

# Angel Nevarez and Valerie Tevere



## Synchresis

Cover: *The Lonesome Rose*, from the series *Twenty-One Silent Stages: A Ballad*, 2021, Archival Pigment Print on Hahnemühle Photo Rag Baryta, 17in. x 30in., edition of 5 + 2 AP (all images in this series are the same size and medium; all images in this catalog are attributed to Angel Nevarez and Valerie Tevere unless otherwise noted).

# **Angel Nevarez and Valerie Tevere**

## **Synchresis**

February 9 – March 12, 2026

Artists' Reception: February 19, 4:30pm – 6:30pm

**Curated by Siona Wilson**

Gallery hours:

Monday – Thursday

Noon – 4:00pm

<https://csi.cuny.edu/campus-life/csi-buildings/art-gallery-csi>



## **Artist Statement**

**Angel Nevarez and Valerie Tevere**

As artists, our multidisciplinary practice and research span over 25 years of collaboration with projects that actuate music and sound, video, performance, installation, and photography. Our projects investigate the commingling of urban environments, dissent, architectures of performance, contemporary music, and public fora, reflecting upon the context and specificity of each site of production. Our research interests bridge civic action, music, and historical moments that mark social space and resonate through distinct musical instrumentation, sonorous traditions, geographies, and social forms.

We consider collaboration a strength. Extending the creative process beyond the individual creates a dialogic space where the outcomes are based on the input (in our case) of two subject positions. Our collaboration pushes against conventional notions of artistic practice, foregrounding dialogue in works that would not exist without the contribution of both artists. An additional layering of collaboration also occurs when, within a project framework, we invite and work with for example, a mariachi band, an opera singer, a radio station, professional and amateur vocalists, City agencies, and more recently musician residents of New Orleans' Musicians' Village. This extension of working together can be attributed to a fluidity that allows both trust and chance to enter our work.



# The Perennial Song

Edward D. Miller

The artwork of Angel Nevarez and Valerie Tevere invites the audience to listen anew. They intervene into what composer R. Murray Schafer named “the soundscape” (1993)—the omnipresence of noise and ambience in virtually all the habitats and spaces we exist in and travel through. For example, my soundscape at home moves between featuring a refrigerator hum, a honking car horn, rowdy children in a playground, or the booming bassline of my upstairs neighbor’s sound system. Ideally my soundscape might include the melody of a distant balladeer. But no such luck.

When a human can hear sound, they do so effortlessly. Listening, however, is a choice—listening is active, a decision to be alert. As radio/sound theorist Pierre Schaeffer writes *In Search of Concrete Music* (2012), the listener has a responsibility to take note of experiments in sound that disrupt the soundscape:

An experimental method in music means listening: first of all, all the time, before, during, after. Because the object is strange,<sup>1</sup> courage lies in going on to define its humanity and beauty, in seeking reassurance not by pursuing the kilometeric path, the white pebbles of measurement, but because we have used our taste, made a choice. (169)

So too, we are duty bound to choose to listen acutely to the works of Nevarez and Tevere. Nevarez and Tevere’s objects, which are both visible and audible, are also autonomous units that reverberate with each other and the audience. One is called forth to pay attention, to listen anew, to extend a relationship between objects and humans.

To contextualize the work in this exhibit, I revisit two earlier pieces made by Nevarez and Tevere.<sup>2</sup> In 2002, the duo ingeniously devised a FM station housed completely in a backpack. Titled *com\_muni\_port*, these transmissions were local and involved community-members in their broadcasts. Importantly, they recall some of the hidden aspects of radio history that are decidedly not corporate—from the “amateur” ham radio pioneers in the 1910s to the

Opposite: *What we might have heard in the future.*, 2014, production still.



Nvarez and Tevere (neuroTransmitter), *com\_muni\_port*, 2002.



