

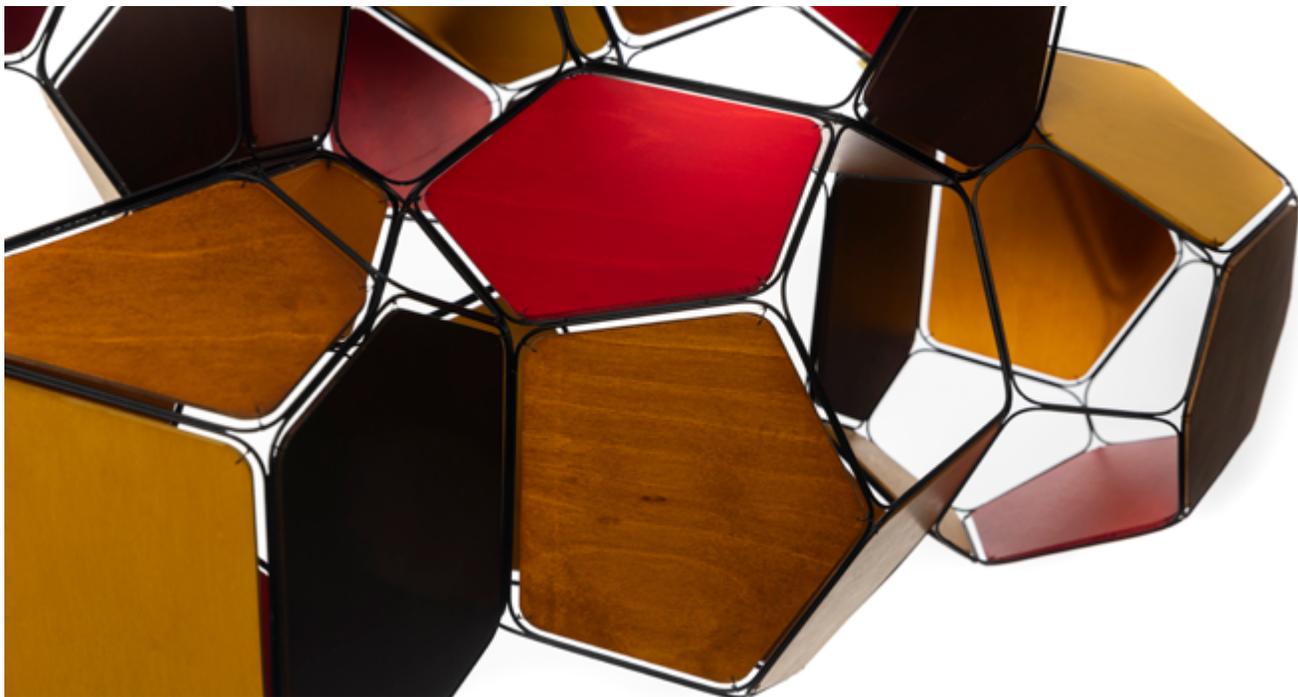
star noise

curated by luis pérez-oramas
nara roesler curatorial project

nara roesler são paulo

opening june 7, 11am – 15pm

exhibition june 7 – june 16, 2025



Tomás Saraceno. *HBC 428 b/M+W*, 2024. [detail]

Nara Roesler São Paulo is pleased to present *Star Noise*, a group exhibition curated by Luis Pérez-Oramas and the Nara Roesler Curatorial Project. The show brings together works by Abraham Palatnik, Amelia Toledo, Artur Lescher, Brígida Baltar, Bruno Dunley, Cao Guimarães, Heinz Mack, Julio Le Parc, Laura Vinci, Mônica Ventura, Paulo Bruscky, Rodolpho Parigi, Tomás Saraceno, and Tomie Ohtake.

According to the curators, the works in *Star Noise* form a metaphorical constellation that suggests the world of artistic forms might be understood in terms of resonant “fields,” akin to the reality unveiled to us by physics. These would be fields of “figurability,” where forms never cease to emerge, each carrying within it the resonance of other forms—a continuous exercise in updating the figural energy that constitutes them and is constantly shifting and transfiguring.

The starting point for the exhibition is the “music of the stars,” first heard, identified, and recorded on September 16, 1932, at 7:10 p.m., in the fields of New Jersey by Karl Jansky (1905–1950), a physicist and engineer specializing in radio waves. Working for Bell Telephone Laboratories, Jansky was tasked with investigating sources of static interference in transatlantic radiotelephone communications. To do so, he built a radio wave receiver and, over three years, identified three types of static: nearby thunderstorms, distant storms, and what he described as “a persistent hiss, also of static origin, whose source was unknown.” Using his rotating antenna, Jansky was able to determine the direction of these signals. The strange hiss occurred every 23 hours and 56 minutes—four minutes less than a solar day—corresponding to the duration of a sidereal day. The strongest signal, recorded on September 16, 1932, led him to suggest that its source was not within our solar

system, but rather from the center of the Milky Way, in the constellation Sagittarius. A few days later, Jansky confirmed that the radio waves he had detected indeed came from the “center of gravity of the galaxy.”

Years later, in 1974, at the National Radio Astronomy Observatory, Bruce Balick and Robert Brown discovered the object at the center of the Milky Way from which the hiss originated: Sagittarius A*, the immense black hole 4.3 million times more massive than the sun, the result of a stellar collapse.

The noise of the stars is the faint hiss of a sidereal past—the trace of original holocausts—that first reached us through Jansky’s antenna. Since then, other faint songs have been recorded: background cosmic resonances, or more recently, the subtle murmur of two massive black holes collapsing billions of years away—confirmation that gravitational waves exist in a space-time curved by the effect of astral masses. Yet even the most experienced scientists do not know what happens inside a black hole. Some believe that space and time may in fact dissolve there, losing all orientation. Drawing from works by Laura Vinci, Abraham Palatnik, Tomás Saraceno, Tomie Ohtake, Bruno Dunley, Mônica Ventura, Artur Lescher, Cao Guimarães, Paulo Bruscky, Rodolpho Parigi, and Julio Le Parc, the exhibition seeks to suggest an analogous scene—one in which artworks act as objects that, like Jansky’s antennas, capture background resonances from their own figural fields. Whether by mimicking the appearance of technical devices (Saraceno, Vinci, Ventura, Lescher); presenting compositions that resemble representations or records of cosmic resonance (Le Parc, Dunley, Palatnik, Ohtake, Parigi); or including, with ironic undertones, references to radios and radio antennas (Guimarães, Bruscky), these works evoke the interplay between form and resonance, technology and metaphor.

participating artists

Abraham Palatnik, Amelia Toledo, Artur Lescher, Brígida Baltar Bruno Dunley, Cao Guimarães, Heinz Mack, Julio Le Parc, Laura Vinci, Mônica Ventura, Paulo Bruscky, Rodolpho Parigi, Tomás Saraceno and Tomie Ohtake.

about nara roesler

Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Curatorial Project, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

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nara roesler são paulo

avenida europa, 655

press contact

paula plee
com.sp@nararoesler.art

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 3063 2344

rio de janeiro

rua redentor 241,
ipanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.art

www.nararoesler.art