

Balthazar Lovay
Noise Drawings 2008-2010
06.05.–03.06.2023

Weiss Falk is pleased to announce the exhibition Balthazar Lovay *Noise Drawings 2008-2010*. The exhibition presents selected works from the 300-piece *Noise Drawings* series Lovay created in the late 2010s.

A weirdly warped black square. A grid oddly traversed by another. A hypnotic bichromatic spiral. Full blown radiance. Lascaux-like lines. The unfinished business of abstraction: things appearing to move beyond the edge, histories incomplete. Patterns reminiscent of a sound equalizer's visual output, meandering lines like melodies punctuating the many back-grounds. Wavelengths booming into each other.

Those are the *Noise Drawings* by Balthazar Lovay. Assuming a plethora of professional positions – from artist to music promoter to curator to gallerist and back again – this series presents an impressively large and multi-layered body of compositions in different formats and materials created in the years 2008 to 2010. Reflecting historical discourses of abstraction – from the local artistic trend at the time to the global conversation of cultures and back again – this exhibition of *Noise Drawings* today appears an almost historical exhibition itself. A pseudo-portrait of the fluidity of perspectives in the early days of this millennium, it displays a significant influence of a certain generation of artists and collaborators on the way, including this gallery. What do we gain from the thrilling opportunity to review those drawings today, a good 15 years later, together with their network of conversations and practices?

“I put myself in the shoes of different fictional creators”, says Lovay in an interview with collaborator-friend Fabrice Stroun in 2010. And indeed, the artistic-cum-metaphysical experiment of an “as-if” production seems to imbue this work with its peculiar agency. The underlying urgency of its abundant number of individual drawings adds to this formative impetus on meandering positionality. How would a visionary artist visualize my feeling of impending doom? How would a Sunday painter make my favorite Mondrian? How would a carnival mask my sense of utter alienation from another? The clash of those many “me's” at stake forms the bottom line of each *Noise Drawing*, paves their liberating paths through an onslaught of images, interests, inflictions.

The notion of carnival is invoked in an untitled series parallel to the *Noise Drawings*. It consists of ritualistic hats, masks, costumes and performances and is the last artistic works of Lovay to date before he turned to curatorial practice more comprehensively. Both works, he explains, function akin to a group show: they assemble and arrange various references, spiritualities, modernities and peripheries – from Islamic Art to Emma Kunz to Hilma af Klimt to Jackson Pollock to Attila Csihar to John Miller and back again – and therefore raise the question of appropriation in relation to abstraction in their different degrees. In sum, a collective unconscious is summoned rather than an actual historiography intended. Yet as we source our creative impulses from those universes of images and ideas, we become responsible to the insoluble question: Do I speak as the subject and/or object of those discourses right now, right here?

This involvement of the viewer reaches its peak in the moment of transaction: if you decide to buy, swap or acquire one of the yet untitled *Noise Drawings*, you will have to choose its final title from a list of titles for each work. The trade marks your interpretation. Lovay's fictional decentering of creative processes comes full circle, traverses and ultimately almost perverts any notion of originality. The control of individual contextualization of the work, which mostly ceases with the transfer of ownership, is ridiculed from the beginning. The point of view becomes peripheral and epitomal at the same time. What started as a rather private piling of accrued images, pastels and lines to various strata on paper in a daily routine of trance-like production becomes an ambiguous statement of self-representation per se, or to conclude with Lovay: the conundrum of “public images that we make people believe in and the private realities that you hide”.



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| 1 <i>Professional Positions</i>
Oil sticks, color pencils,
crayon, acrylic and gouache
on paper
35.5 × 50.5 cm | 15 <i>Private Realities</i>
Crayon, spray-paint, acrylic,
gouache, ink and pastels on
paper
35 × 35 cm |
| 2 <i>Ridiculed from the Beginning</i>
Oil sticks, color pencils,
crayon, acrylic and gouache
on paper
34.5 × 48.5 cm | 16 <i>Perspectives in the Early Days</i>
Spray paint and oilstick on
paper
70 × 49.5 cm |
| 3 <i>A Pseudo-Portrait</i>
Crayon, spraypaint and oil
stick on paper
65 × 50 cm | 17 <i>Choose its Final Title</i>
Oil sticks, color pencils,
crayon, acrylic and gouache
on paper
30.5 × 40.5 cm |
| 4 <i>Full Circle</i>
Color pencils, crayon, acrylic
and gouache on paper
23 × 30.5 cm | 18 <i>As-if</i>
Color pencils, crayon, acrylic
and gouache on offset printed
book page
23.5 × 16.5 cm |
| 5 <i>Images and ideas</i>
Color pencils, crayon, ink,
acrylic and gouache on paper
23 × 30.5 cm | 19 <i>An Untitled Series</i>
Color pencils, crayon, acrylic
and gouache on offset printed
book page
23.5 × 16.5 cm |
| 6 <i>Visualise my Feeling</i>
Color pencils, crayon, acrylic
and gouache on paper
21 × 29.5 cm | 20 <i>You Will Have to Choose,</i>
Color pencils, crayon, acrylic
and gouache on offset printed
book page
23.5 × 16.5 cm |
| 7 <i>View Becomes Peripheral</i>
Color pencils, crayon, acrylic
and gouache on paper
29.5 × 29.5 cm | 21 <i>The Bottom Line</i>
Color pencils, crayon, acrylic
and gouache on offset printed
book page
23.5 × 16.5 cm |
| 8 <i>Urgency of its Abundant Number</i>
Color pencils, spraypaint,
crayon, acrylic and gouache
on paper
29.5 × 29.5 cm | 22 <i>From a List, 2008/2010</i>
Color pencils, crayon, acrylic
and gouache on offset printed
book page
23.5 × 16.5 cm |
| 9 <i>Back Again</i>
Oil sticks, color pencils,
crayon, ink, acrylic and
gouache on paper
34.5 × 48.5 cm | 23 <i>With Their Network,</i>
2008/2010
Color pencils, crayon, acrylic
and gouache on offset printed
book page
23.5 × 16.5 cm |
| 10 <i>My Favorite Mondrian</i>
Color pencils, crayon, acrylic
and gouache on paper
35 × 50.5 cm | 24 <i>An Ambiguous Statement,</i>
Color pencils, crayon, acrylic
and gouache on offset printed
book page
23.5 × 16.5 cm |
| 11 <i>Before He Turned</i>
Color pencils on paper
30 × 42 cm | 25 <i>Raise the Question,</i>
Color pencils and crayon on
paper
30.5 × 40.5 cm |
| 12 <i>He Explains</i>
Oil sticks, color pencils,
crayon, acrylic and gouache
on paper
50 × 69.5 cm | 26 <i>Costumes and Performances,</i>
Color pencils, crayon, acrylic
and gouache on paper
56 × 42 cm |
| 13 <i>Collaborators on the Way</i>
Oil sticks, color pencils,
crayon, acrylic and gouache
on paper
30.5 × 40.5 cm | |
| 14 <i>Images, Interests, Inflictions</i>
Pencils, acrylic, gouache, ink,
glitter, pastels on paper
100 × 70 cm | All works 2008/2010 |

