

We are pleased to invite you to the opening of

RADIEUSE

A project by Emmanuel Lambion

with students and graduates from the Royal Academy of Fine Arts of Brussels (ArBA-EsA)

Minok An, Agathe Bastide, Hadrien Bruaux, Valentin Capony, Jean Casanova, Céline Cuvelier, Simon Dalemans, Tamsir de Halleux, Marco De Sanctis, Thomas De Souza, Claire Ducène, Louis Everaerts, Ophélie Friberg, Giulia Gallino, Florence Gilard, Victor Guézennec-Schmidt, Ruifu & Weifu Guo, Danbee Hur, Edouard Jattiot, Roxane Kisiel, Anne-Laure Kopeikin, Léascope, Thibault Lienard, Antoine Lortie, Raphaël Marchal-Perrin, Lola Martins-Coignus, Kunbo Meng, Natacha Mercurio-Jeudy, Thomas Merle, Simon Morini, Ulysse Navarro, Hyojae Park, Héloïse Prax, Marine Randour, Nicolas Riquette, Lucas Roman, Lucien Roux, Jérémy Ruiz, Elina Salminen, Stéphane Stadler, Emilie Terlinden, David Temprano, Bo Ân Tô, Leen Van Dommelen, Tanya Varbanova, Sophie Vendryes, Hadrien Verlinden...

Opening on Friday 9 December 2016

6–10 p.m.

(Post) Preview on Sunday 11 December

2–6 p.m.

Quai du Commerce, 7, B-1000 Brussels

Exhibition open on Saturdays, 2–6 p.m.,

from 10 December 2016 until 25 February 2017.

(Closed between 24 December 2016 and 8 January 2017)

Quai du Commerce 7: A special address for this project, conceived upon the invitation of and organized with the complicity of Frédéric de Goldschmidt and Will Kerr.

The grand 19th century mansion housing it, located close to the « Porte du Rivage » of the former harbor of Brussels, is full of contrasted history(ies).

After having been the seat of the German UFA film « super-corporation » in occupied Belgium during WWII, it was used as an antenna of the former Belgian Ministry of National Education (which no longer exists as such) to be then, until recently, the location of a psychiatric medical centre, incidentally and metaphorically named *Rivage*.

As a counterpoint to the spirit and charged history of the premises, to a certain general atmosphere in the European capital last Spring when Frédéric and Will invited me to make a proposal for the building prior to its renovation, a title quickly came to the fore, *Radieuse* id est *Radious*. A name which is not a theme, far from that, but which elicits a number of associations.

Radieuse like, slightly ironically, Le Corbusier's Cité Radieuse, of course, but, possibly and more fundamentally, as a word to be apprehended in its etymological derivation, from the latin *radius*, still in use in English, to qualify the line segment that joins the center of a circle with any point on

its circumference, and, by extension, the circular area of defined distance around some place. A word which implicitly conveys the idea of a link between a centre and its periphery, or, conversely, from the periphery to the centre, in a dynamics of exchanges and encounters, of alternating to-and-fros, addressing concepts of space, alterity, diversity, in a porosity of distinctive approaches, practices and disciplines.

The vocable also corresponds to the upward or downward circulation in this tall six-storey building – between apex and nadir – as well as to the expansive strategy brought about by the decision to restrict the invitation to students or recent graduates from the Royal Academy of Fine Arts of Brussels.

The selection was made on an intuitive and, in the etymological acceptance of the world, eclectic basis, independently from their academic « parcours », within or after school.

One should therefore speak more of an accompanied presentation of a selection of works, inspired by a given context as well as by an intuition of possible connections between them, rather than of a strictly curated exhibition. In its open, decompartmentalised and generous approach, the project also echoes the supportive and independent « maecenas-like » strategy of collecting followed by Frédéric de Goldschmidt vis-à-vis young and emerging talents.

Adopting a « radious » centrifugal strategy in its communication, *Radieuse* resorts for the invitation card and the press release to art works which are not *stricto sensu* present in the exhibition: a still from *Preview*, a video by Nils Alix-Tabeling, (which will be shown on Sunday 11 December 2016) as well as Dervona, a font in free download conceived by Marc Buchy through condensing the 4 most popular fonts in use.

With the support of the Royal Academy of Fine Arts of Brussels (ArBA-EsA)

