

Wave Hill
4900 Independence Ave.
Bronx, NY 10471
718-549-3200
wavehill.org
#wavehill



Angel Nevarez & Valerie Tevere

As far as the ear can hear



Installation view of
On Toscanini, 2026
Courtesy of the artists.
Photo: Stefan Hagen.

Angel Nevarez & Valerie Tevere

As far as the ear can hear

Glyndor Gallery
August 29–November 29, 2026

Wave Hill

Introduction

Gabriel de Guzman, *Director of Arts & Chief Curator*

In my more than a dozen years at Wave Hill, first as Curator of Visual Arts, then as Director of Arts, I often hear–from visitors and colleagues alike–that the garden is a place to find sanctuary and open space away from the hustle and bustle of the city. And as a public garden and cultural center, a core institutional value is inclusivity. All are welcome here. At the heart of Angel Nevarez and Valerie Tevere's practice is the impetus to create space and bring communities together. We are thrilled to present their exhibition *As far as the ear can hear.* Their work gives folks from diverse backgrounds and perspectives an opportunity not only to be seen, but also to be heard, providing a platform for individual and shared narratives.

The spirit of collaboration suffuses all of their projects. Nevarez and Tevere's video and sound installation *The Slow Drop* (2026) features a neighborhood score performed in 2022, that brought artists together in New Orleans' Musicians' Village to respond to the city's environmental vulnerability. For their piece, *Sonora* (2017), the artists worked with countertenor Juecheng Chen to interpret and extend the "Mocking Bird Yodel" (1937) as an audio-visual echo that reverberates across time and the landscape of the Sonoran Desert.

With this exhibition at Wave Hill, we also welcome Nevarez and Tevere's project *Parley* (2015) back to the Bronx, produced with hip hop legends Rokafella and Lady L and originally presented in the Old Bronx Courthouse. Hip hop was born in this borough and remains an integral part of Bronx culture. As evidenced in the rap lyrics recited, hip hop has the power to speak to our communities and connect with our experiences.

On Toscanini (2026) draws on Wave Hill's history and its music programming. New York has long been a place where artists from around the world share their creative and musical traditions across generations. Italian conductor Arturo Toscanini lived at Wave Hill in the 1940s, when it was a private estate. Exiled from Italy during fascist rule in World War II, Toscanini found sanctuary here.

We continue to celebrate this tradition in our landscape through our programming in live music, dance, and performance art. The arts have the ability to traverse landscapes, borders, and barriers. Our heartfelt thanks go to artists Angel Nevarez and Valerie Tevere for harnessing this ability and sharing their work with us so that we can be reminded of our need for community and shared space. Deep gratitude to Curator of Visual Arts, Rachel Raphaela Gugelberger, for her vision and insight in organizing this exhibition. We also appreciate Curatorial Administrative Assistant Afriti Bankwalla for her support. Many thanks to Gallery Greeters JaDea Houston and Lucas Thomas for keeping the gallery running and for engaging visitors during exhibition tours.

We would like to further acknowledge those who have made important contributions to this exhibition, including poet Mónica de la Torre who wrote a new piece for the catalogue. Program participants include Katherine Whyte, Djordje Nesic, and Mind-Builders Creative Center Stage Band. Many individuals lent their expertise and hard work to help realize the site-specific installations, and we'd like to express our appreciation to Jake Alfieri, Sasha Cravis, Nathaniel Hamm, Ming-Jer Kuo, Collin Leitch, and Chi Fung Wong. Many thanks to Deborah LaRusso and Leanne Schmadtke for use of their radios, and to Smack Mellon for lending equipment.

This exhibition would not have been possible without our generous donors, and we are grateful to CCS Bard for contributing a special Alumni Award to Rachel Gugelbeger for this project. A special thank you also to our supporters of the arts at Wave Hill: the Milton and Sally Avery Arts Foundation, New York City Department of Cultural Affairs, New York Community Trust Edward and Sally Van Lier Fund, New York State Council on the Arts, National Endowment for the Arts, Pollock-Krasner Foundation, Ruth Foundation for the Arts, William Talbott Hillman Foundation, and the Cathy and Stephen Weinroth Commissioning Fund for the Arts.



Detail of *Parley,* 2015
Courtesy of the artists.
Photo: Stefan Hagen.



Installation view
of *Parley,* 2015
Courtesy of the artists.
Photo: Stefan Hagen.

