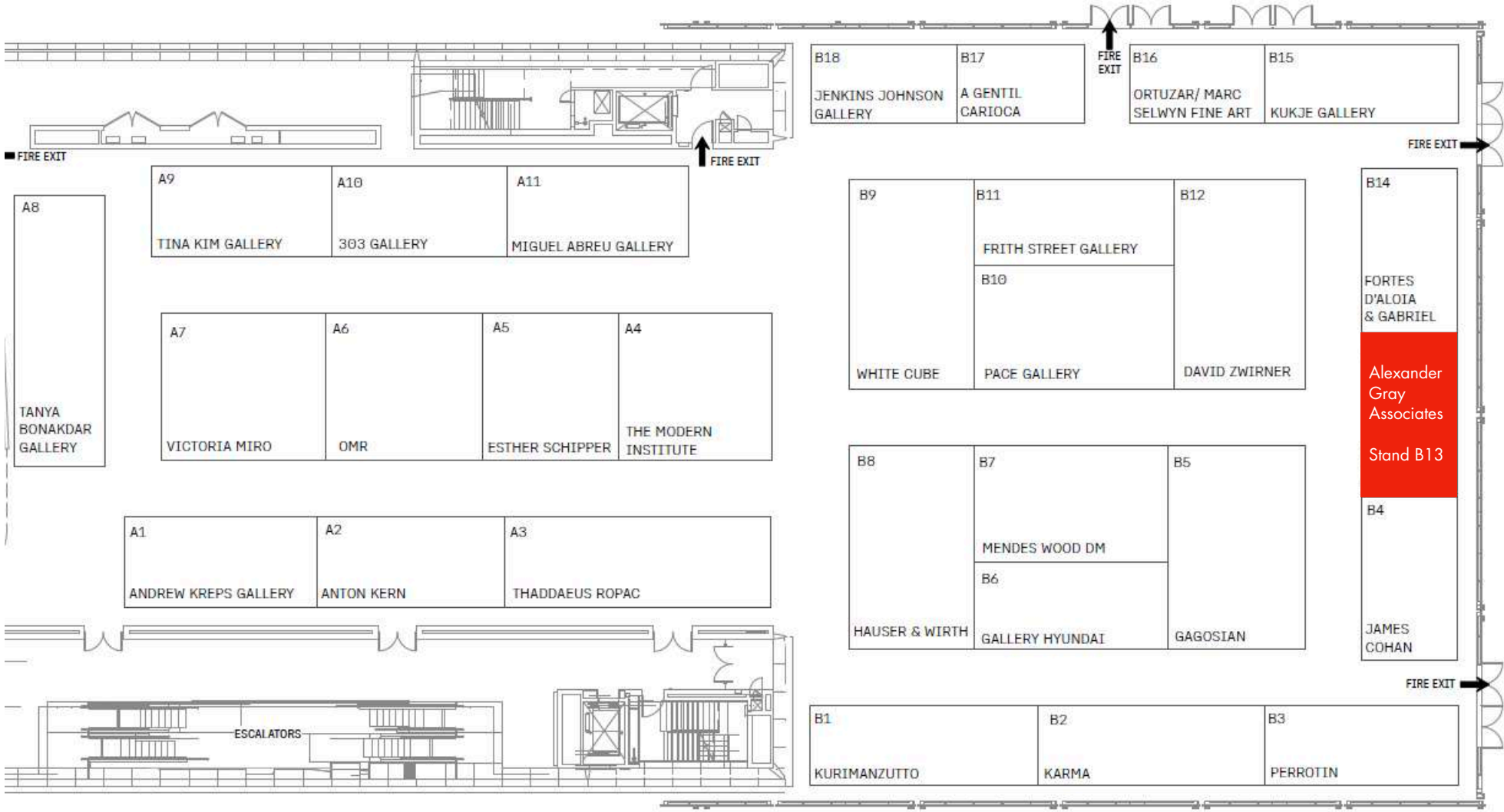
ink, metal leaf, and pattern paper on muslin, *birdsong* evokes histories of cultural memory and displacement, holding meaning in suspension—unsettled and in motion.

Bethany Collins's works operate in a parallel register, where language and material bear the weight of historical violence and erasure. *The drooping flowers bloom* (2026) and *My destiny is in your hands* (2025–26) extend her ongoing investigations into text, memory, and the afterlives of American history. Incorporating granite from a decommissioned Stonewall Jackson monument, Collins's sculptural work resonates with her installation *Love is Dangerous*, recently featured in *Monuments* at MOCA Geffen, where stone becomes both witness and fragment—at once enduring and unsettled. Across her practice, acts of redaction, repetition, and reassembly foreground the instability of meaning itself.

Together, these artists articulate a shared concern with what persists—across time, across geographies, across forms—and what remains unresolved. Their works propose that abstraction is not an escape from history, but a means of encountering it anew: as something felt, contested, and continually in the process of becoming.

# Level 2

# McCourt



An abstract painting featuring large, rounded, organic shapes in shades of green and pink against a dark, textured background. The shapes are defined by thick, dark outlines. The overall composition is balanced and rhythmic, with a strong sense of color contrast.

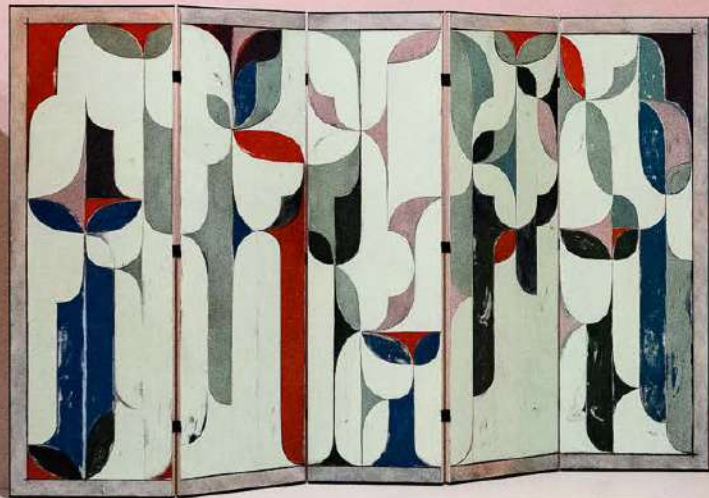
# Kamrooz Aram

b. 1978, Shiraz, Iran | Lives and works in New York



**Kamrooz Aram** has built his practice on dismantling the divide between ornament and fine art to question how cultural value is assigned. His paintings and sculptures do not simply cross categories; they probe the structures that enforce them. This recognition drives his work, which asserts that non-Western ornamental traditions carry the same intellectual weight and conceptual rigor Western art history has long reserved for itself.

Aram's paintings are acts of translation. Intricate geometries slip into fields of color, while brushstrokes accumulate in thin layers—revealing glimpses of what lies beneath. Aram speaks of pursuing “taboo subjects” like emotion and spiritual presence, and, in his work, they appear not as sentiment, but as structure. Calligraphic forms reverberate against the cool authority of Minimalist grids; floral arabesque patterns breathe new life into Color Field painting. These juxtapositions are not acts of fusion, so much as acts of recognition, acknowledging what has always been visible.



Aram has been the subject of numerous solo exhibitions, including *Privacy, an Exhibition*, The Arts Club of Chicago, IL (2022); *Focus: Kamrooz Aram*, The Modern Art Museum of Fort Worth, TX (2018); and *Ancient Blue Ornament*, Atlanta Contemporary, GA (2018). His work has been featured in significant group exhibitions, including *Whitney Biennial 2026*, Whitney Museum of American Art, New York (2026); *Paraventi: Folding Screens from the 17th to 21st Centuries* at Fondazione Prada, Milan, Italy (2023-2024); *Desorientalismos* at Centro Andaluz de Arte Contemporáneo, Seville, Spain (2020); and *Lives of Forms: Kamrooz Aram and Iman Issa* at Z33 House for Contemporary Art, Design & Architecture, Hasselt, Belgium (2021). Aram's work is in the

collections of The Metropolitan Museum of Art, New York, NY; M+ Museum, Hong Kong; The Alford Collection of Contemporary Art, Rollins Museum of Art, Winter Park, FL; Art Gallery of New South Wales, Sydney, Australia; Modern Art Museum of Fort Worth, TX; Cincinnati Art Museum, OH; Portland Museum of Art, ME; and Sharjah Art Foundation, UAE, among others. He is the recipient of multiple prestigious awards, including the Guggenheim Fellowship (2025); the Carla Fendi Rome Prize from the American Academy in Rome (2024); and the Abraaj Group Art Prize (2014). Aram received his MFA from Columbia University in 2003 and his BFA from Maryland Institute College of Art in 2001.