Nevarez and Tevere (neuroTransmitter), *The Low Power to High Power Broadcast Media Tour*, 2004, performance stills.

border radio broadcasters of the 1930s and the pirate stations of the 1960s (Nevarez and Tevere explored pirate radio in their piece *12 Miles Out* [2005-2009]). *Com\_muni\_port* focused on creating immediate communication between user and listener, rendering the technology portable and adaptable. The project fused the human (a DJ with a backpack) with enclosed radio technology—FM transmitter, CD player, microphone, headphones, multi-channel mixer—enabling Nevarez and Tevere to address and respond to communities. This mobile intervention into the soundscape exemplifies how this project involved a collaboration with technology and the objects that are enlivened by it.

*The FM Ferry Experiment* was conducted on the Staten Island Ferry in September 2007 and is now archived online at [fmferryexperiment.net](http://fmferryexperiment.net). In this expansive project, Nevarez and Tevere were given permission from New York City's Department of Transport (DOT) to broadcast live from the "hurricane deck" of the Molinari class of Staten Island Ferries—and they were uniquely allowed to stay aboard while all travelers had to leave the ferry at either the Manhattan or Staten Island dockings. As I recall (I participated in the experiment as a guest lecturer), they became friendly with the DOT workers and for the month of September they were folded into the eco-system of the boat, even as they provided a soundtrack for it. Their broadcasts were carried on-air by the College of Staten Island's student-run radio station, WSIA 88.9FM, which heretofore had been reluctant to allow faculty to use the facilities of the station. The broadcasts incorporated live performance, lectures, and recordings of experimental music and sounds. The event also paid homage to a series of performances aboard the ferry in September 1967 by The New York Avant-Garde Festival, organized by cellist/artist Charlotte Moorman—but DOT have been hesitant to allow public performances aboard its boats since then, so Tevere and Nevarez had to be persistent and convincing to gain permission.

Their experiment invited the commuting public and the visiting tourist alike to witness—and listen to—the audio performance aboard the ferry as a live event. WSIA users, either via the internet or through FM radio broadcast, also had access to the experiment—three audiences simultaneously (internet users could also listen live via [fmferryexperiment.net](http://fmferryexperiment.net) or Wave Farm/

WGXC). One audience could see the medium at work, while the others experienced the transmission as *acousmatic*, Schaeffer's term describing sounds whose point of origin is shrouded due to technology (2017: 64). This experiment highlights the collaborative nature of Nevarez and Tevere's work and exemplifies their use of radio/objects as public-facing, transforming built environments into unbordered territories, inviting audiences to share in the composition of the event and to reimagine what is heard in public and remembered in private.

Their earlier radio experiments in public spaces set the stage for the later works of Nevarez and Tevere. These more recent projects, which often begin with public performance, intervention, or occupation, use documentation so that they are transformed for a life beyond the initial public/itinerant performance. Once housed in a gallery or museum, these projects fuse video, song, recordings, photography, structural objects, and records of community participation into their installations. Don't worry, they bring the energy of "the street" with them. And certainly, they bring music too.

Amy Herzog uses the term "the musical moment" to describe how song exists prominently in cinema. Such moments occur, she writes, "when music, typically a popular song, inverts the image-sound hierarchy to occupy a dominant position in a filmic work. The movements of the image, and hence the structuring of space and time, are dictated by song" (7). Herzog's insistence that music asserts itself in cinema through song provides us with insight into how we engage with Nevarez and Tevere's installation *Layers of the City* (2019). The chorus of the song in the video, repeated each time with more citizen-singers involved, occupies the urban spaces of Santa Ana by way of bodies and voices that are increasingly familiar to the listening viewer. Based on my experience, the urge to join in the chorus increases with each repetition—it's an ear worm—and one can imagine the city of Santa Ana governed by those who sing. Girding *Layers of the City* is the repetition of a musical moment.

