



# AVIFAUNA

BIRDS+HABITAT

WAVE HILL  
675 West 252nd Street  
Bronx, NY 10471-2899

718.549.3200  
wavehill.org  
#wavehill





26

Left to right:  
**JAMES PROSEK**  
*Spring at Wave Hill*, 2018  
Acrylic paint on wall  
**NINA KATCHADOURIAN**  
*Too Late*, 2003  
C-print, edition 1/3  
**PETER MORGAN**  
*Barry the Baltimore Oriole*  
(*Icterus galbula*), 2018  
Low-fire ceramic

# AVIFAUNA

BIRDS+HABITAT

APRIL 7–JUNE 24, 2018

WAVE HILL  
GLYNDOR GALLERY

TATIANA AROCHA  
TANYA CHALY  
MARNA CHESTER  
NINA KATCHADOURIAN  
PAULA MCCARTNEY  
JEFF MERTZ  
PETER MORGAN  
SARAH NICHOLLS  
JAMES PROSEK  
JENNA SPEVACK  
FRED TOMASELLI





New York City is a marvelous place to spot birds throughout the year. Spring is an especially dynamic time, with more than 120 species migrating along the Hudson River or making Wave Hill's gardens and woodlands their home. This exhibition and numerous public programs highlight these avian inhabitants. Some artists have created work that raises awareness of how human disruption of the environment is having an impact on the health of birds, their song and migration patterns. Through research, exploration and observation, artists use many of the same tools as naturalists to uncover and describe our attraction to these alluring, illusive creatures.

Several works are tied directly to Wave Hill's habitat and the views from the gallery's windows. On the walls facing the Hudson River, **James Prosek's** wall painting uses a silhouette technique used in birding guides, referencing both resident and migratory species with an emphasis on spring warblers. **Marna Chester** focuses on the interdependence of birds and habitat, using natural materials collected at Wave Hill to create three frames—exploring the natural habitat, the built environment and birds and their migration patterns. **Peter Morgan** populates the galleries with colorful, larger-than-life, ceramic sculptures of birds found in the region.

Video and sound are important components of two projects developed for the exhibition. **Jeff Mertz** and his team underscore New York City's diverse and thriving ecology with an installation that includes a two-channel video by Mertz and a stereo-sound environment comprising a score composed, recorded and mixed by Finnegan Shanahan and performed by Shanahan (guitar and vocals), Robby Bowen (percussion and vocals) and Mertz (vocals). **Jenna Spevack** created *Wind on the Wing*, a new audio installation in a window in the North Gallery that samples birdsongs commonly heard in the Bronx. Wind-driven pinwheels installed outside the windowpane power and define the sound.

Some pieces explore the effects of a changing climate on avian populations. **Tatiana Arocha's** work is rooted in her relationship to her native Colombian landscape, with particular concern about its vulnerable rainforests. She locates

#### TANYA CHALY

*The Future is History I and II*, 2018 (detail)

Graphite, colored pencil and punctured drawing on parchment

Diptych: 26 3/4 x 18 7/8 inches each

Courtesy of the artist

a number of “tropical” birds in the trees surrounding Glyndor Gallery, calling attention to changing migration patterns. **Tanya Chaly** has mined naturalist Eugene Bicknell’s historical records of the Riverdale neighborhood. Bicknell’s Thrush, now range-restricted, is the focus of *The Future is History I and II*, a new drawing installation created for the show.

Artists also share an interest in the triangulation between humans, birds and their habitats. **Fred Tomaselli** exhibits both a recent (2017) and an earlier (1994) work celebrating the parallel reality of birds. **Nina Katchadourian**’s photograph *Too Late*, one of her “uninvited collaborations with nature,” can be read as a warning—or perhaps a sly dig—concerning anthropomorphic interpretations of nature. In **Paula McCartney**’s “Bird Watching” photography series, she places craft-store songbirds in the landscape, creating a novel environmental experience



**TATIANA AROCHA**  
*Perpetual Flight*, 2016–ongoing  
 Digital painting and collage printed on paper,  
 wheat paste, acrylic paint on MDF  
 Dimensions variable  
 Courtesy of the artist

that questions what is natural and what is fabricated. **Sarah Nicholls** has created a new limited-edition pamphlet focusing on the adaptation and survival tactics of urban birds, specifically the rock pigeon, red-tailed hawk and European starling.