**Kamrooz Aram**

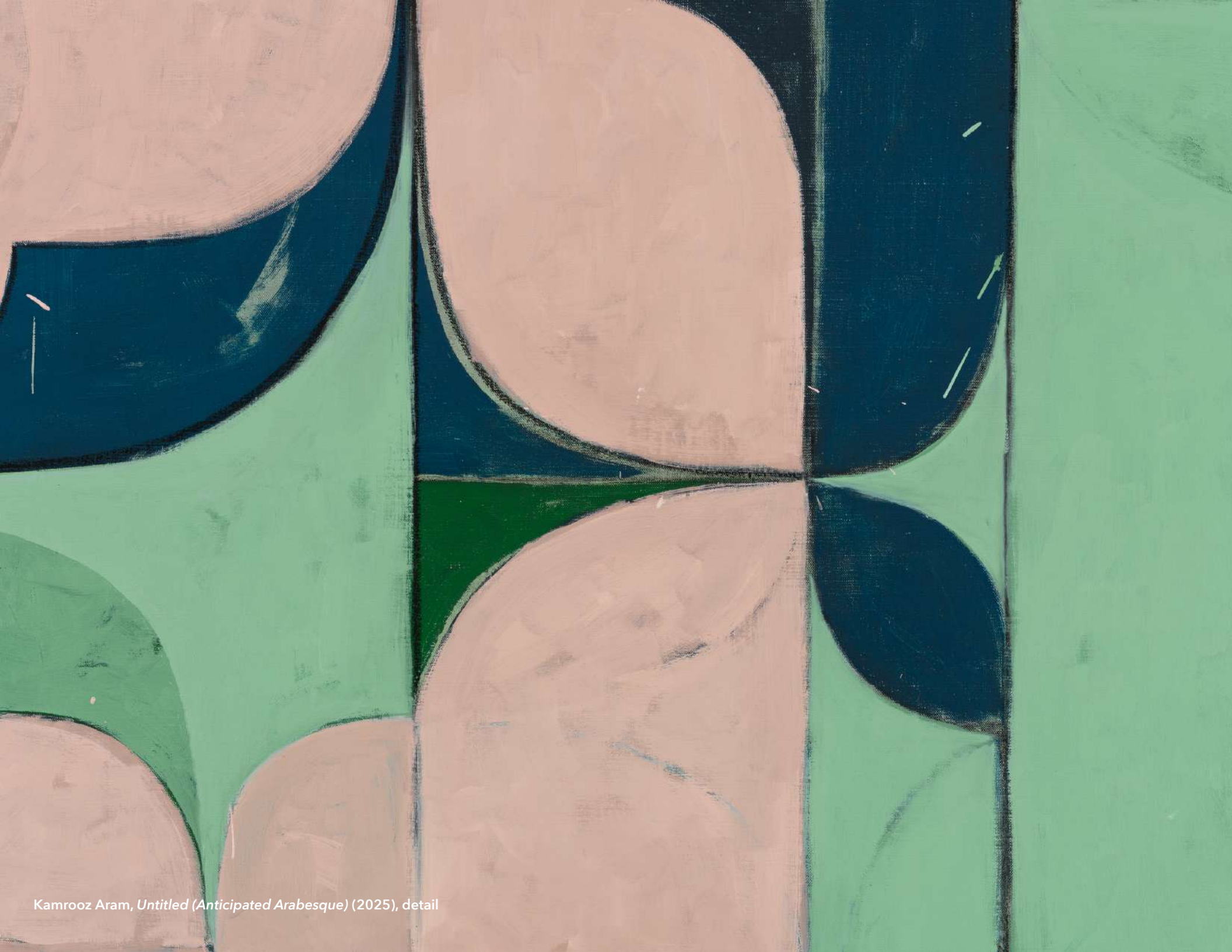
*Untitled (Anticipated Arabesque)*, 2025

Oil, oil crayon, and pencil on linen

66 1/8 x 76 1/8 in (168 x 193.4 cm)

(KA114)

\$65,000



Kamrooz Aram, *Untitled (Anticipated Arabesque)* (2025), detail



Kamrooz Aram, *Untitled (Anticipated Arabesque)* (2025), installation view

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**Kamrooz Aram**

*Untitled (Arabesque Composition), 2026*

Oil, oil crayon, and pencil on linen

60 1/8 x 46 1/8 in (152.7 x 117.2 cm)

(KA162)

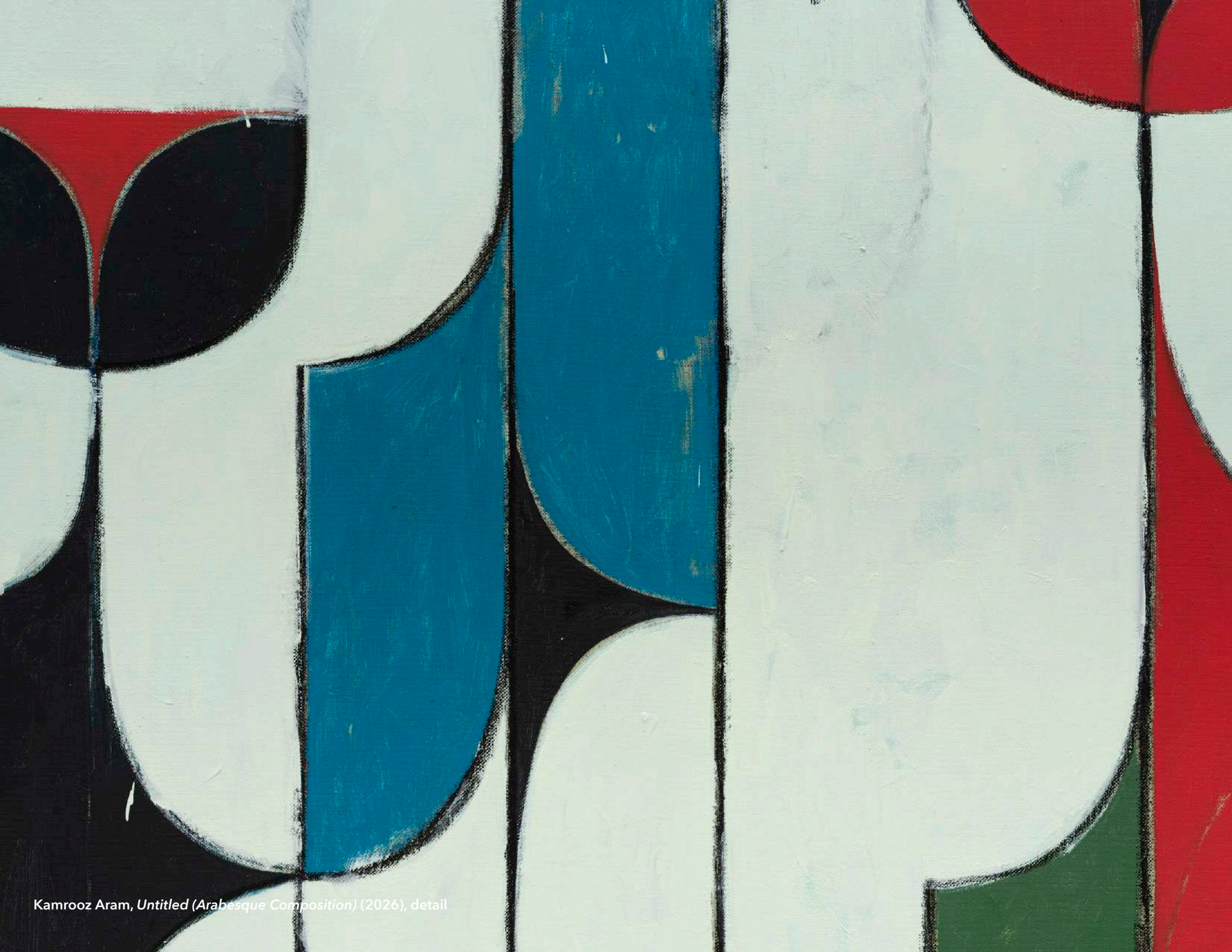
\$45,000



In his newest paintings, Kamrooz Aram continues his exploration of ornament as a generative structure within contemporary abstraction. The paintings unfold through a network of curvilinear forms that suggest the arabesque while resisting its stabilization as a fixed motif. Aram's layered application of oil, oil crayon, and pencil produces a surface in which gestures accumulate and recede, creating a sense of temporal depth.