*Twenty-One Silent Stages: A Ballad* (2021) also evokes the musical moment, through making its absence visible. The viewer feels the resilience of performance spaces of San Antonio that lay dormant during the Pandemic and imagines the songs that were played there, in hopes



they will be performed again. The photographs, which archive the effects of the shutdown on a city's culture, also prompt the possibility of the audible—the return of the musical moment upon recovery.

The performance stages in the images suggest an outline of a sound-being—or an *acousmêtre*, a term devised by sound/film theorist Michel Chion (128–130), describing a character in film that is not visible on screen but heard. Think of the Wizard in *The Wizard of Oz* (1939) or Hal in *2001: A Space Odyssey* (1968). An *acousmêtre* has the power to see all and to make unlikely appearances in sound at multiple locations. In Nevarez and Tevere's installation, the *acousmêtre* is both conjured and muted: San Antonio's enforced quietude calls forth with what it prohibits. *Twenty-one Silent Stages: A Ballad* has a voice both actual and imagined. If the viewer listens acutely, inwardly, the missing ballad resounds in the 21 locations where the perennial song is poised to re-appear.

## Layers of the City

### Chorus

Spatial inequality  
Displaces opportunity  
Creates homogeneity  
Replaces the diversity  
Effaces possibility  
Effaces possibility

LA LA LA LA LA LA LA LA  
LA LA LA LA LA LA LA LA

### Verse 1

Layers of the city,  
used to welcome me

### Chorus

### Verse 2

Who will fill these vacancies?  
What will fill these vacancies?

### Verse 1

### Chorus

### Verse 3

Memorias ocupan lugares vacíos  
Lugares vacíos  
memorias ocupan  
aquí

### Verse 2

### Verse 1

### Chorus

### Verse 4

Lost our lease,  
Lost our lives,  
Like abandoned parrots  
forced to fly

### Verse 3

### Verse 2

### Verse 1

### Chorus

### Verse 5

Empty spaces  
Lonely places  
Stranger's faces,  
erase us

### Verse 4

### Verse 3

### Verse 2

### Verse 1

### Chorus

## Notes

- <sup>1</sup> Schaeffer's uses the term "sound objects." For him all sound is perceivable as a thing that exists, especially when the source of the sound is obscured. In emphasizing that sound objects have dimension and being and vitality, Schaeffer prefigures the recent philosophical movement Object-Oriented Ontology, which insists that the term "object" is expansive and inclusive and relational. Crucially, non-human beings are by no means secondary and have an existence worth discerning (see, for example, Harman 2018). This emphasis allows us to understand the respect granted to non-human objects in Nevarez and Tevere's artwork.
- <sup>2</sup> Nevarez and Tevere worked together as neuroTransmitter from 2001–2008, a project that fused radio and sound production, transmission, performance, and activism.