Our thanks to Gabriel Willow who provided excellent curatorial and avian advice. *Gabriel Willow: Ecogiac: Missing Birds of NYC* is also on view in Wave Hill House. Thank you to the artists who have created and lent works that help us to experience birds in a new way. We greatly appreciate the generosity of the additional lenders: Catharine Clark Gallery, San Francisco, CA; James Cohan Gallery, New York, NY; and Singer | Wajahat, New York, NY. We are also grateful to our programming colleagues, who have developed an array of programs that celebrate birds at Wave Hill this spring.

— JENNIFER MCGREGOR, EILEEN JENG LYNCH and NATIKA SOWARD



**TANYA CHALY**  
*Nature's Syntax*, 2018 (detail)  
 Graphite, colored pencil and punctured  
 drawing on parchment under convex glass  
 1 of 9 pieces: 10 ¼ x 14 ¼ inches  
 Courtesy of the artist

## TATIANA AROCHA

Born 1974, New York, NY  
Lives in Brooklyn, NY

*Kuntur*, 2016

Digital paintings and collages UV-printed on archival cotton canvas hand-painted with gold acrylic  
48 x 98 inches  
Courtesy of the artist

Raised in Bogotá, Colombia, Tatiana Arocha is the daughter of one of Colombia's leading anthropologists and environmentalists. She grew up in the midst of nature, since childhood camping with her father and his friends across the diverse ecological regions of Colombia. Today, she creates monochromatic images of tropical landscapes and their inhabitants in work that is an urgent call to preserve endangered ecosystems. Using a lengthy, manual process, Arocha culls the raw materials for these images by cataloging and pressing plant

specimens collected during jungle expeditions in Colombia, Brazil and Peru. Then she digitally paints using this archive and other mark-making techniques, such as layering digitized brushstrokes and other textural elements. The artist derives each detail of a plant or animal from the texture of a specimen in her archive.

*Perpetual Flight* is a series of panels shaped like birds that are installed in trees surrounding Glyndor Gallery. These represent birds displaced by endangered ecosystems. This ongoing public art project highlights how increasingly erratic weather patterns, caused by global warming, contribute to the number of vagrants that are blown off course, to land in places far from their natural flight paths.

Arocha graduated from the Jorge Tadeo Lozano University, Bogotá, Colombia, with a BFA in graphic design. Her current work spans a range of media, such as drawing, large collage installations and motion graphics. In 2017, Arocha was commissioned by MTA Arts & Design to create *Wind Spirits* on view at the 42nd Street–Bryant Park/Fifth Avenue subway station, and *Diversidad* in the Dekalb Market Hall, City Point, Brooklyn, curated by BRIC Arts Media. —NS



## TANYA CHALY

Born 1970, Sydney, Australia  
Lives in New York, NY

*Nature's Syntax*, 2018

Graphite, colored pencil and punctured drawing on parchment under convex glass  
Nine pieces: 10 ¼ x 14 ¼ inches each, 54 x 54 inches installed

*The Future is History I and II*, 2018

Graphite, colored pencil and punctured drawing on parchment  
Diptych: 26 ¾ x 18 ⅞ inches each  
Courtesy of the artist

Tanya Chaly examines ideas of the natural world and the history of natural science in an attempt to understand the relationships between ecosystems at both the macro and micro level. She theorizes that birds are “historical bio-indicators of changes to both the environment and climate.” In her installations of new work created for this exhibition, *The Future is History I and II* and *Nature's Syntax*, Chaly renders each bird in graphite and colored pencil on parchment. Each bird is isolated within the frame and delicately surrounded with a design punctured into the parchment. These designs are not solely decorative motifs. Rather, they represent ecosystem networks, food webs, migration patterns and habitat fragmentation maps, all drawn from current scientific documents.