Aram's practice frequently interrogates the marginalization of ornament within Western art history, and here he reclaims it as a site of complexity and invention. The compositions resist hierarchical organization, allowing forms to circulate across the surface in a fluid, responsive manner. Through this process, Aram proposes abstraction as a field shaped by cultural translation and perceptual experience.

**Kamrooz Aram, *Untitled (Arabesque Composition)* (2026)  
Installation view**



Kamrooz Aram, *Untitled (Arabesque Composition)* (2026), detail



# Bethany Collins

b.1984, Montgomery, AL | Lives and works in Chicago, IL



**Bethany Collins** is a multidisciplinary artist whose conceptual practice examines the relationship between race and language. Centering language—its biases, contradictions, and ability to simultaneously forge connections and foster violence—her works illuminate America's past and offer insight into the development of racial and national identities. Drawing on a wide variety of documents, ranging from nineteenth-century musical scores to US Department of Justice reports, she erases, obscures, excerpts, and rewrites portions of text to bring to the fore issues revolving around power and histories of violence.

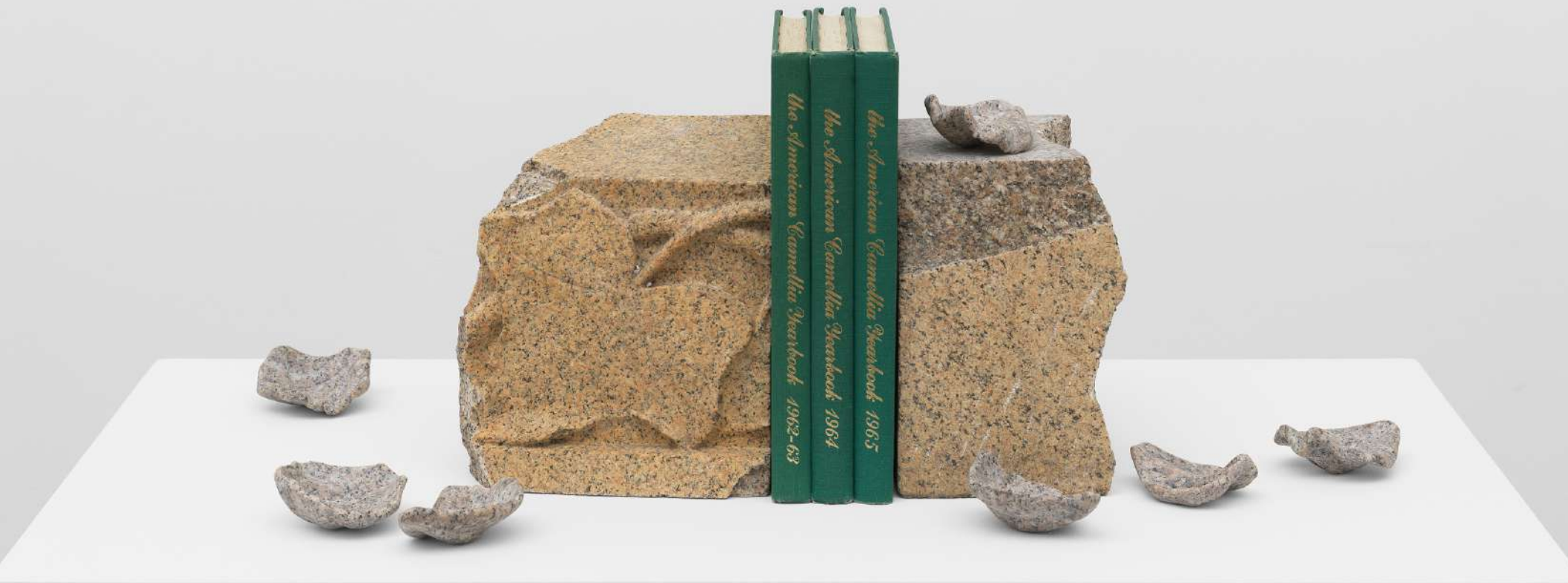
Ultimately concerned with what she has termed “the residue of language,” Collins imbues obfuscated traces with a metaphorical weight that challenges established institutions and practices while claiming space for future alternatives. As she concludes, “Everything but words I want you to read.”

Collins's work has been the subject of numerous solo exhibitions including *The Deluge*, Museum of Contemporary Art Denver, CO (2026); *At Sea*, Seattle Art Museum, WA (2024); *Accord*, Jule Collins Smith Museum of Fine Art at Auburn University, AL (2024); *America: A Hymnal*, Peabody Essex Museum, Salem, MA (2023); and *My Destiny Is In Your Hands*, Montgomery Museum of Fine Art, AL (2021), among others. Collins has participated in many group exhibitions including *MONUMENTS*, The Museum of Contemporary Art, Los Angeles, CA (2025); *Alice Coltrane, Monument Eternal*, Hammer Museum, Los Angeles, CA (2025); *Prospect.6 the future is present, the harbinger is home*, New Orleans, LA (2024); *The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse*, Virginia Museum of Fine Arts, Richmond, VA (2021), traveled to Contemporary Arts Museum

Houston, TX (2021), Crystal Bridges Museum of American Art, Bentonville, AR (2022), and Museum of Contemporary Art Denver, CO (2022); and *Jacob Lawrence: The American Struggle*, Peabody Essex Museum, Salem, MA (2020). Collins's work is represented in the collections of The Art Institute of Chicago, IL; Baltimore Museum of Art, MD; Birmingham Museum of Art, AL; High Museum of Art, Atlanta, GA; Rose Art Museum, Brandeis University, Waltham, MA; The Morgan Library & Museum, New York, NY; The Peabody Essex Museum, Salem, MA; and The Studio Museum in Harlem, NY, among others. She is the recipient of many awards and grants, including the 3Arts Next Level Visual Arts Award (2024); Gwendolyn Knight & Jacob Lawrence Prize (2023); Joan Mitchell Fellowship (2022); and The Pollock-Krasner Foundation Grant (2015), among others.



*MONUMENTS*, installation view, The Geffen Contemporary at MOCA Los Angeles, CA (2025-26)

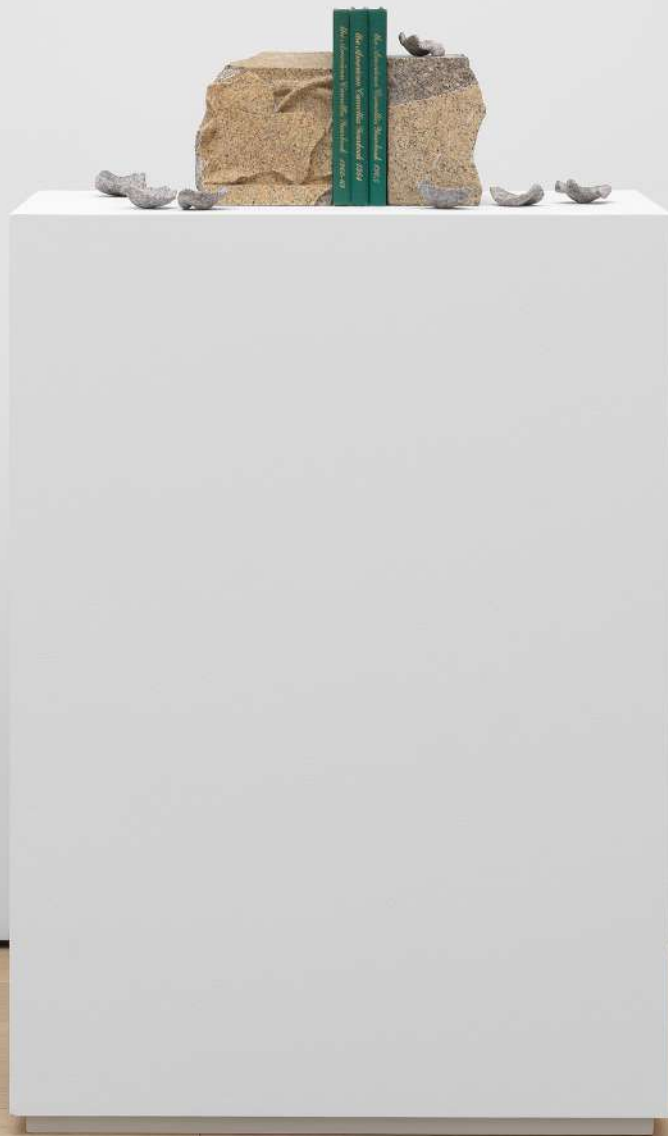


**Bethany Collins**

*My destiny is in your hands*, 2025-2026

Pink granite from the decommissioned Thomas J. Jackson monument, Charlottesville, VA and 3 volumes of "the American Camellia Yearbook"  
Bookends and books: 9 1/2 x 13 x 6 1/2 in overall (24.1 x 33 x 16.5 cm overall); Petals: 1 1/4 x 3 x 2 1/2 in each (3.8 x 7.6 x 6.4 cm each)  
(BC296)