As far as the ear can hear

Rachel Raphaela Gugelberger, *Curator of Visual Arts*

The familiar phrase "as far as the eye can see" describes a world organized by visual perspective: what is visible depends on where one stands and what falls within one's field of vision. In *As far as the ear can hear,* artists Angel Nevarez and Valerie Tevere propose another way of encountering our surroundings, shifting our attention from the eye to the ear. Unlike the eye, the ear cannot close itself to the world. Sound travels, surrounds, enters the body through vibration, and arrives from beyond the visual field. To listen, therefore, is not simply to receive sound, but to attend to a world that exceeds what can be seen.

Over their decades-long collaborative practice, Nevarez and Tevere have worked across video, installation, photography, music, performance, and the electromagnetic spectrum to uncover histories embedded within communities, neighborhoods, and landscapes. Drawing on sound, musical lineages, and the social structures that shape a place, the auditory layers specific to each project ground the listener in physical space and time. While their projects are most-often site-responsive, their practice can also be understood as a form of "expanded localness": a place becomes more, rather than less, specific through the histories that the artists reveal through music, cultural transmission, and reinterpretation.

As far as the ear can hear brings together works centered on the Bronx, the Sonoran Desert, New Orleans, and Wave Hill. Across these locations, Nevarez and Tevere treat listening as a method of research, asking not only what has been recorded, but whose sounds become cultural memory, who has been permitted to speak, and what histories might emerge through sustained attention. They take existing music—hip-hop lyrics, folk songs, operatic traditions, and archival broadcasts—and reinterpret and recompose them through sampling, translation, collaboration, performance, and listening.

This practice finds resonance in Jacques Attali's proposition in *Noise: The Political Economy of Music* (1977) that musical practices can anticipate new forms of social organization. For Attali, "composition" offers an

Parley
Valerie Tevere & Angel Nevarez, 2015
recorded voices, two horn speakers, amplifier

Works Cited:

Afrika Bambaata Zulu Nation Cosmic Force. "Zulu Nation Throwdown." Perf. Afrika Bambaata Zulu Nation Cosmic Force, ft. Lisa Lee. *Zulu Nation Throwdown*. Paul Winley Records, 1980. 12".

Azor, Hurby and Toi Jackson. "It's My Beat." Perf. Sweet Tee and Jazzy Joyce. *It's My Beat*. Profile Records, 1986. 12".

Fingerprints. "Spinderella's Not A Fella (But A Girl DJ)." Perf. Salt-N-Pepa. *Shake Your Thang / Spinderella's Not A Fella (But A Girl DJ)*. Next Plateau Records Inc., 1988. 12".

Fletcher, Ed, Grandmaster Melle Mel, and Sylvia Robinson. "The Message." Perf. Grandmaster Flash & The Furious Five ft. Duke Bootee and Melle Mel. *The Message*. Sugar Hill Records, 1982. LP.

Fisher, Curtis, Adrian Harris, and Carlos Mandes. "Fresh, Wild, Fly And Bold." Perf. Cold Crush Brothers. *Fresh, Wild, Fly And Bold*. Tuff City, 1984. 12".

Fisher, Curtis. "Yvette." Perf. Grandmaster Caz. *Yvette / Mister Bill*. Tuff City, 1985. 12".

Funky 4 + 1. "That's the Joint." Perf. Funky 4 + 1, ft. Sha-Rock. *That's the Joint*. Sugar Hill Records, 1980. 12".

Glover, Martin and Reggie Griffin. "Beat Street Breakdown." Perf. Grandmaster Melle Mel & The Furious Five. *Beat Street (Original Motion Picture Soundtrack)*. Atlantic, 1984. LP.

Lady L. and Afrika Islam. "Ice Cream Dreams." Perf. Lady L. *Ice Cream Dreams*. Emergency Records, 1986. 12".

Parker, L and Scott LaRock. "Dope Beat." Perf. Boogie Down Productions. *Criminal Minded*. B-Boy Records, 1987. LP.

Parker, L and Scott LaRock. "South Bronx." Perf. Boogie Down Productions. *Criminal Minded*. B-Boy Records, 1987. LP.

Parker, L and Scott LaRock. "Elementary." Perf. Boogie Down Productions. *Criminal Minded*. B-Boy Records, 1987. LP.