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<b>Verse 6</b> Round and round and home again To a place of love	<b>Verse 7</b> El río se vacía Y el mar se ahoga Cada día Cada hora	<b>Verse 8</b> The social fabric of Calle Cuatro can be found in a Quinceañera shop	<b>Verse 9</b> People over Capital I'm not a commodity People over Capital I'm no one's property	<b>Verse 10</b> We won't be pushed out! Our histories are Cemented in the stones that line our streets Yeah	<b>Verse 11</b> What do I gotta do to make you love me? What have I got to do to be heard?	<b>Verse 12</b> La fiesta No debería terminar En el este
<b>Verse 5</b>	<b>Verse 6</b>	<b>Verse 7</b>	<b>Verse 8</b>	<b>Verse 9</b>	<b>Verse 10</b>	<b>Verse 11</b>
<b>Verse 4</b>	<b>Verse 5</b>	<b>Verse 6</b>	<b>Verse 7</b>	<b>Verse 8</b>	<b>Verse 9</b>	<b>Verse 10</b>
<b>Verse 3</b>	<b>Verse 4</b>	<b>Verse 5</b>	<b>Verse 6</b>	<b>Verse 7</b>	<b>Verse 8</b>	<b>Verse 9</b>
<b>Verse 2</b>	<b>Verse 3</b>	<b>Verse 4</b>	<b>Verse 5</b>	<b>Verse 6</b>	<b>Verse 7</b>	<b>Verse 8</b>
<b>Verse 1</b>	<b>Verse 2</b>	<b>Verse 3</b>	<b>Verse 4</b>	<b>Verse 5</b>	<b>Verse 6</b>	<b>Verse 7</b>
<b>Chorus</b>	<b>Verse 1</b>	<b>Verse 2</b>	<b>Verse 3</b>	<b>Verse 4</b>	<b>Verse 5</b>	<b>Verse 6</b>
	<b>Chorus</b>	<b>Verse 1</b>	<b>Verse 2</b>	<b>Verse 3</b>	<b>Verse 4</b>	<b>Verse 5</b>
		<b>Chorus</b>	<b>Verse 1</b>	<b>Verse 2</b>	<b>Verse 3</b>	<b>Verse 4</b>
			<b>Chorus</b>	<b>Verse 1</b>	<b>Verse 2</b>	<b>Verse 3</b>
				<b>Verse 1</b>	<b>Verse 2</b>	<b>Verse 3</b>
				<b>Chorus</b>	<b>Verse 1</b>	<b>Verse 2</b>
					<b>Chorus</b>	<b>Verse 1</b>
						<b>Chorus</b>

*Layers of the City*, 2019; lyrics and music by: Joe Cantor, Angel Nevarez,  
Eduardo Silva, Valerie Tevere, 2018.



*Bang Bang Bar, from the series Twenty-One Silent Stages: A Ballad.*



*Paper Tiger*, from the series *Twenty-One Silent Stages: A Ballad*.



# Participation and Presence in the Work of Valerie Tevere and Angel Nevarez

Natalia Viera Salgado

For more than 20 years, Valerie Tevere and Angel Nevarez have redefined conventional mass media, using performance participation to stage bold public interventions that convey powerful messages. While sound has always been central to their practice, this essay focuses on their visual language, poetic gesture, conceptual strategies, and the incorporation of public participation to illuminate pressing social issues.

Since the early 20th Century, artists have used techniques and adapted them to popular forms—music, film, theater, and mass media—to explore social issues. These include Dada and the Constructivist collages in newspapers and posters in the 1920s, Fluxus experimental performances and Pop Art's appropriation of commercial imagery in the 1960s, and the use of digital and electronic-based public media and publicity, such as billboards, LED signage, in the 1980s and 1990s. Through these strategies, artists have engaged with channels of mass communication to explore sociopolitical issues. This transgressive idea is not new. The ancient Greeks used drama to discuss contemporary events, structures of power, and politics but also to reflect on themes of love, loss, pride, the abuse of power, and the fraught relationships between men and gods.

In Latin America and the Caribbean, theater has often served as a space for political imagination, especially in contexts shaped by authoritarian regimes, colonization, the destruction of natural resources, and ongoing histories of dispossession. Countries such as Argentina, Chile, Mexico, and Brazil, among others, have employed theater as a pedagogical and critical tool to engage broader publics with these legacies of oppression, colonialism, and systemic injustice. Informed by his own experiences during the dictatorship in his country, Brazilian theater director and scholar Augusto Boal illustrates this in his 1974 book, *Theatre of the Oppressed*. It emphasized the power of theater to move audiences from passive observation to active participation. Boal coined the term spect-actor, an audience member who is also an actor: someone who can take to the stage to take part in the drama (Stanford, 2026). He

Opposite: *Esperanza Center for Peace and Justice*, from the series *Twenty-One Silent Stages: A Ballad*.



*Side Effects*, neon tubing, painted aluminum structure, transformers and electronic sequencer, 18in. x 35in., 2021.

believed that audience members were as important as the main characters and should actively participate in decision-making. This shifts participation into a form of emancipation suggesting that theater should involve everyday citizens as a powerful tool for liberation.