\$35,000



*My destiny is in your hands* (2025–2026) brings together materials that carry distinct and overlapping histories. Pink granite fragments, sourced from the base of a 1921 monument to Thomas J. “Stonewall” Jackson in Charlottesville, are carved into bookends and camellia petals. Between them, Collins places volumes of *The American Camellia Yearbook* from the 1960s.

The granite once functioned as both a literal and symbolic foundation for a Confederate monument. Here, Collins breaks it apart and shifts its role. Scaled down and reoriented, the stone becomes something that supports and contains rather than asserts, while the carved petals introduce a parallel visual language. Camellias are associated with refinement, devotion, and cultivated beauty – in the Victorian language of flowers, they signified “my destiny is in your hands,” and were gifted to show complete surrender to another person’s care or to signify a profound commitment; in the American South they signal preservation, tradition, and systems of social order.

Published during the civil rights movement, the American Camellia Society yearbooks document a different but related system of ordering: the naming, classification, and preservation of cultivated plants. Their presence creates a quiet but pointed contrast. While the nation was undergoing profound social change and political violence, these volumes record an ongoing investment in stabilizing and refining an ideal of beauty. Collins places these systems side by side, allowing their tensions to register without resolving them.



Bethany Collins, *My destiny is in your hands* (2025-26), side view



Bethany Collins, *My destiny is in your hands* (2025-26), side view



Bethany Collins, *The Feast of Roses* (2025), detail

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**Bethany Collins**

*The Feast of Roses*, 2025

Charcoal and graphite powder on paper

17 3/4 x 11 7/8 in (45.1 x 30.2 cm)

20 x 14 x in framed (50.8 x 35.6 cm framed)

(BC269)

\$18,000



In *The Feast of Roses* (2025), Bethany Collins presents a dark, concentrated form in charcoal and graphite powder on paper, producing intense blacks and subtle tonal shifts. Echoing the Victorian floral imagery that underpins Collins's rose works, the romantic title invokes traditions of offering, devotion, and coded sentiment, while the image itself is overtaken by atmospheric darkness. As in her related works, the charcoal evokes clouds of tear gas from contemporary protest scenes, allowing beauty and violence to coexist in the same visual field. The resulting tension between language and image—between promise and withholding—extends Collins's examination of how inherited narratives shape meaning while obscuring as much as they reveal. The work quietly tethers itself to our present moment of unrest and collective witness.



**Bethany Collins**

*The drooping flowers bloom, 2026*

Wax pastel and acrylic on paper

40 5/8 x 60 1/8 in (103.2 x 152.7 cm); 44 1/2 x 64 in framed (113 x 162.6 cm framed)

(BC303)

\$60,000

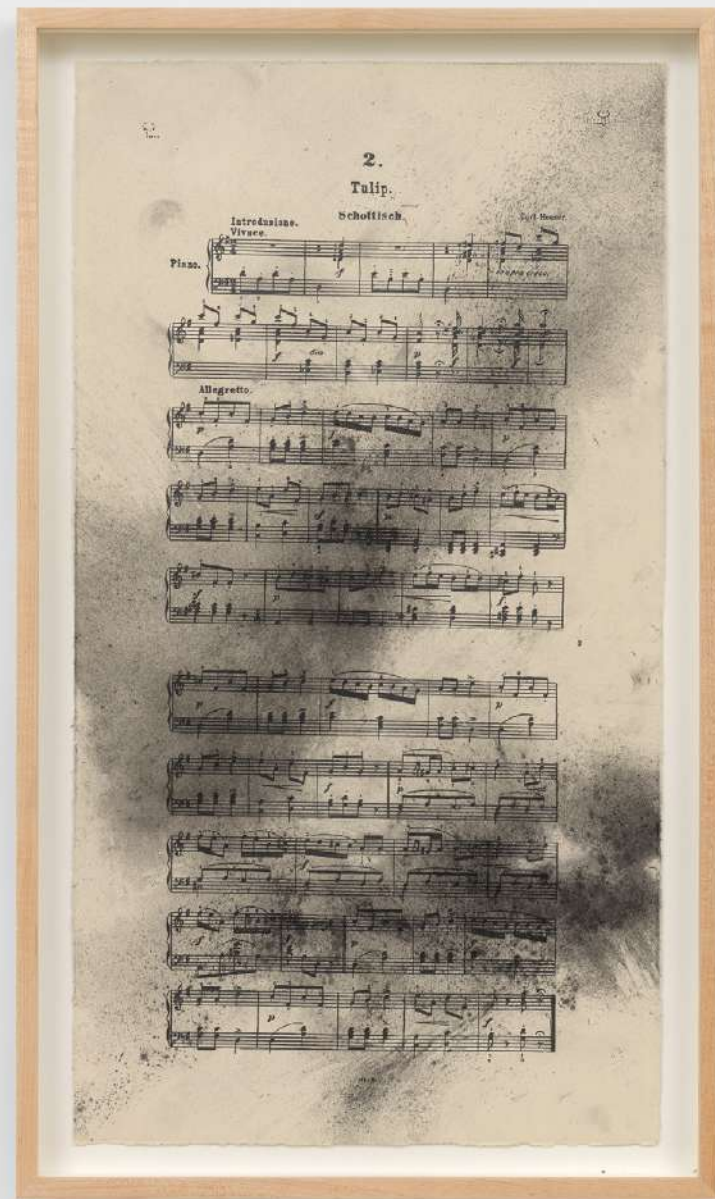
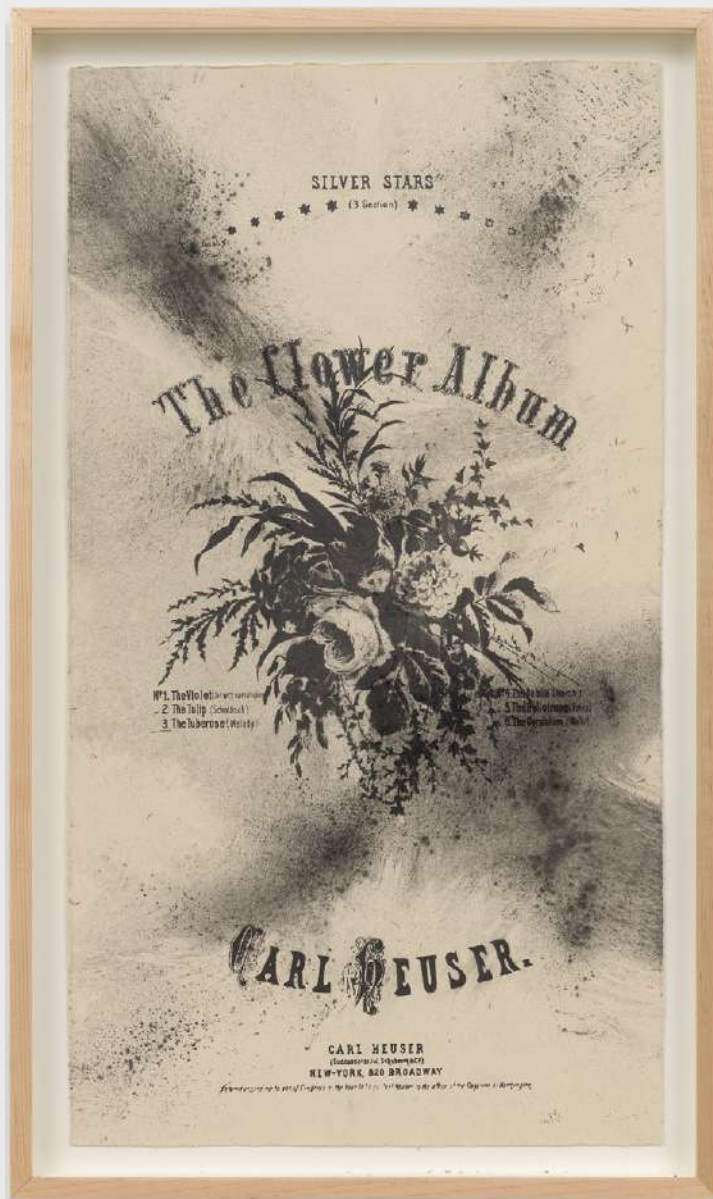