Parker, L and Scott LaRock. "Word from Our Sponsor." Perf. Boogie Down Productions. *Criminal Minded*. B-Boy Records, 1987. LP.

Parker, L and Scott LaRock. "Poetry." Perf. Boogie Down Productions. *Criminal Minded*. B-Boy Records, 1987. LP.

Parker, L and Scott LaRock. "Remix for P is Free." Perf. Boogie Down Productions. *Criminal Minded*. B-Boy Records, 1987. LP.

alternative to the repetitive structures of commercial production and passive consumption: People make, listen, respond, and make again. Nevarez and Tevere enact this reciprocal process. Rather than treating historical material as fixed, they place it into circulation, allowing it to generate new meanings and relationships across time and place.

Parley (2015), originally commissioned for *When You Cut into the Present the Future Leaks Out* at the Old Bronx Borough Courthouse, offers a particularly direct example of this approach. Curated by Regine Basha for No Longer Empty, the exhibition engaged the site of a shuttered courthouse in the Bronx through disrupted histories and cut-up techniques. Its title borrowed from William S. Burroughs' description of the cut-up method, a literary technique that slices and rearranges texts to interrupt linear storytelling and reveal unexpected meanings.

Parley explores the poetic and political possibilities of listening. The work is constructed as a bilingual call-and-response dialogue sampled from hip-hop lyrics written between 1980 and 1988 by artists including Funky 4 + 1, ft. Sha-Rock, Salt-N-Pepa, Grandmaster Flash & The Furious Five, Curtis Fisher, Lady L., and Afrika Islam. Performed in Spanish and English by Bronx-based b-girl Rokafella (Ana Garcia) and MC Lady L (Lynn Saunders), *Parley* engages hip-hop's capacity to "speak truth to power," while foregrounding women's voices within a male-dominated cultural movement, along with the predominant languages spoken in the Bronx.

Works cited in *Parley,* 2015
Courtesy of the artists.

One of *Parley's* most consequential formal decisions is removing the beat, leaving the human voice alone. What emerges is a physical encounter with language that emphasizes the cadence, poetry, and force of the source material. The work's interest in phonetics—the study of speech sounds—thus becomes inseparable from its politics. Before we interpret language, we hear it and feel it.

Born in the Bronx and characterized by DJing, MCing, breakdancing, graffiti, and knowledge, hip-hop transformed fragments of lived experience into new forms of expression and possibility. At Wave Hill, in Riverdale, *Parley* calls and listens across the Bronx's contrasting landscapes of privilege and disinvestment, cultivation and construction, displacement and belonging. The Bronx is understood not as a single cultural geography, but as a place of adjacent and intersecting experiences. Early hip-hop is not merely cited but also reactivated, renewing its questions of truth, justice, and hope while creating new forms of historical transmission.

If *Parley* asks who gets to tell a city's story, *Sonora* (2017) considers what happens when sound encounters a geopolitical border. In this video, the artists transform Harry Torrani's 1937 "Mocking Bird Yodel," an American folk song, into an audiovisual meditation on communication across the Sonoran Desert. In collaboration with countertenor Juecheng Chen, Nevarez and Tevere reimagine the yodel through the heightened vocal techniques of opera. Chen's voice moves between yodel, birdsong, and aria, collapsing distinctions between folk and classical traditions and between human and more-than-human forms of communication.



Still from *Sonora*, 2017
Courtesy of the artists and Davila-Villa & Stothart.



Listen to the mockingbird
In the valley, gaily singing
Sweetest music ever heard
And the echoes ever ringing
– Harry Torrani, "Mocking Bird Yodel"

Yodeling emerged in the Central Alps of Europe as a practical means of long-distance communication, allowing herders to manage livestock across mountainous terrain. In *Sonora*, this function takes on political resonance within the United States–Mexico borderlands, a region shaped by human migration, surveillance, enforced divisions, and violence. *Sonora's* lament becomes a temporal conversation between dawn and dusk, tracing a landscape of natural beauty marked by imposed boundaries. Here, sound offers another geography. A birdcall does not recognize a border, and a wall cannot silence an echo.

A common resident of New York City, the mockingbird is known for imitating the songs of other birds and is a cultural symbol of mimicry, innocence, injustice, and adaptability–extending the work's chain of transformations: from long-distance call to folk song to aria, and from human voice to birdsong. At each stage, something is carried forward even as its meaning shifts. Like *Parley*, *Sonora* presents cultural frameworks not as static containers but as living forms that migrate, mutate, and acquire new meanings as they move through time and place.