In *Nature's Syntax*, Chaly chooses subjects which also appear in the historical record of bird sightings at Wave Hill used to indicate fluctuations and trends in migratory bird populations. Set within a Victorian-style specimen frame under convex glass, this series also features some birds in this series that are “from other parts of the globe which are affected by habitat loss, agriculture, urbanization,” like the Guam Kingfisher from the US Territory of Guam in Micronesia, now extinct in the wild.

Chaly draws inspiration for *The Future is History I and II* from naturalist Eugene Bicknell, one of the first naturalists who studied the changes and variety of the bird life in Riverdale and the Bronx. Bicknell was the first to make consistent records and indices of rare bird sightings. He also discovered the Bicknell's Thrush. Chaly states “I chose this bird to start with for this reason and then discovered as I researched more that it has a rare status as a range-restricted bird and has recently been classified as globally vulnerable. (It is considered a Nearctic-Neotropical migrant and habitat specialist, which gives it a status of high concern).” —NS





## MARNA CHESTER

Born 1973, Brooklyn, NY

Lives in Brooklyn, NY

*In (the built environment)*, 2018

*Of (the natural environment)*, 2018

*To (migration patterns)*, 2018

Paper, wood, wire, glue, rope

Dimensions variable

Courtesy of the artist

Marna Chester has created an installation that ruminates on ideas about habitats and their inhabitants. Three large frames create a structured environment that contains hand-crafted bird sculptures of bald eagles. Each frame emphasizes a particular facet—the natural habitat, the built environment or the migratory patterns of birds. The staggered framing structures were built using natural materials found on the premises of Wave Hill, as well as paper and construction materials. Placed in the corner of the North Gallery, they create a frame for the view of Wave Hill's landscape that becomes integral to the experience of Chester's installation.

Chester participated in a residency with the New York City Audubon on Governors Island and exhibited her work there last summer. She has also exhibited at the Rye Arts Center and the Voelker Orth Museum. Her work has also been featured in Bergdorf Goodman's window displays. Chester has a BFA from Alfred University, and an MPS from Pratt Institute. —NS

## NINA KATCHADOURIAN

Born 1968, Stanford, CA

Lives in Brooklyn, NY

*Too Late*, 2003

C-print, edition 1/3

34 x 43 inches

Courtesy of the artist and Catharine Clark Gallery, San Francisco, CA

*Too Late* is part of Nina Katchadourian's "Uninvited Collaborations with Nature," an ongoing body of work in which the artist seems to be meddling in the background to upend the way we see nature. The image begs the questions: Who is too late? Whose message is this? Created in 2003, this photograph sparks a sense of levity and innocence. Since then, Katchadourian's work has continued to explore our fraught relationship with nature, underscoring how naming and language frame our perception—and indicates a desire to dominate other species. Reflecting on the present, the artist notes, "I see our interventions into the natural world in a much darker way now. The competitive, hubristic ways in which we, humans and animals, comport ourselves fill me with more anxiety now than ever before."

An interdisciplinary artist, Nina Katchadourian has explored human interpretations of birdsong in several works, including *Please, Please, Pleased to Meet'cha*, a commissioned project for Wave Hill in 2006, and *Natural Car Alarms*, exhibited at SculptureCenter, Long Island City in 2002. Her video *Accent Elimination* was included in the Armenian pavilion at the 2015 Venice Biennale and won the Golden Lion for Best National Participation. The traveling mid-career survey *Nina Katchadourian: Curiouser* was presented at the Blanton Museum of Art in Austin, TX, and the Cantor Center at Stanford University in Palo Alto, CA, and was accompanied by a monograph. Her work has also been featured in group exhibitions at The Metropolitan Museum of Art, Museum of Modern Art, The Morgan Library & Museum, Massachusetts Museum of Contemporary Art, Istanbul Museum of Modern Art and Turku Art Museum, among others. Katchadourian earned a double BA in Visual Arts, Literature and Society from Brown University, and an MFA in Visual Arts from the University of California, San Diego. —JM



# PAULA McCARTNEY

Born 1971, Pittsburgh, PA  
Lives in Minneapolis, MN

*American Goldfinches*, 2008  
Edition 4/7

*Barn Swallows*, 2006  
Edition 4/7

*Aqua Tanager*, 2004  
Edition 5/7

*Tropic Warblers*, 2008  
Edition 1/7

All works from the "Bird Watching" series  
Chromogenic print, matted with archival paper label in wood frame  
28 x 23 inches  
Courtesy of the artist

