

“Whether it be a question of vestiges or the body of another person, we need to know how an object in space can become the eloquent relic of an existence; how, conversely, an intention, a thought or a project can detach themselves from the personal subject and become visible outside him in the shape of his body, and in the environment which he builds for himself.” Maurice Merleau-Ponty from *Phenomenology of Perception*, translated by Colin Smith, Routledge Classics 2002; p. 406.

MOTINTERNATIONAL BRUSSELS is pleased to announce a group exhibition by Ruth Buchanan, Luca Francesconi, Caitlin Keogh and Joëlle Tuerlinckx. The works in *Tumulus* explore the manifestations of the self as composition, absence, representation and structure in relation to the ensemble.

Ruth Buchanan’s installation is assembled from elements that create a space, or a “room” as the artist might describe it. Buchanan’s understanding of the brain as an architecture leads her to create a body of works which can be considered choreographed fragments of thoughtful and interpretative tissue. Her pieces interrogate one or different sorts of function: transmission, discretion, communication and constructs a being in its relation to a group of things.

Hung on the walls of the main room are *Super-Kamiokande*, *Another Melody #1* and *Another Melody #4*, a drawing and two paintings by Caitlin Keogh. The artist manipulates the classical art object to turn it into a critical arena. The interpretation of the female model, the assumed subject of a female artist and the construction of the feminine imagery are different questions she raises in a subtly ingenious gesture. Keogh’s pieces can be read as gender narratives.

Luca Francesconi’s *Idolo rurale* is in line with otherness. The sculpture, inspired by agricultural idols, is surrounded by small objects functioning as semantic amplifiers for the possible construction of a rhythm. The work connects the notions of space and the sacred: as Francesconi writes “the idea of sacred is born as a partition of space”. The plinth becomes the surface for a materialized dialectic which involves our belief.

Below in the second space, Joëlle Tuerlinckx’s pieces move forward to meet us. They could be the harnessing of affects. Her works manifest the being in its relation to space and time at the exact moment when space passes over the human body. Tuerlinckx observes, measures and registers those happenings and creates art objects that are eventually an incarnate presence of evolution of the tangible world.

Curated by Constance Barrère Dangleterre.

*(This document was automatically generated by Contemporary Art Library.)*