Movement and transition are equally central to *The Slow Drop* (2020–2023), a spatial performance developed with residents of Musicians' Village in New Orleans–a 2006 housing initiative established in the aftermath of Hurricane Katrina to support musicians displaced by the disaster. The artists shared that "*The*

Installation view of *Sonora,* 2017
Courtesy of the artists and Davila-Villa & Stothart.
Photo: Stefan Hagen.



Still from *Sonora,* 2017
Courtesy of the artists and Davila-Villa & Stothart.



Still from *The Slow Drop*, 2026
Courtesy of the artists and Davila-Villa & Stothart.

Slow Drop began with the question: What might a creative response sound like in the wake of climate change? Artistic reactions to climate change are necessary to build understanding of the realities of changing landscapes, and cities like New Orleans are at the front lines of climate change, whose urgency leads us to think critically in order to probe new narrative spaces for transformation". In 2020, Nevarez and Tevere began conversations with residents on how to address the eco-crisis in a city shaped by colonial history, West African and Caribbean cultures, environmental vulnerability, and displacement.

On October 8, 2022, collaborating musicians performed a score together across Musicians' Village from their porches, yards, and stoops, transforming the neighborhood into an extended stage. The improvised arrangement of melodic textures, percussive accents, and tones draws on themes of climate, community, and ecology, as well as the acoustic and musical traditions of New Orleans. At Wave Hill, the performance is reconfigured as a multichannel video and sound installation. Five moments collaged from the neighborhood score emphasize repetitive structures, pulses, and gradual transformations, recreating the movement of sound along the roads and across the neighborhood. One movement gradually builds towards an improvised interpretation of the Yorùbá folktale and song "Olúrónbí." Evoking a sacred tree that was believed to house a spirit capable of granting wishes and known to represent justice, the song connects the neighborhood to histories and ecologies beyond the

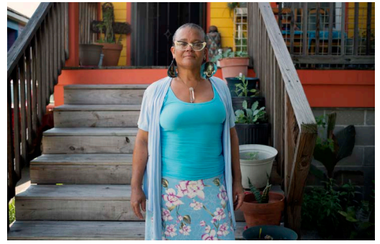
Installation view of *The Slow Drop*, 2026
Courtesy of the artists and Davila-Villa & Stothart.
Photo: Stefan Hagen.















The Slow Drop (portraits), 2022
Musician's Village, New Orleans
Courtesy of the artists and Davila-Villa & Stothart.

Clockwise from top left: Thomas McDonald, Gabriel Velasco, Margie Perez, Tom Chute, Sula Janet Evans, Troy Sawyer, Danny Abel, Edward Lee Jr., Denise Bonis, Helen Gillet, Chip Wilson, Sam Albright.



Installation view of *The Slow Drop,* 2026
Courtesy of the artists and Davila-Villa & Stotharts.
Photo: Stefan Hagen.

immediate present. Music functions here as a container for stories and relationships, joining memory to place.

The Slow Drop offers perhaps the clearest example of composition as a social practice. The musicians are not simply performers executing a work for passive spectators; they participate in a network in which making and listening are reciprocal and generative. Nearby are portraits of the twelve collaborating musicians,many of whom hold photographs from the time they first moved into their new homes: Danny Abel, Sam Albright, Denise Bonis, Tom Chute, Sula Janet Evans, Helen Gillet, Edward Lee Jr., Thomas McDonald, Margie Perez, Troy Sawyer, Gabriel Velasco, and Chip Wilson. As a collective record, these photographs expand the installation into a living archive of place, resilience, and lived experience.

On Toscanini (2026), conceived during the artists' 2025 Winter Workspace residency at Wave Hill, turns from collective performance toward the archive while continuing the artists' focus on transmission. The work centers on the musical legacy of Italian conductor Arturo Toscanini (1867–1957), who fled fascism in Italy and found refuge at Wave Hill from 1942 to 1945. During this period, he conducted at the Metropolitan Opera, the New York Philharmonic, and later served as the first music director of the NBC Symphony Orchestra. Through radio and television, Toscanini reached audiences far beyond the concert hall and became a household name. His career exemplifies the transformative power of broadcasting.