Paula McCartney creates idealized landscapes through photography. For her "Bird Watching" series, she photographs craft-store songbirds in natural settings to create a novel environmental experience that questions what is real and what is fabricated. She further conflates fact and fiction by including, with each piece, her version of a scientific label and wooden frame typically displayed in a natural history museum. In McCartney's constructed narrative, birds seem to be readily available and easy to view, which is contrary to the actual speed and distance one



observes while birding. By presenting them as jewels within a landscape tableau, McCartney plays on the bird watcher and birder's yearning to view these creatures in their natural habitat.

In some cases, such as the barn swallows, McCartney matches the birds to the *Sibley Guide to Birds*. The titles *Aqua Tanager* and *Tropic Warblers*, however, are fabricated to correspond with their name and/or geographic location. Exploring the dichotomy between natural and human-made environments, McCartney invites the viewer to examine and reexamine the specimen on view. Presenting the work in this context, she notes "it is important, essential even, for there to be places like Wave Hill to foster an appreciation and respect for the natural world."

McCartney received a Certificate in Photography from the International Center of Photography, New York; a BFA from Empire State College, New York; and an MFA from San Francisco Art Institute. Her work has been exhibited nationally and internationally, with recent solo museum shows at the Indianapolis Museum of Art and the Museum of Contemporary Photography, Chicago. Her work is held in the permanent collections of The Museum of Modern Art, Smithsonian American Art Museum and Minneapolis Institute of Arts, among others. —EJL





## JEFF MERTZ

Born 1993, Corpus Christi, TX

Lives in Brooklyn, NY

*In Your Land*, 2017–2018

Video, stereo sound environment

Dimensions variable

Photographed and edited by Jeff Mertz

Score composed, recorded and mixed by Finnegan Shanahan

Score performed by Finnegan Shanahan (guitar/vocals), Robby Bowen (percussion/vocals) and Jeff Mertz (vocals)

iPad application designed and programmed by Paul Hine

Courtesy of the artist's team

*In Your Land* is an experimental, nature-documentary project that explores the relationship between the extensive bird species that are native to New York and their immediate urban surroundings. Interdisciplinary, multimedia producer Jeff Mertz and his team have expanded on a video created last summer during his residency with the New York City Audubon on Governor's Island. Filmed across three seasons in Jamaica Bay, Central Park, Prospect Park, at Wave Hill and on Governor's Island, the work underscores the city's diverse and thriving ecosystem. It presents birds in ordinary and poetic ways, through close-up views of local birds, including egrets, warblers, hawks, herons, sparrows and gulls, and slow-motion glimpses of moments that are often hard to capture. The installation includes Mertz's two-channel, projected video and an original score that combines the sounds of nature with interpretive, contemporaneous music, providing a sense of calm. Looped in random intervals, the juxtaposition of two projections and sound is unique and unexpected. As the birds appear on the video, viewers can use accompanying iPads to access information on the species and locations.

Mertz's interest in birds stems from a 2016 artist residency during which he filmed Iceland's shorebird species. For Mertz, it is important not only to represent the abundant species, but to highlight "the value of building and preserving habitats within the city, as well as a potential for peace and connection with nature that is more accessible than, I think, many believe it to be." His underlying concerns include pollution and other environmental issues for native and migrant species in urban habitats. He received a BS in Radio-TV-Film at the University of Texas at Austin in 2015. This is Mertz's first formal exhibition. —EJL

## PETER MORGAN

Born 1978, Abingdon, VA  
Lives in Phoenixville, PA

*Frankford the Northern Flicker* (Colaptes auratus), 2014  
23 x 17 x 10 inches

*Bernard the Barn Swallow* (Hirundo rustica), 2014  
24 x 17 x 10 inches

*Stefan the Yellow-bellied Sapsucker* (Sphyrapicus varius), 2018  
23 x 15 ½ x 9 inches