"The Battle Hymn of the Republic," is the most popular American contrafactum— a song in which the melody remains constant while the lyrics are rewritten over time. Its origins began early in the Civil War, when Union soldiers rewrote lyrics to the popular spiritual "Say Brothers, Will You Meet Us," transforming it into "John's Brown's Body," a marching tune about the famed abolitionist. In 1861, the poet Julia Ward Howe re-imagined the lyrics once again to create "Battle Hymn of the Republic." Over the next century, songwriters would continue this tradition of revision to support a variety of national causes – revolution, temperance, suffrage – articulating often contradictory versions of what it means to be American.

Reflecting on this history, Bethany Collins's *The drooping flowers bloom* (2026), from her ongoing *The Battle Hymn* series, incorporates excerpts from alternate versions of the famous anthem to create a painting where written language bleeds, runs, and accumulates into vertical passages of color and mark. The painting's composition reveals chalky letters in wax pastels that delicately unfurl across a cloudy gray background to spell out melancholic and hopeful lyrics that use floral symbolism, including the titular phrase, transforming these passages into an atmospheric field to address universal emotions that speak to, in the artist's words, "... grief and beauty, memory and forgetting, ... [and] tenderness and the refusal of violence." The frenzied swirls and drips of pastel in her gestural abstraction capture the alternative histories that exist within the United States. Collins concludes that *The Battle Hymn* works continue her project of "... [challenging] the notion of an immutable American destiny" by uncovering the many competing narratives that have shaped this country.



Bethany Collins, *The drooping flowers bloom* (2026), installation view



**Bethany Collins**

*The Flower Album: Tulip, 2026*

Charcoal and graphite powder on Somerset paper in 2 parts

27 x 14 3/4 in each (68.6 x 37.5 cm each) 29 1/4 x 17 3/8 in framed each (74.3 x 44.1 cm framed each)

(BC300)

\$35,000



In *The Flower Album: Tulip* (2026), Bethany Collins continues her exploration of botanical imagery as a site of historical and linguistic inquiry. Executed in charcoal and graphite powder across two sheets, the work draws on the conventions of the illustrated album, a format historically associated with classification, collection, and display. Collins's rendering destabilizes these conventions, as the tulip form emerges through layered marks that oscillate between description and abstraction. The flower becomes less a discrete object than a field of accumulation, its contours shaped by repetition and erasure. In Collins's practice, botanical imagery often carries broader associations with trade, colonial exchange, and systems of naming, and here the tulip—long a symbol of both beauty and economic speculation—functions as a point of entry into these histories. The diptych structure introduces subtle variation, emphasizing the instability of representation. Through this process, Collins proposes the image as something continually reconstituted, shaped by the interplay of material, gesture, and historical reference.

# The Flower Album

N<sup>o</sup> 1. The Violet (Air with variations)  
.. 2. The Tulip (Schottisch)  
3. The Tuberoze (Melody)

N<sup>o</sup> 4. The Dahlia (March)  
.. 5. The Heliotrope (Polka)  
.. 6. The Geranium (Waltz)



**Bethany Collins**

*Old Ship Rose I*, 2025

Cast paper with confederate granite

9 1/2 x 9 x 4 in (24.1 x 22.9 x 10.2 cm)

13 7/8 x 14 7/8 x 6 in framed

(35.2 x 37.8 x 15.2 cm framed)

(BC285)

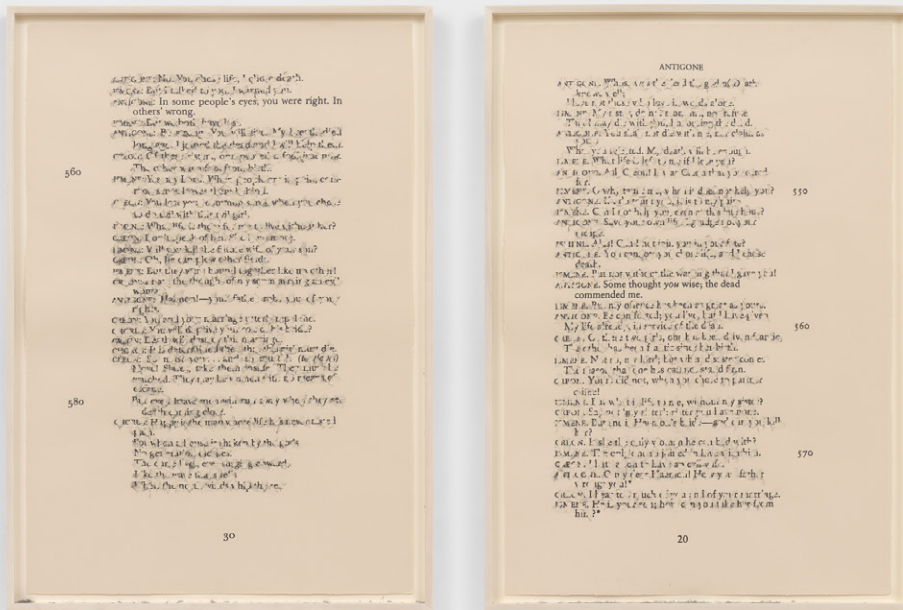
\$15,000



In *Old Ship Rose I* (2025), Bethany Collins continues her *Old Ship* series, producing sculptural forms cast in handmade paper infused with granite dust from a destroyed Stonewall Jackson Confederate monument. The rose form is taken from the architectural ornamentation of the Old Ship AME Zion Church in Montgomery, Alabama. Translating sacred architecture into an intimate, handheld object, the folded, petal-like planes evoke remembrance and resilience. Collins reanimates the memory of a space central to Black spiritual life, political organizing, and civil rights testimony, insisting that such sites be understood not as static heritage, but as living structures of refuge and resistance. The work's physical presence—delicate yet enduring—carries histories of faith shaped by survival and collective striving for justice, extending the church's legacy into the embodied present.

**Bethany Collins, *Old Ship Rose I* (2025), side view**





In *Antigone: 1998 / 1962* (2025), Bethany Collins engages the canonical play *Antigone* through a process of transcription, layering and erasure. Executed in graphite across two sheets, the work juxtaposes two translated sources, identified by their dates, to foreground the shifting interpretations of this enduring narrative. Using a Pink Pearl eraser and her hands, Collins removes virtually all the text except for two translations of the same passage of the Athenian tragedy – “In some people’s eyes, you were right. In others’ wrong.” and “some thought you wise; the dead commended me.” – phrases that illuminate fraught, uncertain times, and find new resonance in today’s political climate.

Collins’s method of repeated inscription renders the text partially illegible, transforming language into a dense field in which meaning is both present and obscured. The pairing of dates underscores the persistence of the *Antigone* story across time, while also emphasizing its reinterpretation within different historical contexts. For Collins, translation is a critical act that reveals how language carries ideological weight. The diptych format reinforces this duality, presenting two distinct yet interdependent versions. Through this process, Collins invites viewers to consider how narratives are transmitted, contested, and reimagined, positioning *Antigone* not as a fixed figure but as a site of ongoing negotiation.

ANTIGONE: No. You chose life, I chose death.

ISMELENE: But I talked to you. I warned you.

ANTIGONE: In some people's eyes, you were right. In others' wrong.

ISMELENE: Let us both have this.

ANTIGONE: Be sure you will live. My brother died long ago. I joined the dead and I will help them.

ISMELENE: Of their sisters, one was a foreigner. The other was a foreigner's daughter.

ISMELENE: Yes my daughter. When people cry in pain, comfort or sorrow leaves them behind.

ISMELENE: You lost your common sense when you chose to deal with this evil girl.