Image fragments of Toscanini's conducting hands unfold across the gallery walls as a language of gesture, signaling rhythm, tempo, dynamics, and expression. Drawn from the Toscanini Legacy Papers at The New York Public Library for the Performing Arts, the Archivio di Stato di Milano, the Museo Casa Natale Arturo Toscanini in Parma, and photographs by Robert Hupka (1919–2001)—these images accompany a musical soundscape transmitted to more than 30 radios on the FM frequency.

The soundscape is based on the five movements of Ferde Grofé's *Grand Canyon Suite* (1929–1931): "Sunrise," "Painted Desert," "On the Trail," "Sunset," and "Cloudburst," which trace the course of a single day across a landscape. Toscanini conducted the piece for radio, and its rearrangement here evokes his presence moving through the airwaves.

Arranged as a chamber orchestra, the individual radios collectively form a sonic body. This transformation of separate receiving devices into a communal listening

environment brings together several of the exhibition's central concerns while continuing Nevarez and Tevere's longstanding engagement with radio as a medium and public sphere, which began with their early conceptual collaboration neuroTransmitter (2001–2008), whose first project was broadcast from a rooftop in the South Bronx.

The artists treat radio as both a technological format and a historical apparatus. It transmits sound across distance while creating publics among geographically dispersed listeners. Bertolt Brecht identified the medium's unresolved potential in his 1932 essay "The Radio as an Apparatus of Communication," contrasting radio's one-way distribution structure with its capacity for communication and shared participation. *On Toscanini* activates that tension, transforming a device associated with mass broadcasting into a situation of localized collective listening. Also on view is a sheet of U.S. postage stamps from 1989 depicting Toscanini with his baton, referencing the conductor's prolific epistolary record. Just as radio and television brought Toscanini into homes far and wide, the stamps evoke another mode of pre-internet global communication: the art of letter writing.

The juxtaposition of *On Toscanini* and *Parley* brings two distinct sonic histories into relation. Toscanini's broadcasts carried classical music beyond the concert hall and into domestic spaces, while hip-hop, born through collective exchange on the streets of the Bronx, became a global language of cultural expression and dissent. Both entered wider circulation through technologies of transmission, reaching new audiences while becoming subject to commercial forces. Heard together at Wave Hill, the works connect distant histories of the Bronx without collapsing their differences.

Nevarez and Tevere's projects do not simply reproduce historical sounds; they reactivate them. In *As far as the ear can hear*, sound becomes both an artistic material and a way of knowing. The works ask us to listen not only to what history has recorded, but also to the "noise" around the record: fragments, echoes, accents, and alternative narratives that official histories cannot fully contain, as well as the omissions that can be understood as a form of silence.

Taken together, the projects presented here suggest that to listen is to remain open to the world, to acknowledge another presence, and to enter into a relationship with the past. To listen "as far as the ear can hear" is to recognize that no place is acoustically isolated. Human voices, songs, technologies, memories, animals, landscapes, and histories continually exceed the boundaries imposed upon them.



Arturo Toscanini, 1989, US Postage Stamps, face value 25 cents. © United States Postal Service. Collection of the artists.
Photo: Stefan Hagen.

Now then, you know what I mean…
So let our ears hear what your mind can't conceive

– Salt-N-Pepa, "Spinderella's Not a Fella (But a Girl DJ)"

Installation view of
On Toscanini, 2026
Courtesy of the artists.
Photo: Stefan Hagen.



Girl watches the end of an era from a man's lap

Mónica de la Torre

"[1952] Toscanini on TV" reads the inscription on the verso of an anonymous B&W photograph hanging in a corner of the room. Its focal point, a monitor showing a close-up of the conductor peering at the NBC orchestra. Viewers inside and outside the frame are seen seeing Toscanini's gestures locked in the act of listening and keeping the tempo, retaining and anticipating sounds just heard or yet to be heard, shaping continuous sound waves, or, as one critic would put it, "making counterpoints and figurations previously unheard in the mass of sound emerge with startling clarity." Toscanini's eyes, like buoys floating above bottomless depths, gauge swells and intensities. His baton here caught between an upbeat and a downbeat, left palm holding steady as if issuing the cue to sustain a note.