Low-fire ceramic

All works courtesy of the artist

Peter Morgan's practice is rooted in ceramics, a medium that he sees as both straightforward and accessible. A birder since the age of five, Morgan has recorded over 400 species in North America. In 2012, he began creating bird sculptures, rendered playfully in bright colors, as an ongoing project. On a smaller scale, these birds might be seen as decorative souvenirs, but at the larger-than-life size, they are commanding, and challenge both the medium and subject. Placed throughout the galleries, these birds become a focal point that contrasts with the fleeting presence of their live counterparts outdoors, where stillness and sustained observation are required in order to perceive them. Some of the titles use alliteration inspired by the bird's Latin name. Thus *Hirundo rustica* is titled *Bernard the Barn Swallow*. Others are inspired by a specific place, such as *Frankford the Northern Flicker*, who is named after Frankford Avenue in Philadelphia. The project ultimately challenges our cultural assumptions about how birds are represented.

Morgan is an avid bird-watcher and ultramarathon runner. He earned a BFA at California College of Arts and Crafts; a BA in Art from Roanoke College; and an MFA at New York State College of Ceramics at Alfred University, Alfred, NY. His work has been shown at Northern Clay Center, Minneapolis, MN; the Society for Contemporary Craft, Pittsburgh, PA; and The Clay Studio, Philadelphia, PA, where he has been a resident artist. —JM



## SARAH NICHOLLS

Born 1974, New York, NY  
Lives in Brooklyn, NY

*The Acclimatization Society*, 2018  
Linocut and letterpress on paper, edition of 250  
9 ¼ x 21 inches open  
Courtesy of the artist

Sarah Nicholls creates pamphlets and ephemera that examine the history, community and ecology of New York City, as well as broader topics of climate change, urbanization and the history of science and technology. Her broadsides pair bold drawings and original text with a true desire to report. *Flyway* is part of a series that addresses concerns about the ecology of Jamaica Bay, from the

varied species of birds and other animals to the development of the landscape.

Nicholls' new limited-edition pamphlet, *The Acclimatization Society*, concerns local birds, their adaptations and survival tactics. She focuses on select native and introduced species, such as rock pigeons, red-tailed hawks, sparrows and European starlings, in their urban habitats. The pamphlet's title refers to 19th-and 20th-century voluntary associations that encouraged the introduction of non-native species into locations worldwide. Her text also elucidates speciation, the process by which species adapt to circumstances, develop genetic mutations and, in time, evolve into new species. She discusses adaptive changes in birdsong, for example, and the genetic implications.

The subject matter of birds stems from Nicholls' interest in field guides and old ornithological books, coupled with her experience of living in Brooklyn. As the artist explains, she "started thinking about nature in cities and how that works, and how people think nature is somewhere else, in a different distant more pristine place than Brooklyn, and that they are wrong about that." —EJL



## JAMES PROSEK

Born 1975, Stamford, CT  
Lives in Easton, CT

*Avian Composition with Warblers*, 2018  
Acrylic on panel  
46 x 46 inches

*Spring at Wave Hill*, 2018  
Acrylic paint on wall  
Dimensions variable

Courtesy of the artist and Singer | Wajahat, New York, NY



Artist, writer and naturalist James Prosek has created a new installation that evokes the arrival of spring. Resident birds and a blooming dogwood tree are painted in silhouette on the wall, referencing the format of the inside covers of traditional field guides. To the left, a panel highlights 12 warblers in full color. The return of these diminutive, colorful migrants from winter territories in Central and South America signals spring and connects New York to far-flung places. Prosek notes, "Warblers have been meaningful to me since childhood because they are my father's favorite birds. He was born in Brazil and moved to this country when he was twelve. Growing up in New Rochelle, NY, warblers helped make my father feel at home because they resembled the tropical birds he knew in Brazil. I think he identified with them because he was also a tropical migrant."

*Spring at Wave Hill* aligns with Prosek's ongoing interest in classification, in how and why people feel compelled to name and order nature. By eliminating the key in the mural, viewers pay closer attention to the characteristics of the birds, instead of to the Latin or common nomenclature used to identify them.