ISMELENE: What life is there for me to live without her?

ISMELENE: Let me take off this heavy burden.



# Ronny Quevedo

b. 1981, Guayaquil, Ecuador | Lives and works in New York



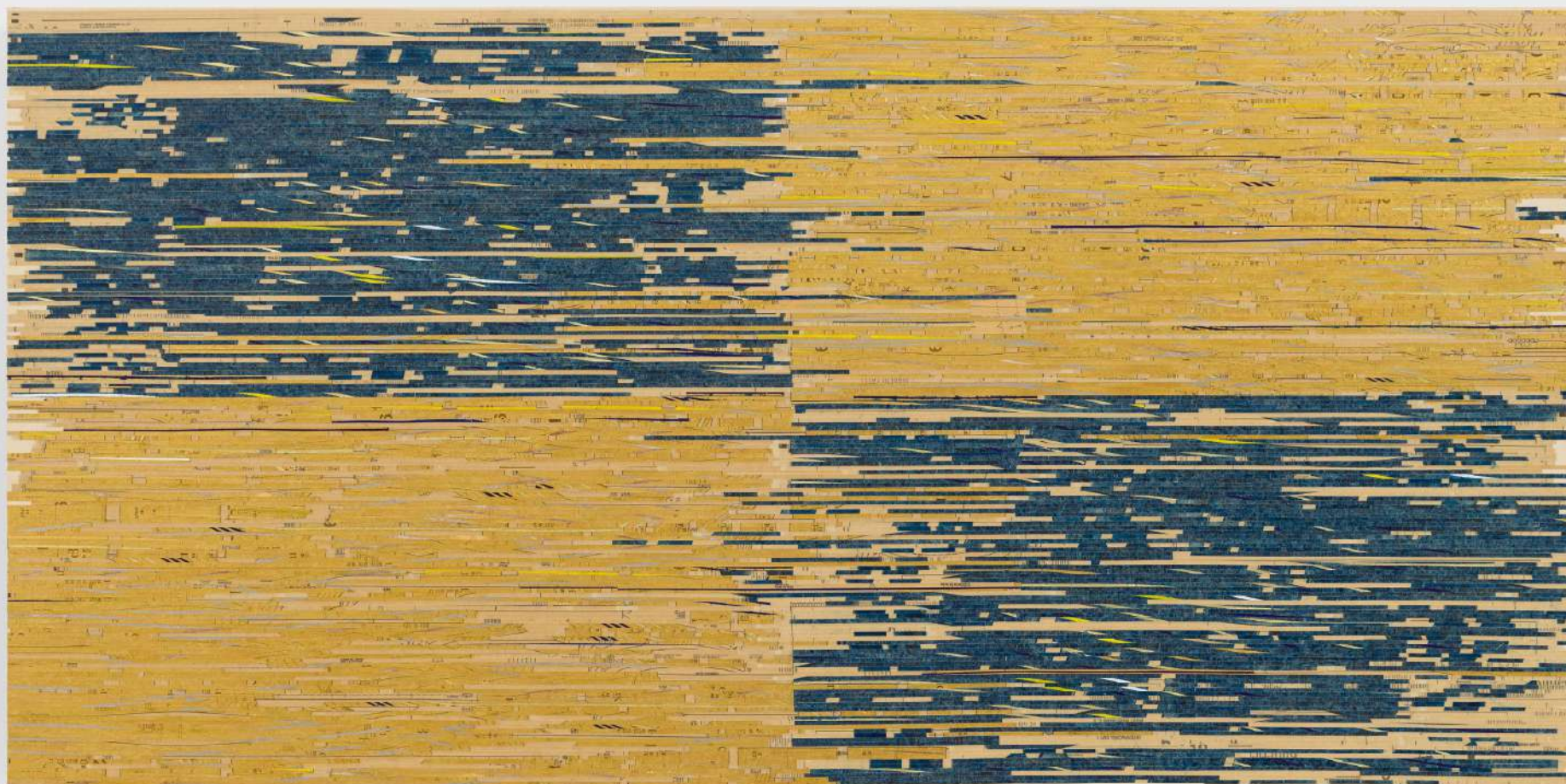
**Ronny Quevedo** is deeply engaged with notions of identity, and his body of work incorporates and subverts aspects of abstraction, painting, collage, cartography, and sports imagery. The cultural heritage of the Americas and the recuperation of Indigenous languages of abstraction are central to Quevedo's practice. For the artist, pre-Columbian history "is associated with having been conquered and, thus, a sense that its culture exists in a past that is extinct. . . . When I reference Inca or Wari culture in my work, I'm looking into a cultural space and approach whose legacy continues to be influential. This is a conscious decision to resist contemporary notions of minimalism and abstraction as apolitical and asymbolic." Positioning his works as conduits between past and present, Quevedo creates what he refers to as "portals" between peoples, cultures, and mediums.

Navigating nuanced personal and cultural relationships, Quevedo's work is also rooted in his own family history. His father was a professional soccer player and the artist often incorporates the reconstructed lines of athletic fields in his work. Similarly, the influence of Quevedo's mother's work as a dressmaker is evidenced in his incorporation of materials like muslin and wax tracing paper. By contextualizing these technical materials with ostensibly precious substances like gold and silver leaf, ubiquitous within Andean history, he invites the viewer to interrogate the simultaneous valuation of certain luxuries and erasure of the artisans who create them.



Quevedo's work has been the subject of numerous solo presentations, including *Ronny Quevedo: a l l s t a r s*, Krannert Art Museum, University of Illinois Urbana-Champaign (2025); *Wall Drawing Series: Ronny Quevedo*, The Menil Collection, Houston, TX (2024); *Ronny Quevedo: ule ole allez*, Locust Projects, Miami, FL (2022); *Ronny Quevedo: offside*, University of Albany, NY (2022); and *no hay medio tiempo / there is no halftime*, Queens Museum, NY (2017). In 2022, he was commissioned by Delta Air Lines in partnership with the Queens Museum to create a large-scale permanent installation at LaGuardia Airport, Queens, NY. Quevedo has participated in many group exhibitions, including *Get in the Game: Sports, Art, Culture*, San Francisco Museum of Modern Art, CA (2024); *Movements*

*Toward Freedom*, Museum of Contemporary Art, Denver, CO (2024); *Gilded: Contemporary Artists Explore Value and Worth*, Weatherspoon Art Museum, Greensboro, NC (2022), traveled to Hunter Museum of American Art, Chattanooga, TN (2023), and Hood Museum of Art, Dartmouth, Hanover, NH (2024); and *Pacha, Llacta, Wasichay; Indigenous Space, Modern Architecture, New Art*, Whitney Museum of American Art, New York (2018). Quevedo's work is in the collections of the Baltimore Museum of Art, MD; Bowdoin College Museum of Art, Brunswick, ME; Buffalo AKG Art Museum, NY; Denver Art Museum, CO; Minneapolis Institute of Art, MN; and Whitney Museum of American Art, New York, NY, among others.



**Ronny Quevedo**

*birdsong*, 2025

Ink, silver leaf, gold leaf, metal leaf, wax, and pattern paper on muslin on panel

45 1/8 x 90 1/8 x 1 7/8 in (114.6 x 228.9 x 4.8 cm)

(RQ284)

\$80,000



In *birdsong* (2025), Ronny Quevedo layers ink, acrylic, metal leaf, and pattern paper to trace the intertwined histories of labor, cosmology, and migration that shape his artistic inheritance. Inspired by the chromatic contrasts and modular structures of Incan textiles – and here, particularly, a blue and yellow gridded c.650-1000 CE feathered textile in the collection of the Metropolitan Museum of Art – the composition’s divided gold-and-blue field echoes both the luminous metalwork central to pre-Columbian Andean civilizations and the utilitarian fabrics of his mother’s dressmaking practice after emigrating to the United States.

The scraped, flickering surface registers the physicality of making as a form of cultural memory, while also referencing the feather-flocked surface of the wari pattern its composition is based on. Its segmented geometry evokes shifting geographies and adaptive identities. Through this fusion of humble and exalted materials, Quevedo honors the resilience of diasporic creativity and the long continuum of textile knowledge that threads his biography to ancestral Andean traditions.