Like Boal, who understood rehearsal as social action rooted in the collective analysis of shared struggles, Tevere and Nevarez bring their bodies—and the bodies of others—into their work, foregrounding participants in their films who are often non-actors. By inviting audiences into these exercises, they challenge power dynamics and amplify marginalized voices. Through these interventions, they bring attention to those absent and silenced, fostering connection, reflection, and dialogue.

Nevarez and Tevere's photographic series *Twenty-One Silent Stages: A Ballad* (2021) reflects on the life-altering events produced by the COVID-19 Pandemic. The images show indoor and outdoor performance venues in San Antonio, TX—including cultural centers, theaters, bars, and restaurants. The photographs reveal the silence, emptiness, and absence left behind when spaces of culture and collective gathering were forced to close due to the health crisis.

What happens when venues that allow community, gathering, and public dialogue no longer exist? Although this work engages directly with a healthcare crisis and its impact on the musicians, performers, stagehands, audio engineers, and staff whose livelihoods depended on these spaces, it also evokes the recent austerity measures implemented by the government strategically aiming to silence and control. For example, the actions taken by the administration to silence students and professors protesting the genocide in Palestine, through visa revocations, staff layoffs, and the removal of individuals from campuses. Understanding who is silenced, removed, disappeared—and why—is an important new context for this exploration of emptiness and the creation of space for something new, or at least what we hope it might be.

Since the 1990s, billboards and electronic signage have been mobilized in the visual arts as sites of public address. Artists such as Félix González-Torres, created multiple outdoor billboards bringing private imagery into public display. Others have taken their art into the urban environment, intervening in the highly condensed visual systems of mass media and advertising. Another example is Alfredo Jaar's iconic piece *A Logo for America* (1987) as part of *Messages to the Public* commissioned by Public Art Fund. He evokes a history of expansionism and erasure through the ironic juxtaposition of commercial logos, territorial maps, and the U.S. flag, presented as part of the iconic Times Square advertising display. Forty years later, in response



*Tuesday Musical Club*, from the series *Twenty-One Silent Stages: A Ballad*, 2021.



*Carmens de la Calle*, from the series *Twenty-One Silent Stages: A Ballad*, 2021.



*Carver Community Cultural Center (top), The Guadalupe Cultural Arts Center (bottom), from the series Twenty-One Silent Stages: A Ballad, 2021.*

to the anti-immigration rhetoric and deportation policies pushed by the current U.S. presidential administration, discussing our collective position within the U.S. identity has become urgent. In relation to these themes, another key work by Nevarez and Tevere comes to mind: *Side Effects* (2021). Though not featured in this exhibition, it holds equal significance.

Here, signaling takes on a poetic dimension. By appropriating neon signage—a visual language rooted in advertising and consumer culture—the artists address critical cultural and historical concerns. In *Side Effects*, the sign flashes the words “postponed,” “rescheduled,” and “canceled” in alternating green, blue, and red light. Familiar to artists and musicians during the Pandemic years of 2020–2022, these terms resonate beyond that moment, rendering the work both timely and unsettlingly transferable to other contemporary conditions. Similar to *Twenty-One Silent Stages: A Ballad*, this piece mirrors the current administration’s termination of hundreds of arts and literature grants and foregrounds the precarity embedded in displacement and immigration policies within broader migration debates.

Moving from the absence of bodies in *Twenty-One Silent Stages: A Ballad* to the subtle call for attention in *Side Effects*, I arrive at the final work, *Layers of the City* (2019), where bodies and voices take center stage. In the summer of 2018, local singers and musicians from Santa Ana, CA were invited to participate in the piece through an open audition. *Layers of the City* is a 23-minute and 32-second video that combines time-based media, songwriting, civic participation, and multiple voices (in English and Spanish). In referencing the inhabitants of Santa Ana—historically home to immigrant communities and locally owned businesses—this work speaks to broader experiences of displacement and gentrification around the world. Through Tevere and Nevarez’s interventions, these stories are made visible, allowing us to witness, reflect on, and connect with the lives and voices of those marginalized. The artists began their process with a guiding question: How might we sing our way through the transformation of place? Through these bodily and vocal interventions, they center participants, challenge hierarchies of power, and make often-overlooked perspectives visible, opening new possibilities for engagement and reflection.