Prosek's work has been exhibited widely in natural history and art museums, including The Yale Center for British Art, Smithsonian American Art Museum, Virginia Museum of Fine Arts and at Wave Hill in *Tandem Pursuits: Armor and Ichthyology* in 2013. Solo exhibitions have taken place at The Aldrich Contemporary Art Museum, Ridgefield, CT; Philadelphia Museum of Art; The Buffalo Bill Center of the West, Cody, WY; The North Carolina Museum of Art, Raleigh, NC; and the National Academy of Sciences, Washington, DC. Prosek has written for *The New York Times* and *National Geographic Magazine*, and won a Peabody Award for his documentary about Izaak Walton, the 17th-century author of *The Compleat Angler*. His books include *Ocean Fishes: Paintings of Saltwater Fish* and *Trout of the World*. He is a curatorial affiliate of Yale University's Peabody Museum of Natural History, a member of the advisory board of the Yale Institute for Biospheric Studies and a board member of The Nature Conservancy in Connecticut. Prosek received his BA from Yale University. —JM

## JENNA SPEVACK

Born 1972, Albany, NY  
Lives in New York, NY

*Wind on the Wing*, 2018  
Pinwheels, audio and projection  
Dimensions variable  
Courtesy of the artist

Artist and educator Jenna Spevack created *Wind on the Wing*, an installation that samples commonly heard, local Bronx birds specifically for this exhibition. Installed on the outside of a gallery window, 12 wind-driven pinwheels influence the sound recordings that are heard through the headphones inside. The wind speed alters the sounds, which vary from soothing and calm to dissonant.

For each bird, Spevack samples a frequency of its recorded birdsong to create a tone that is layered with the original. Each pinwheel drives a singular birdsong and associated tone. Projected images display close-ups of the two loudest birds heard in the audio at any given time. The speed of each wind-turned pinwheel regulates the variations in the projection and the audio. When the pinwheels are still, an automated modulation gradually changes the sounds and images.

The bird species selected are the house finch, red-winged blackbird, northern cardinal, dark-eyed junco, white-breasted nuthatch, tufted titmouse, black-capped chickadee, blue jay, northern flicker, downy woodpecker and mourning dove. Spevack's interest in birds stems from her ongoing *Birds of Brooklyn* project, which focuses on the sounds of extinct and endangered birds.

Inspired by Charles Baudelaire's statement "I have felt the wind on the wing of madness," in *Wind on the Wing* Spevack explores the capriciousness of natural and built environments. The installation calls attention to the connection we have lost to the natural world — as well as to the potential physiological and emotional impact of that loss.

Spevack's work has been shown in solo and group exhibitions nationally and internationally, at Woskob Family Gallery, Penn State University; Pulse Miami; Mucius Galéria, Budapest; and in New York at Governors Island, BRIC, Smack Mellon, Mixed Greens and White Columns, among others. She has a BFA in Printmaking from the State University of New York at Buffalo, and an MFA in Painting/Printmaking from the Rhode Island School of Design. She is a Professor of Communication Design at the New York City College of Technology of the City University of New York. —EJL

*The artist thanks Brett Peterson for computer programming.*



## FRED TOMASELLI

Born 1956, Santa Monica, CA  
Lives in Brooklyn, NY

*Goldens 3*, 1994

Collage, acrylic and resin on wood panel

14 x 11 ½ inches

Courtesy of the artist and James Cohan Gallery, New York, NY

Fred Tomaselli was introduced to birding by his brother on a camping trip in California in the early 1990s. With binoculars in hand, he observed pileated woodpeckers and western tanagers. The experience of enhanced optics, and the knowledge he gained through observation, opened up a whole new world to him. His study of birds became part of his ongoing interest in perception and parallel realities. The two pieces on view demonstrate an evolution in his working methods and his deepening interest in birds. In *Goldens 3*, cut-out paper birds become part of a tree of life, encased in resin. In *Untitled (For Laura)*, a cardinal is the central feature. From its head spews a myriad of elements resembling eyes. Tomaselli notes that the imagery used in his paintings are often byproducts of his hobbies and interests. The pressed plants used in his paintings, for instance, are often from his garden, and the field-guide imagery comes from books that he uses when he is hiking or birding.