This performance could have been the final one, from Carnegie Hall to the dens and living rooms of thousands of viewers for whom live telecasts were enough to convey the sense of being in the same room with the orchestra. The same goes for the radio listeners who, in a previous era, experienced its performances anywhere from their kitchens and breakfast nooks to their cars. In both types of broadcasts, each device with its idiosyncrasies and the acoustic properties of each listening location left their imprint on otherwise identical transmissions.

Of these mediums, Toscanini is the truest, channeling his silent reading of musical notation through the kinesis of his gaze and feverish limbs. Isolated from the sounds their movements once drew forth, his hands trace the glyphs of a personal idiom no longer decipherable. Ghostly, like a collection of radios from another era emitting sound clips of the orchestra's 1945 rendition of Ferde Grofé's "Grand Canyon Suite" on repeat. Everyone is gone, yet the canyon's landscape continues to be painted through the sounds bouncing around in a room yards away from the Wave Hill House where the conductor once lived. Trills and warbles keep evoking birdsong at daybreak, and clangorous cloudbursts, stormy evening skies that will clear once the loop, like the day, begins again.

There's no telling what the girl, the man, and the author of the photograph are hearing. She's sitting too primly to be listening to the cartoonish impressions of hoofbeats in the suite's third movement. To her, the gestures of the man on TV resemble a magician's, and she would rather be watching the "Howdy Doody" show instead. Walt Disney's 1958 *Grand Canyon* film, in which the goings-on of the canyon's wildlife appear to be in sync with the suite, has yet to be made. The 1959 "Baton Bunny" animation also has yet to made, but when it does, she'll return to this moment that, for her, is not frozen in time.

It will be at least another decade before she understands what the man on whose lap she sits already knows: that music delineates emotions overwhelmed by the tongue. That the currents steered by Toscanini flowed from opposite sources: distress and a bliss as fleeting as music soaring above words. And more decades still before she finds it fitting that Toscanini's face would grace commemorative postage stamps. Transporting. Like the letters he wrote carrying his voice overseas and bridging shorter distances. She'll find correspondences in the letters he mailed Wally, his daughter, who was trapped in Italy under the Fascist rule of a "faint-hearted and degenerate King," as he wrote in 1940, quoting Shakespeare, dismayed: "What sad suffering it is not to be able to love one's country any longer." Or those he wrote to the orchestra's members in a bout of anticipatory nostalgia that same year, upon returning from a South American tour, ecstatic for the music they could only make together. Never had the orchestra played better. How he wished he could thank each of its members in person… "but it is impossible–My throbbing heart would rise up to the throat choking my poor voice."

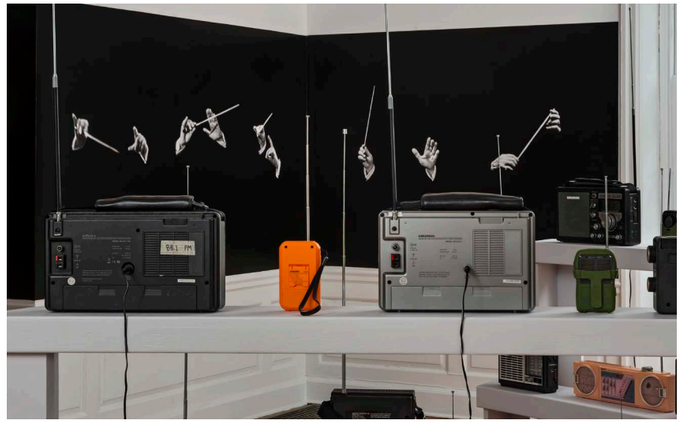
In the picture, Toscanini remains silent and the concert is perpetually almost over. It's an hour or two before Toscanini goes back to his home in Riverdale "in an enchanted position, facing the Hudson" and reminiscent of the one in Isolino to which he won't return. An hour or two before the girl's bedtime, when she too becomes untethered and enters another one of entrancement's realms.



Photograph courtesy of Music Division, The New York Public Library. "Unidentified man and child watching Arturo Toscanini conduct on television," 1952. The New York Public Library digital collections.

Bios

Installation view of
On Toscanini, 2026
Courtesy of the artists.
Photo: Stefan Hagen.



Angel Nevarez and **Valerie Tevere** are interdisciplinary artists whose practice spans over twenty years of projects that actuate music and sound, radio, dissent, and the cultural complexities of the public sphere. The artists have produced works in video installation, lyric writing, performance, and photography. Their research interests lie in the intersection between music, civic action, and historical moments that resonate through distinct musical instrumentation and sonorous traditions.