Ronny Quevedo, *birdsong* (2025), installation view



Ronny Quevedo, *alterations to a globe (a thought on ch'ixi) (2026)*, detail

Alexander Gray Associates



**Ronny Quevedo**

*alterations to a globe (a thought on ch'ixi)*, 2026

Pattern paper, carbon paper, metal leaf, and  
custom graphite ink on muslin on panel

72 1/8 x 60 in (183.2 x 152.4 cm)

(RQ301)

\$80,000



In *alterations to a globe (a thought on ch'ixi)* (2026), Ronny Quevedo organizes the work's composition around a checkerboard structure that is gradually destabilized through processes of fragmentation and vertical collapse. The underlying grid—articulated through a repeating diamond lattice and metallic elements—emerges unevenly across the surface, at times sharply defined and at others partially obscured by cascading bands that disrupt its continuity. These vertical passages produce a sense of disintegration, as if the checkerboard is being stretched, eroded, or pulled downward through the picture plane. Metallic elements introduce fluctuations in light and reflectivity, further complicating the legibility of the grid, while darker intervals register moments of compression and density.

Quevedo's practice often engages systems of order—patterning, measurement, and repetition—only to unsettle them, revealing their contingency and instability. Here, the checkerboard functions not as a fixed structure, but as a framework in the process of dissolution, its logic continually interrupted and reconfigured. The work unfolds as a dynamic field in which structure and breakdown coexist, inviting a sustained engagement with the tension between coherence and dispersal. As Quevedo remarks, "this work is a tribute to Silvia Rivera Cusicanqui and the role of ch'ixi as cycle of construction, reconstruction and destruction...This constant play of evolution relays the wide lens of art history, political history and identity politics that make up my work."



Ronny Quevedo, *alterations to a globe (a thought on ch'ixi)* (2026), installation view



**Ronny Quevedo**

*inter*, 2025

Ink and metal leaf on pattern paper on muslin on panel

23 7/8 x 23 7/8 x 3/4 in (60.6 x 60.6 x 1.9 cm)

(RQ283)

\$25,000



*inter* (2025) features a circular field in which radiating bands of color and line emerge from a shifting center, crossing and layering over a ground of collaged pattern paper marked with printed guides, measurements, and directional notations. The composition resists symmetry or resolution; instead, its geometry appears to expand and fold back on itself, suggesting systems in motion rather than stable design. References to pre-Columbian textile structures, including mapping conventions, and schematic drawing coexist without hierarchy, creating a surface that feels both constructed and discovered.

The title emphasizes a condition of searching rather than completion. As the artist notes, the work "... fell short of being titled interlace, intertwine or interwoven, so the emphasis is on the prefix suggesting an in-between place, a search." Working within the historically unified form of the tondo, while also referencing the circular convention museums use to display quipus—an ancient Incan object consisting of colored knotted threads that were used for recording information—Quevedo fills the circle with visual tensions that speak to movement between cultural frameworks and ways of knowing. The work becomes less an image of wholeness than a field of negotiation, where lines, memories, and systems meet in provisional alignment.



Ronny Quevedo, *inter* (2025), detail



Ronny Quevedo, *Study for SOUTH NORTH* (2025), detail



**Ronny Quevedo**

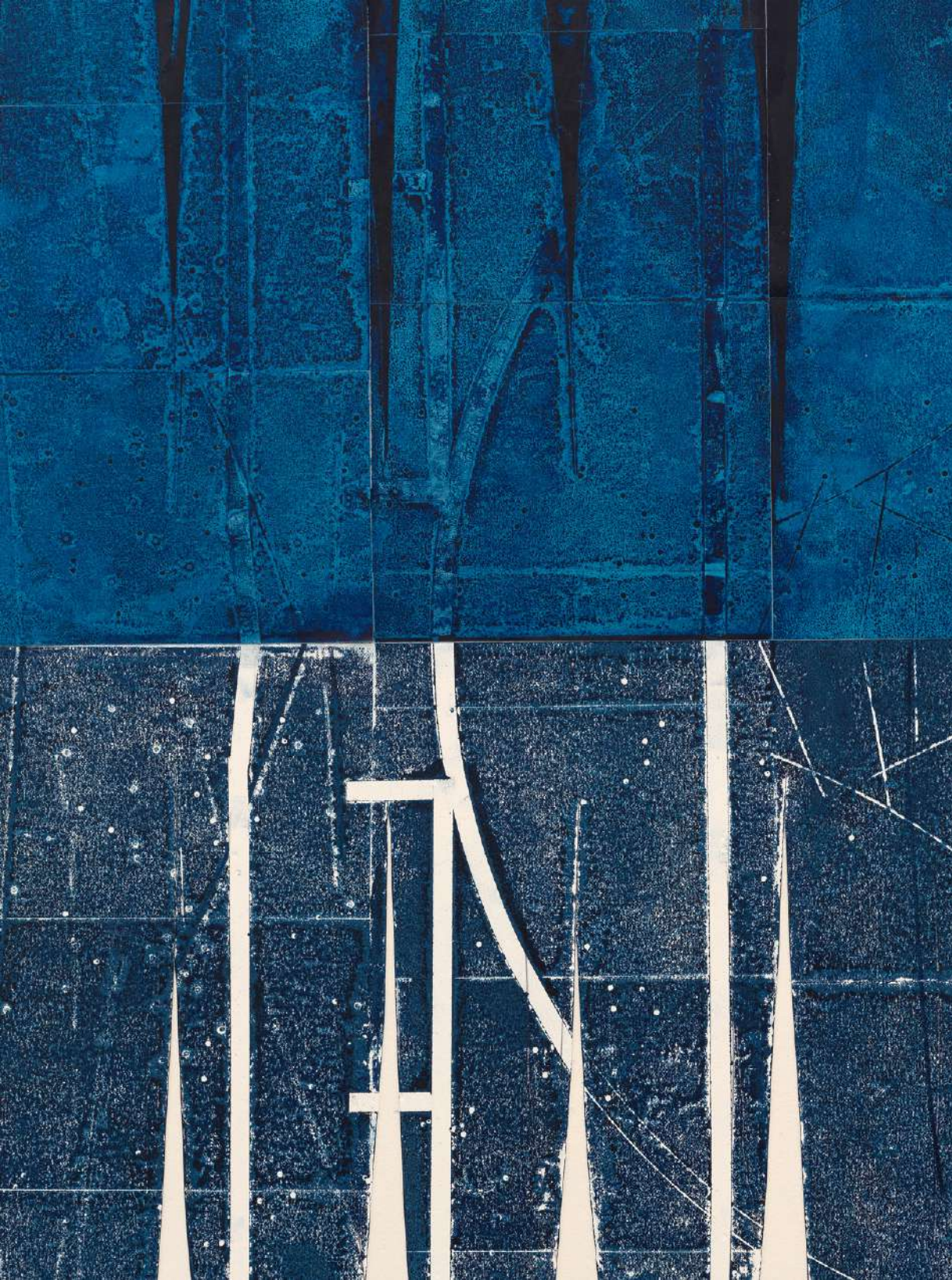
*Study for SOUTH NORTH, 2025*

Dressmaker paper and wax on paper

28 x 29 1/4 in (71.1 x 74.3 cm); 31 3/8 x 32 3/4 in framed (79.7 x 83.2 cm framed)

(RQ290)

\$30,000



This work on paper was developed in relation to Ronny Quevedo's forthcoming installation at the North Carolina Museum of Art, where the artist extends his ongoing inquiry into orientation, migration, and the unstable nature of fixed points. As with other studies, *Study for SOUTH NORTH* operates not as a preliminary step to be resolved, but as an active site of testing—where direction is felt, inverted, and reimagined.

Structured through a horizontal division, the composition sets a dense blue field above a lighter ground, each punctuated by a rhythmic sequence of vertical forms that oscillate between repetition and variation. These shapes—at once suggestive of markers, bodies, or directional indicators—echo the larger wall drawing's engagement with systems of navigation that are both imposed and lived. The title itself, *SOUTH NORTH*, resists linear orientation, collapsing oppositional poles into a continuous, reversible movement.