Taking inspiration from Sarah Schulman’s *The Gentrification of the Mind: Witness to a Lost Imagination*, which explores through a queer lens how gentrification accumulates over time and produces homogenizing effects, *Layers of the City* reflects on those cumulative dynamics. The piece echoes Schulman’s ideas by incorporating verses that unify multiple voices, highlighting both the personal and collective experience. Schulman frames the homogenization

brought by gentrification as a form of violence, a concept echoed in this work's attention to silences. Schulman has argued that "spiritually, gentrification is the removal of the dynamic mix that defines urbanity — the familiar interaction of different kinds of people creating ideas together." (27) Inspired by folk music traditions, Tevere and Nevarez isolate and foreground individual singing voices, revealing didactic lyrics that echo these traditions within a playful, joyful sing-along performance. Their lyrics describe the systemic oppression faced by communities through erasure, expropriation, and dispossession underscoring the importance of centering marginalized perspectives.

The 12 verses of the song are accompanied by the sound of an acoustic guitar, the abrupt interruption of an electric guitar, and the subtle sound of birds chirping. The first verse of the song voices: "Layers of the city used to welcome me," then the chorus sings "Spatial inequality displaces opportunity, creates homogeneity replaces the diversity...". As Nevarez and Tevere note, these stories of Santa Ana could also be the stories of neighborhoods like Sunset Park in Brooklyn, of Pilsen in Chicago, and of Boyle Heights in Los Angeles among others. I would argue that its relevance extends far beyond the history of the United States, spanning a broader history of occupation, conquest, and dispossession that transcends contemporary historical narratives. These histories bear witness to the experiences of people forced to leave their country of origin, often without the possibility of return.

Through their work, Tevere and Nevarez invite us to consider how patterns of domination and erasure have unfolded across time and geographies. From Spanish colonialism in the Americas to the histories of Native Americans in the United States, these patterns of oppression, which historically have been justified in the name of progress and development, persist today, raising urgent questions about the right to self-determination, sovereignty, and freedom.

