

Critique – Crisis – Desire

Art in Europe since 1945

Values of enlightenment, freedom, equality, human rights and social and technical progress are the common ground of the different systems in Europe since the end of World War II. This curator's choice accompanies the closing symposium of the 30th exhibition of the Council of Europe: "Critique and Crisis". The project started in Berlin in 2012. Following on from the thesis that freedom to criticize helps to overcome social and political crises, the main theme is 'freedom' and how that concept has been interpreted, understood and defended in art since 1945.

The works of art from the collection displayed in this room deal with different questions pertinent to this theme and raise fundamental issues concerning our social existence. They relate to the civil liberties of the individual; to the perceptions and constructions of history, including the notion of memory; to terror and the wish to destroy the basis of all human coexistence; to consummation, nature and the question of eternity; and to the awareness of one's own limits or mortality and the threat but also the fear of destruction. Through its works, art debates the problematic and complex processes that modernity has brought with it. Artists do not just make visible the idea of freedom in its different aspects and interpretations, they also interrogate it.

31.03 > 19.07.2015

Tuesday > Friday | 10:00 > 17:00

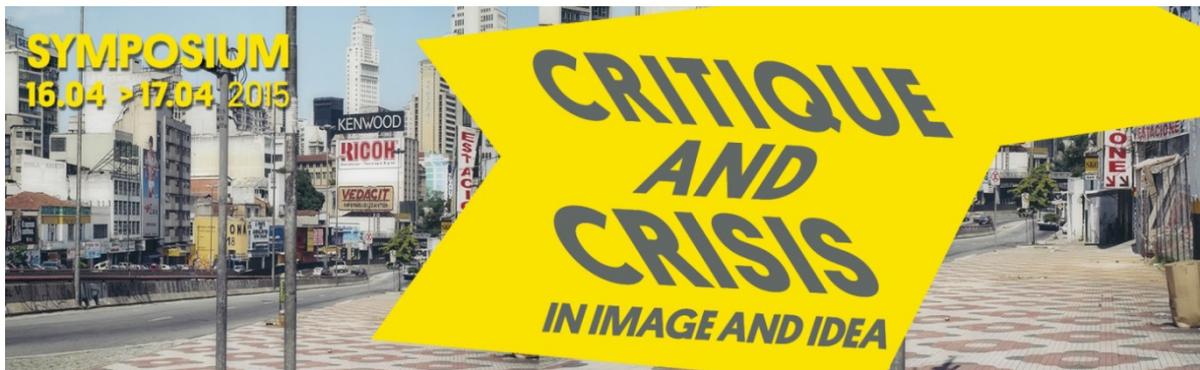
Saturday > Sunday | 11:00 > 18:00

Modern & Contemporary Art Circuit | level 0

Rue de la Régence 3 | 1000 Brussels

www.fine-arts-museum.be

T +32 (0)2 508 32 11 | info@fine-arts-museum.be



Critique and Crisis, in Image and Idea

Royal Museums of Fine Arts of Belgium, 16-17 April 2015

A symposium to mark the *finissage* of the 30th Council of Europe Art Exhibition project, *The Desire for Freedom. Art in Europe since 1945*.

Organised by the Deutsches Historisches Museum Berlin, in collaboration with the Royal Museums of Fine Arts of Belgium, on behalf of the Council of Europe, in Strasbourg, with financial support from the Culture Programme (2007-2013) of the European Commission, in Brussels.

This symposium in Brussels is the last in the series of exhibitions, symposia and workshops in the extended programme of the 30th Council of Europe's exhibition project (2012-2015), organised and co-ordinated by the Deutsches Historisches Museum Berlin, in close collaboration with seven additional museums, galleries and cultural institutes in Germany, Italy, Estonia, Poland, Hungary, Greece, Czech Republic and Bosnia and Herzegovina.

In this conference, we seek to return to our point of departure, since the whole project circled around the question of the relationship between *Critique* and *Crisis*. Our point of departure was Reinhart Koselleck's eponymous dissertation on this subject, *Critique and Crisis: Enlightenment and the Pathogenesis of Modern Society*, first published in German in 1954. In view of the current crises in the world, this final symposium will be devoted to the broad landscape of the crises in European history and will open up the focus onto apparently 'natural' crises, which then turn out, after all, to have been caused by human agency. It will then seek to address specific examples of crisis-hit regions, in which the issues at stake are the very questions we put to ourselves at the start of this long-running project - questions, such as: What are the meanings of 'Critique' and 'Crisis', in conjunction with each other? How are these concepts processed in images? And is it even possible to resolve crises through a process of critique?

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Rue de la Régence 3 | 1000 Brussels
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T +32 (0)2 508 32 11 | symposium@fine-arts-museum.be