Nevarez and Tevere have exhibited and screened their work at The Museum of Modern Art, The Guggenheim Museum, Creative Time, New Museum, and Paul Kasmin Gallery in New York; Manifesta 8/ Spain; Museo Raúl Anguiano, Guadalajara, Mexico; Casino Luxembourg, LU; Henie Onstad Art Centre, Høvikodden, Norway; Taxispalais, Innsbruck, Austria, and elsewhere. The first US survey of their work was presented at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, in 2016. Their fellowships and grants include a Guggenheim Fellowship, a Creative Capital fellowship, an Art Matters grant, an NEA Project Grant, and a Franklin Furnace Performance Art fellowship. Both Nevarez and Tevere were Studio Fellows at The Whitney Museum's Independent Study Program, artists-in-residence at Wave Hill and Pioneer Works in New York; the International Artists Studio Program in Sweden; Grand Central Art Center, Santa Ana, CA; Artpace, San Antonio, TX; Marble House Project, Dorset, VT; Interlude, Livingston, NY; and Antenna Gallery, New Orleans.

Nevarez, also a musician, studied biology at the University of California, San Diego, and has taught at various universities and art schools in New York and across the Northeast.

Tevere earned an MFA in photography from California Institute of the Arts and a BA in political science from the University of California, San Diego, and is Professor of Media Culture at the College of Staten Island / City University of New York.

For more information visit www.nevareztevere.info

Mónica de la Torre is the author of seven books of poetry, most recently *Pause the Document* (Nightboat). Other collections include *Repetition Nineteen* (Nightboat), which centers on experimental translation, and *The Happy End/All Welcome* (Ugly Duckling Presse), a riff on a riff on Franz Kafka's unfinished novel, *Amerika*. Several of de la Torre's books have been published in her native Mexico City, among them *Acúfenos* (Taller Ditoria) and *Taller de Taquimecanografía* (Tumbona), written jointly with the eponymous women artists' collective that she co-founded.

Her recent art writing has focused on Cecilia Vicuña's *Palabrarmas* series, Felix Gonzalez-Torres's *Photostats,* Lucy Raven's *Ready Mix,* and Richard Kraft's *Of the Forest*. De la Torre coedited *Women in Concrete Poetry 1959–79* (Primary Information) and teaches poetry and translation at Brooklyn College.

Exhibition Checklist

All works are by **Angel Nevarez & Valerie Tevere**

Parley, 2015
Horn speakers, amplifier, media player, sound, framed works cited sheet
Dimensions variable
Duration: 8 minutes, 15 seconds
Courtesy of the artists

On Toscanini, 2026
Radios, FM transmitter, wood, sound, photographs, postage stamps
Dimensions variable
Duration: 19 minutes, 13 seconds
Courtesy of the artists

Sonora, 2017
HD video, paint, Aloe vera plants
Dimensions variable
Duration: 6 minutes, 47 seconds
Courtesy of the artists and Davila-Villa & Stothart

The Slow Drop, 2026
Three-channel HD video, three-channel stereo sound, archival pigment prints on Hahnemülle Photo Rag Baryta
Photographs: 20 ½ x 30 ½ inches each
Duration: 14 minutes, 6 seconds
Courtesy of the artists and Davila-Villa & Stothart

Public Programs

Fall Arts Members/VIP Reception

SUNDAY, OCTOBER 4, 4–7PM, GLYNDOR GALLERY

On view in Glyndor Gallery is *Angel Nevarez & Valerie Tevere: As far as the ear can hear;* in the Sunroom Project Space is *Tarik Jeremiah Brown: Hush Harbor* and *Camille Cooper: SHOWPIECE;* outdoors is *Noormah Jamal: Blooms;* and in Wave Hill House is *Dots and Loops: Jen Chen-su Huang, Rita Maas, and Audra Wolowiec.*

Concert: *On Toscanini*

SUNDAY, SEPTEMBER 13, 2PM, ARMOR HALL

Operatic performance by soprano Katherine Whyte and pianist Djordje Nesic, celebrating renowned Italian conductor Arturo Toscanini, a former Wave Hill resident featured in Nevarez and Tevere's sound installation *On Toscanini* (2026). Nevarez and Tevere will also speak about their research, process, and practice.