### **Works Cited**

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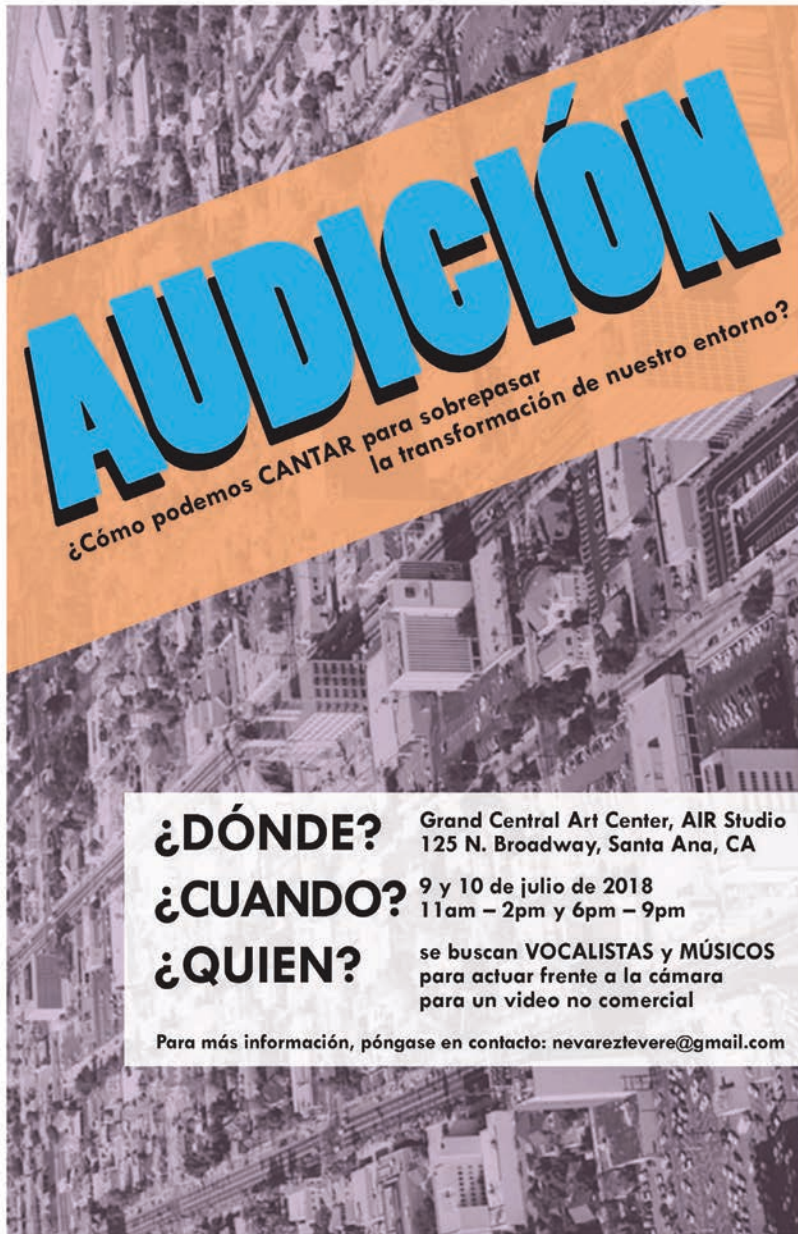
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*Layers of the City*, 2019, Installation views, Grand Central Art Center, Santa Ana, CA – 4K video, sound, scaffolding, window graphics.



Layers of the City, 2019, location reference photo.



*Layers of the City*, 2019, poster, laser print, 11in. x 17in.



*Layers of the City*, 2019, rehearsal still.



*Layers of the City*, 2019, video still – 4K video, sound, scaffolding, window graphics.



*Layers of the City, 2019, video still – 4K video, sound, scaffolding, window graphics.*

## Biographies



Photo: Stephanie Berger

**Edward D. Miller** is a founding member of the Department of Media Culture at the College of Staten Island and served on the faculties of the Certificate Program in Film and Media Cultures and the PhD Program in Theatre and Performance at The Graduate Center, CUNY. He is a former fellow at the Center for the Humanities and the Center for Place, Culture, and Politics. His book on radio, *Emergency Broadcasting and 1930s American Radio* (2003), is foundational to the burgeoning field of radio and audio studies. Other publications include *Tomboys, Pretty Boys, and Outspoken Women: The Media Revolution of 1973* (2012), as well as two chapbooks of poetry, *The Rock in the Middle of the Road* (2019) and *The Moment and the Sequence* (2021). This spring, he is co-creating two television episodes for CUNY-TV's new series *Frame by Frame: "Queer Portraits"* and *"Graduate Center Shorts."*

<https://worksbyedwarddmiller.com>.



Photo: Mara Corsino

**Natalia Viera Salgado** is a Puerto Rican curator based in New York City. She is also the founder of :Pública Espacio Cultural, an independent art space in Alto del Cabro, Santurce Puerto Rico. Her art historical research focuses on contemporary art concerning decolonial practices, architecture, social and environmental justice, and new media with a keen interest in hybrid and interdisciplinary projects. She has worked at the Instituto de Cultura Puertorriqueña (ICP), El Museo del Barrio, Socrates Sculpture Park, The Nathan Cummings Foundation, and Americas Society. Viera holds an MA in Curatorial Practice from the School of Visual Arts and is currently the Associate Curator at the National Academy of Design and a curatorial Resident for the program La Residencia at the Abrons Arts Center (both in New York City). Along with Iberia Pérez she is the co-editor of *River Rail Puerto Rico Issue*, a publication with around 20 contributors, which focuses on Puerto Rico's water issues from a decolonial perspective.