Tomaselli's work has been shown extensively. *Keep Looking: Fred Tomaselli's Birds* at the Toledo Museum of Art in 2016 focused on his interest in birds. Other solo exhibitions have been presented at Modern Art Museum of Fort Worth, University of Michigan Museum of Art, White Cube Gallery, London; and James Cohan Gallery, New York. A mid-career survey was presented at Aspen Art Museum, Skidmore College's Frances Young Tang Teaching Museum and Art Gallery, Sarasota Springs, NY, and the Brooklyn Museum of Art, accompanied by a major monograph. His work has been included in numerous group exhibitions, including *Alchemy and Inquiry: Philip Taaffe, Fred Tomaselli, Terry Winters* in 2011 at Wave Hill; the *17th Biennale of Sydney*, Australia; and the *2004 Biennial Exhibition*, Whitney Museum of American Art. Tomaselli earned his BA in Painting and Drawing from California State University, Fullerton. —JM



## EXHIBITION CHECKLIST

### TATIANA AROCHA

*Kuntur*, 2016

Digital paintings and collages  
UV-printed on archival cotton canvas  
hand-painted with gold acrylic  
48 x 98 inches

*Baile de Espeletias*, 2016

Digital paintings and collages  
UV-printed on archival cotton canvas  
hand-painted with gold acrylic  
48 x 38 inches

*Perpetual Flight*, 2016 –ongoing

Digital painting and collage printed  
on paper, wheat paste, acrylic  
paint on MDF  
Dimensions variable

### TANYA CHALY

*Nature's Syntax*, 2018

Graphite, colored pencil and  
punctured drawing on parchment  
under convex glass  
9 pieces: 10 ¼ x 14 ¼ inches each,  
54 x 54 inches installed

*The Future is History I and II*, 2018

Graphite, colored pencil and  
punctured drawing on parchment  
Diptych: 26 ¾ x 18 ⅞ inches each

### MARNA CHESTER

*In (the built environment)*, 2018

*Of (the natural environment)*, 2018

*To (migration patterns)*, 2018

Paper, wood, wire, glue, rope  
Dimensions variable

### NINA KATCHADOURIAN

*Too Late*, 2003

C-print, edition 1/3  
34 x 43 inches  
Courtesy of the artist and Catharine  
Clark Gallery, San Francisco, CA

### PAULA MCCARTNEY

*American Goldfinches*, from the

"Bird Watching" series, 2008  
Chromogenic print, matted with  
archival paper label in wood frame,  
edition 4/7  
28 x 23 inches

*Barn Swallows*, from the

"Bird Watching" series, 2006  
Chromogenic print, matted with  
archival paper label in wood frame,  
edition 4/7  
28 x 23 inches

*Aqua Tanager*, from the

"Bird Watching" series, 2004  
Chromogenic print, matted with  
archival paper label in wood frame,  
edition 5/7  
28 x 23 inches

*Tropic Warblers*, from the

"Bird Watching" series, 2008  
Chromogenic print, matted with  
archival paper label in wood frame,  
edition 1/7  
28 x 23 inches

### JEFF MERTZ

*In Your Land*, 2017–2018

Video, stereo sound environment  
Dimensions variable  
Photographed and edited by Jeff Mertz  
Score composed, recorded and  
mixed by Finnegan Shanahan  
Score performed by Finnegan  
Shanahan (guitar/vocals),  
Robby Bowen (percussion/vocals),  
and Jeff Mertz (vocals)  
iPad application designed and  
programmed by Paul Hine  
Courtesy of the artist's team

### PETER MORGAN

*Barry the Baltimore Oriole*

(*Icterus galbula*), 2018

Low-fire ceramic  
20 x 28 x 12 inches

*Bernard the Barn Swallow*

(*Hirundo rustica*), 2014

Low-fire ceramic  
24 x 17 x 10 inches

*Debbie the Double-crested Cormorant*

(*Phalacrocorax auritus*), 2014

Low-fire ceramic  
23 x 11 x 9 inches

*Frankford the Northern Flicker*

(*Colaptes auratus*), 2014

Low-fire ceramic  
23 x 17 x 10 inches

*Marvin the Northern Mockingbird*

(*Mimus polyglotos*), 2014–2018

Low-fire ceramic  
23 x 15 x 9 inches

*Stefan the Yellow-bellied Sapsucker*

(*Sphyrapicus varius*), 2018

23 x 15 ½ x 9 inches  
Low-fire ceramic

### SARAH NICHOLLS

*Flyway*, 2017

Linocut and letterpress on paper,  
edition of 200  
6 x 5 inches closed,  
9 ¼ x 11 ½ inches open