Meet the Artists

SATURDAY, OCTOBER 3, 2PM, GLYNDOR GALLERY

Exhibition tour with artists Angel Nevarez and Valerie Tevere. In conversation with Curator of Visual Arts Rachel Raphaela Gugelberger, the walk-through will focus on the landscapes of the Bronx, the Sonoran Desert, New Orleans, and Wave Hill, and consider how listening can open new ways of understanding the cultural histories, musical traditions, and stories that make a place distinct.

Concert with Mind-Builders Stage Band and Angel Nevarez & Valerie Tevere

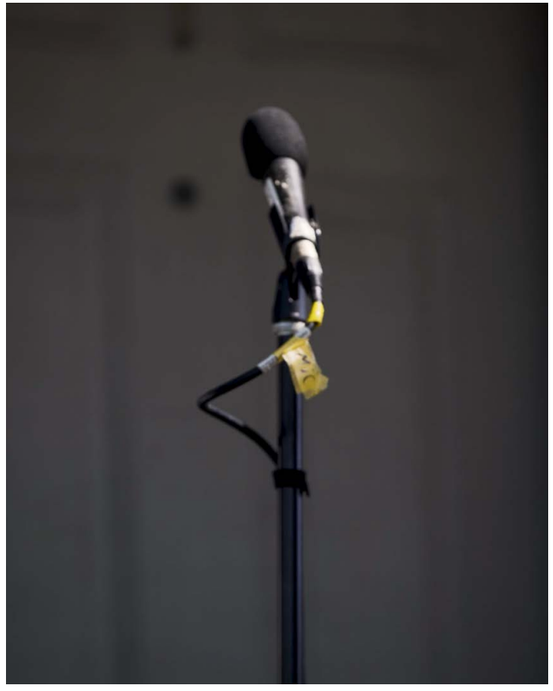
SUNDAY, NOVEMBER 15, 2PM, ARMOR HALL

A collaborative performance by exhibiting artists Nevarez and Tevere and an intergenerational group of musicians from Mind-Builders Creative Arts Center, a community arts school in the Northeast Bronx. Together, they will blend and reinterpret musical genres through collective experimentation and performance.

Public Gallery Tours

THURSDAYS & SATURDAYS AT 2PM, GLYNDOR GALLERY

Learn about the artworks on view in this free, 45-minute exhibition tour led by a Wave Hill Gallery Greeter. Please check the Wave Hill website as dates may be subject to change.



Still from *The Slow Drop,* 2026
Courtesy of the artists and Davila-Villa & Stothart.

Wave Hill

4900 Independence Avenue
Bronx, NY 10471
718.549.3200
wavehill.org

Wave Hill is a public garden and cultural center in the Bronx overlooking the Hudson River and Palisades. Its mission is to celebrate the artistry and legacy of its gardens and landscapes, to preserve its magnificent views, and to explore human connections to the natural world through programs in horticulture, education, and the arts.

Director of Arts and Chief Curator: Gabriel de Guzman
Curator of Visual Arts: Rachel Raphaela Gugelberger
Curatorial Administrative Assistant: Afriti Bankwalla
Graphic Design: Melanie Roberts Design

ISBN: 978-0-9977692-5-8

FRONT COVER:
Detail from *On Toscanini,* 2026
Courtesy of the artists

BACK COVER:
Still from *The Slow Drop,* 2026
Courtesy of the artists and Davila-Villa & Stothart

SUPPORT FOR THE VISUAL ARTS PROGRAM IS PROVIDED BY THE MILTON AND SALLY AVERY ARTS FOUNDATION; NATIONAL ENDOWMENT FOR THE ARTS, NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS; NEW YORK COMMUNITY TRUST EDWARD AND SALLY VAN LIER FUND; NEW YORK STATE COUNCIL ON THE ARTS WITH THE SUPPORT OF THE OFFICE OF THE GOVERNOR AND THE NEW YORK STATE LEGISLATURE; POLLOCK-KRASNER FOUNDATION; RUTH FOUNDATION FOR THE ARTS; WILLIAM TALBOTT HILLMAN FOUNDATION; AND BY THE CATHY AND STEPHEN WEINROTH COMMISSIONING FUND FOR THE ARTS. ADDITIONAL SUPPORT FOR THIS EXHIBITION IS PROVIDED BY THE CENTER FOR CURATORIAL STUDIES, BARD COLLEGE (CCS BARD).