## Biographies



Photo: Lourdes Severny

**Nevarez and Tevere** have exhibited and screened their work at The Museum of Modern Art, The Guggenheim Museum, Creative Time, New Museum, 601 Artspace, and Paul Kasmin Gallery in New York; Manifesta 8/Spain; Museo Raúl Anguiano, Guadalajara, Mexico; Casino Luxembourg, LU; Henie Onstad Art Centre, Høvikodden, Norway; The Henry Art Gallery, Seattle, WA; Taxispalais, Innsbruck, Austria, and elsewhere. The first U.S. survey of their work was exhibited at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia in 2016.

Nevarez and Tevere are recipients of a 2020 Guggenheim Fellowship, a Creative Capital fellowship, a Harpo Foundation new project grant, an Art Matters grant, a National Endowment for the Arts project grant, and a Franklin Furnace Performance Art fellowship. Both artists were Studio Fellows at The Whitney Museum Independent Study Program, artists-in-residence at the International Artists Studio Program in Sweden, Pioneer Works in Brooklyn, and Grand Central Art Center, Santa Ana, CA. Recent residencies and projects include Antenna: Spillways Residency, New Orleans, LA; Interlude Artist Residency, NY; Marble House Project, Dorset, VT; Artpace, San Antonio, TX; and Wave Hill, Bronx, NY. Tevere is Professor of Media Culture at the College of Staten Island, CUNY. Nevarez is an educator who has taught at Brooklyn College, Parsons, MIT, and other institutions.

<http://www.nevareztevere.info/>

<https://vimeo.com/nevareztevere/videos>

<http://neurotransmitter.fm/>

## Curatorial Acknowledgments

It has been a pleasure to work with Valerie and Angel on this exhibition. They are experienced collaborators, and I am especially appreciative of their ability to work with others in a clearheaded, inventive, and flexible way through various challenges. Valerie Tevere joined CSI in 2000, I am truly delighted to bring their urgently relevant work to the College community in the 25th anniversary of the founding of the Department of Media Culture. A special thanks goes to Edward Miller, founding member of the Department of Media Culture, for his beautiful essay. Edward has been a longtime supporter of the Gallery, a past curator (with Valerie), and I am especially touched that this will be his final contribution to CSI. We all wish him health, joy, and happiness in his retirement!

Warmest thanks to Natalia Viera Salgado for her wonderful essay. We are indebted to her generosity, attentiveness, and thoughtful consideration of how Valerie and Angel's work resonates historically but also how it reverberates in relation to the ongoing crisis of U.S. identity.

The staging of the exhibition would not have been possible without the generous assistance of Matthew Fick. Huge thanks for his wellspring of skill and openness to assist us in these times of scarcity. We are also grateful to the Media Culture production labs for their assistance with technology and printing. As ever, we are grateful to the Office of Design Services for this beautiful catalog. A warm thank you to the students enrolled in ART 305 for their help in making this exhibition happen.

Thank you to Dean Sarolta Takács and Interim Provost Nathalia Holtzman for understanding the vital importance of the arts at the College and for their presence in the Gallery. We are grateful to have an administration that recognizes the Gallery as a vital center for cultural life at our College, a place for laughter, delight, learning, and somewhere to have difficult conversations in a caring environment. The opening reception is sponsored by the Office of the Provost.

Together with the support of my colleagues in the Performing and Creative Arts Department, we are delighted to offer a cultural venue in which students from across all divisions and schools can interact with faculty, staff, and our esteemed College President, Timothy G. Lynch.

Dr. Siona Wilson  
Director and Curator  
Spring 2026

Back cover: *Layers of the City*, production still, 2018.