*The Acclimatization Society*, 2018

Linocut and letterpress on paper,  
edition of 250  
9 ¼ x 4 ½ inches closed,  
9 ½ x 21 inches open

### JAMES PROSEK

*Avian Composition with Warblers*, 2018

Acrylic on panel  
46 x 46 inches

*Spring at Wave Hill*, 2018

Acrylic paint on wall  
Dimensions variable

Courtesy of the artist and

Singer | Wajahat, New York, NY

### JENNA SPEVACK

*Wind on the Wing*, 2018

Pinwheels, audio, projection  
Dimensions variable

### FRED TOMASELLI

*Goldens 3*, 1994

Collage, acrylic and resin on wood panel  
14 x 11 ½ inches

*Untitled (For Laura)*, 2017

Photo collage, acrylic and gouache  
on paper  
7 x 7 inches

Courtesy of the artist and

James Cohan Gallery, New York, NY

*All pieces courtesy of the artist unless otherwise noted.*

## BIRD-PUBLIC PROGRAMS

SUN, APRIL 8, MAY 13, JUNE 10, 9:30AM

**Birding Walks: led by Gabriel Willow**

THU, APRIL, 12, 19, 26, MAY 3, 10AM–1PM\*

**Plumage to Quill Art Workshop Series with Wennie Huang**

SAT, APRIL 21, 10AM–4PM\*

**Green Roof Birdhouse Workshop with Frank Perrone**

SAT, MAY 5, 9AM–4PM\*

**Birding up the Hudson Excursion with Gabriel Willow**

## FAMILY ART PROJECTS

10AM–1PM

SAT, SUN, APRIL 7, 8: **Rock with the Rock Pigeons**

SAT, SUN, APRIL 14, 15: **Budding Birdwatchers**

SAT, SUN, MAY 5, 6: **Confetti Nests for Blue Birds**

SAT, SUN MAY 19, 20: **Bird Calls Mural**

SAT, SUN, MAY 26, 27: **At Home in the Sky**

## FEATHERS AND FLORA WEEKEND

**SAT, SUN MAY 19, 20**

10AM–1PM: **Family Art Project: Bird Calls Mural**

11AM–2PM: **Birdy Basecamp** with naturalists and experts from National Audubon, NYC Audubon and Hudson Highlands Nature Museum

2–4PM: **Meet the Artists & Curators**

**In the Shop:** special bird-themed merchandise

**SAT, MAY 19**

NOON: **Plants for Bird-friendly Gardens** with Tod Winston from National Audubon

**SUN, MAY 20**

11AM–1PM\*: **Neighborhood Ecology Walk**, led by Gabriel Willow and David Burg

1PM: **Avian Adventures Family Walk**,

2–3PM: **Meet the Birds**, presented by Volunteers for Wildlife



TATIANA AROCHA  
*Perpetual Flight*, 2016–ongoing  
Digital painting and collage  
printed on paper, wheat paste,  
acrylic paint on MDF  
Dimensions variable  
Courtesy of the artist

\* Fee and registration info at [wavehill.org](http://wavehill.org)



Wave Hill

675 West 252nd Street  
Bronx, NY 10471  
718.549.3200  
wavehill.org  
#wavehill

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.

Senior Director: Jennifer McGregor  
Curator of Visual Arts: Eileen Jeng Lynch  
Curatorial Fellow: Natika Soward

Graphic Design: Melanie Roberts Design  
Photography by Stefan Hagen on: cover, inside cover, pages 2, 4, 5, 9, 10, 15, 16, 19, 23, 25, 31, 32

above:  
**SARAH NICHOLLS**  
*Flyway*, 2017  
Linocut and letterpress  
on paper, edition of 200

cover:  
**MARNA CHESTER**  
*In (the built environment)*, 2018  
Paper, wood, wire, glue, rope

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