**Ronny Quevedo**

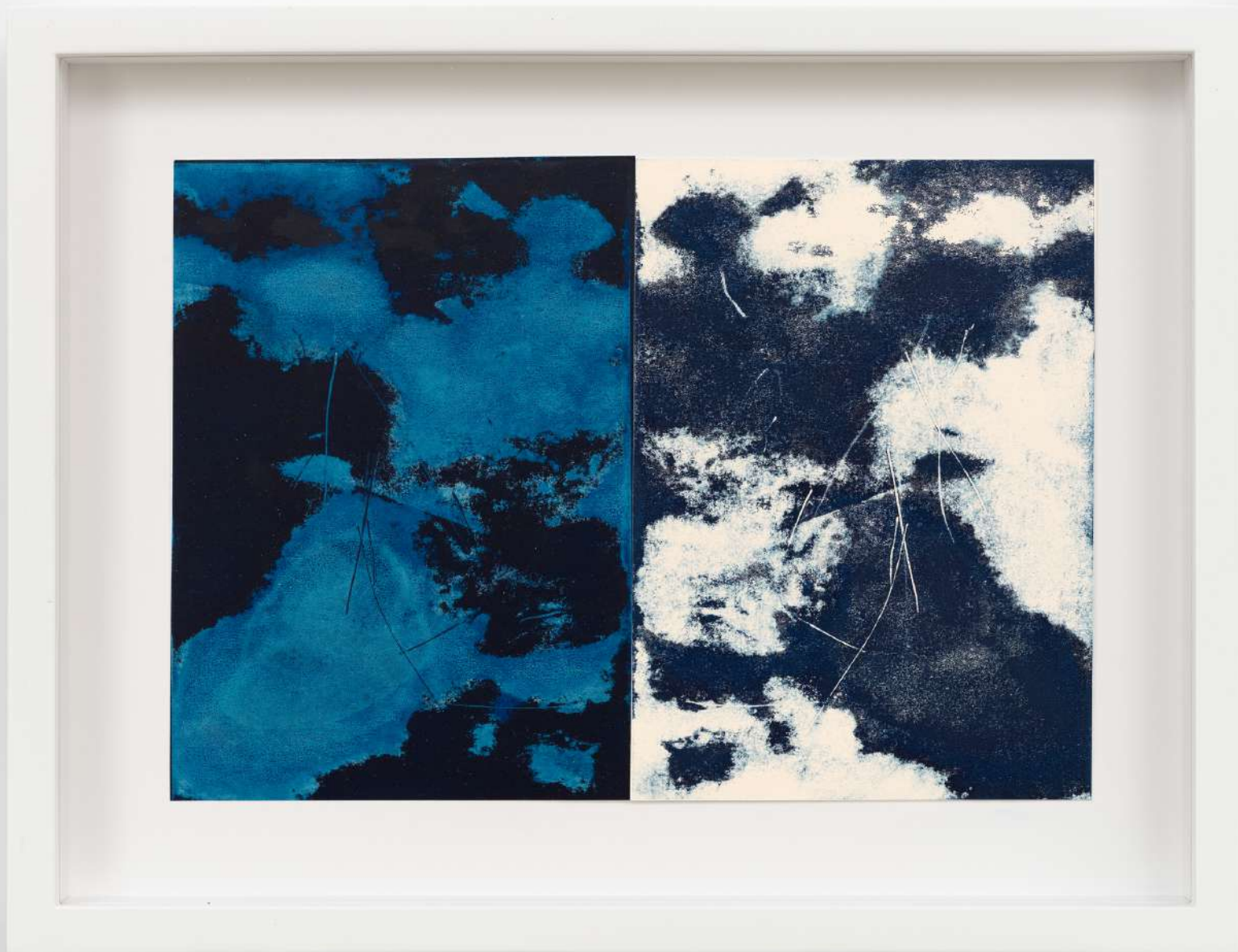
*abyss uno*, 2025

Dressmaker paper, wax, and paper on Yupo paper

7 x 10 in (17.8 x 25.4 cm); 10 1/4 x 13 1/4 in framed (26 x 33.7 cm framed)

(RQ290)

\$10,000



**Ronny Quevedo**

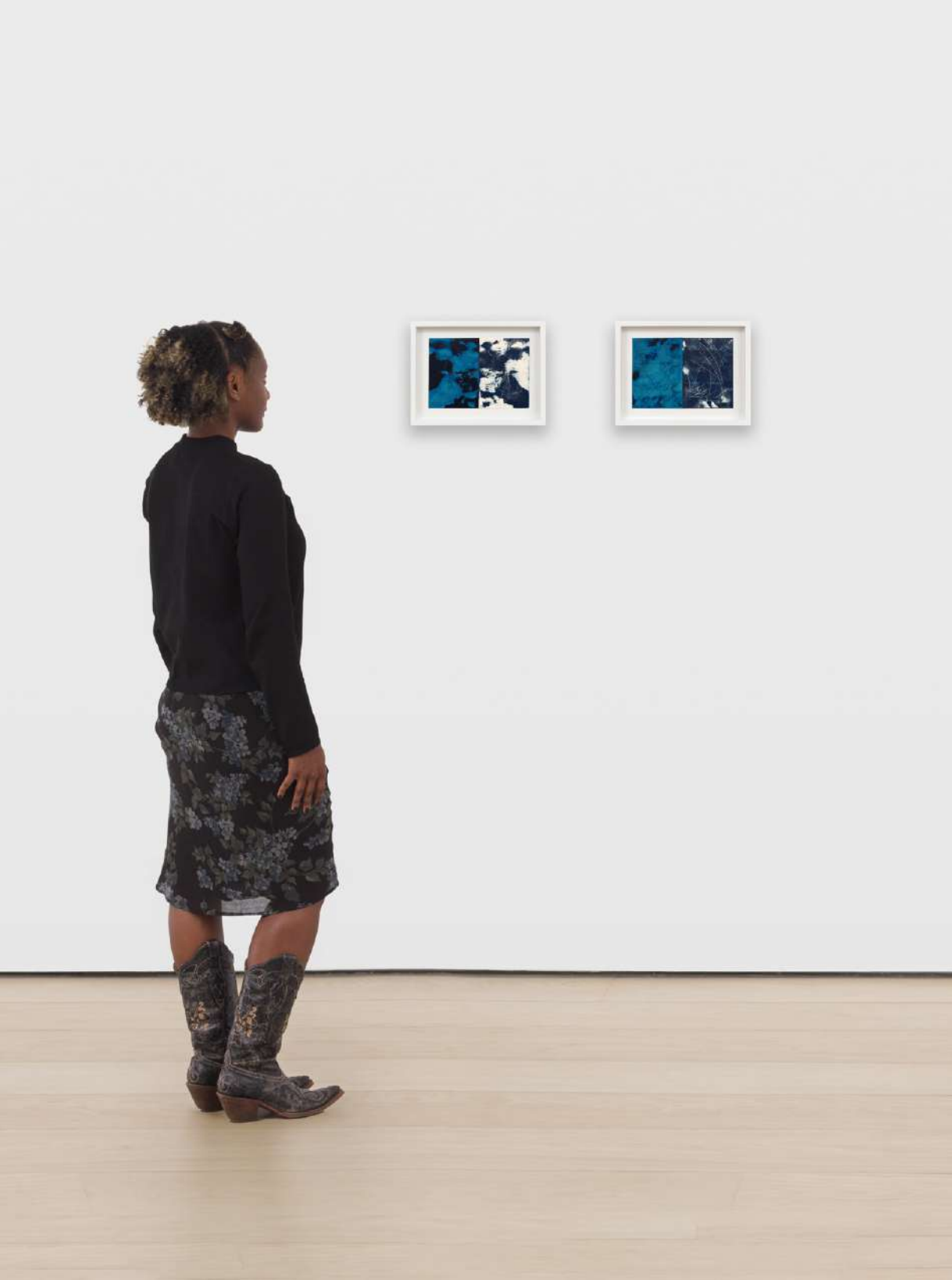
*abyss dos*, 2025

Dressmaker paper, wax, and paper on Yupo paper

7 x 10 in (17.8 x 25.4 cm); 10 1/4 x 13 1/4 in framed (26 x 33.7 cm framed)

(RQ291)

\$10,000



In *abyss uno* and *abyss dos* (both 2026), Ronny Quevedo explores the tension between linear structure and visual permeability through a delicate network of marks that suggest systems of mapping or notation. These frameworks are subtly destabilized, creating a sense of suspension in which forms appear to emerge and recede simultaneously. The composition holds multiple references in balance, with abstraction functioning as a space for accumulation, translation, and the ongoing negotiation of meaning.

**Ronny Quevedo, *abyss uno* and *abyss dos* (2026), installation view**



Ronny Quevedo, *abyss dos* (2025), detail

