

Maxime Le Bon
Odds & Ends

08 - 26 june, 2022

The drawings by Maxime Le Bon grouped together for his exhibition *Odds & Ends* at *Gevaert Edition, Rue du Chapeau 10* make me think of a Japanese corporation—its inner workings, to be precise. The drawings aren't in any way about a Japanese corporation. Rather, their apparent chaos-turned-coherent speaks to me about deeply structured things that we can't structure from without, like a Japanese corporation; in the shoes of a Toyota worker, I'd be very familiar with the institution's law and order, things alien to me if those shoes were off. Another point is whether I should care about someone else's procedures.

My attempted answer is that people end up drawn to things that are dramatically odd, like *Odds & Ends*. Pen marks shaping an abstracted flower bunch on a yellowed paper exist near a cutout page with ink gestures in its margins, and a skeleton. A jigsawed house mingles with a comma. Carnavalesque faces on the wall, skewed and textured, tie the room together. This is what Le Bon gives us, and I am sold. Someone, the artist, gave a fair amount of thought in first making and then joining these things—must not there be a reason, a rationale, an agenda? Le Bon's selection of drawings invites you to seek meaning; the pictures and figures are minimally given to you, stripped, like signs—things that must signify when put together. Soaking them in, I feel close to those who uprooted ancient hieroglyphs, a language nobody had read for 3000 years.

However, I suspect that the point of *Odds & Ends* is not to waste time interpreting. I am invited but I don't attend, and that's good enough. Even though there might be some sort of relevant truth in the mind of the artist, him who delivers it through a disparate selection of drawings, I want to keep the exhibition away from utilitarianism and believe it doesn't want to teach me. It's sufficient for me to experience that pleasing alienation of not being in Le Bon's shoes, while guessing they exist, and they might even look smart. I am reminded of how psychologist Théodore Flournoy recalled a medium séance and his spiritual interaction with Esenale, the main interpreter of Martian language in the early 20th century (according to him):

Esenale has gone away ... he has left me alone ... but he will return, ... he will soon return. ... He has taken me by the hand and made me enter the house. ... I do not know where Esenale is leading me, but he has said to me, "Dode ne haudan te meche metiche Astane ke de me veche." I

Piero Bisello

Works List:

On wall:

1. *dd#2*, oil and graphite on paper

75 x 110 cm

2020

2. *stent*, ballpoint on paper

16,5 x 21 cm

2022

3. *t#1*, oil and graphite on paper

15 x 21 cm

2021

4. *t#3*, oil and graphite on paper

41 x 19 cm

2021

5. *t#4*, oil and graphite on paper

21,5 x 21,5 cm

2021

6. *t#5*, oil and graphite on paper

21,5 x 21,5 cm

2021

On table:

7. *puzzle*, ink on paper

21 x 29,7 cm

2022

8. *demons*, oil on paper

6 x 6 cm

2022

9. *:)*, oil on paper

17 x 30 cm

2021

10. *untitled*, ballpoint pen on paper
15,5 x 21,5 cm
2022

11. *untitled*, ink and graphite on paper
15,5 x 21,5 cm
2022

12. *piece*, oil on paper
21 x 29,7 cm
2021

13. *column*, inkjet print and ballpoint pen on paper
21 x 29,7 cm
2022

14. *bridge*, oil and ink on paper
6 x 6 cm
2022

15. *monobloc*, ink on paper
24,5 x 34,5 cm
2021

16. *comma #1, #2, #3*, ink and ballpoint on paper
3 X 15,5 x 21,5 cm
2022

17. *untitled*, ballpoint pen on paper
15,5 x 21,5 cm
2022