The video diary in one of Renée Green's *Standardised Octagonal Units for Imagined and Existing Systems* (2002) observed that the first Documenta, in 1955, coincided with the annual Bundesgartenschau (Federal Garden Show), which also took place in Kassel that year. Among the other images charting the utopian aspirations that have animated the city’s garden festivals and international art exhibitions alike, the music of Alice Coltrane emanated from several such pavilions in the Karlsaue park. And on a screen that appeared to have sprouted out of the ground were a jam jar full of dust from the World Trade Center and a quotation—“small pleasures must correct great tragedies”—from an epic poem Vita Sackville-West wrote when she created her garden at Sissinghurst in the 1940s.

Where there is much in contemporary art that balks at the idea that art must “do” anything, let alone respond to great tragedies, Documenta 11 put forward a carefully composed survey of art that is engaged with the lived experience of the material world. What distinguished this Documenta was not so much the wide-ranging selection of artists from all over the globe as the way in which its outward-looking approach to internationalism was installed as a background feature, throwing the curators’ specific conceptual interests sharply into relief. The exhibition made a convincing case for a view of contemporary art as exploring a genuinely diverse range of social and material conditions, despite the sometimes cumbersome language in which the artistic director, Okwui Enwezor, declared his aim of highlighting the kinds of “knowledge” produced in the visual arts as being on a par with philosophy or science.

Although Enwezor may have been hyped as delivering the multicultural Documenta, or the postcolonial Documenta, the outcome was an emphatically ideas-driven event that had much in common with the overtly intellectual aims of Catherine David’s Documenta 10. Since inclusion itself has become increasingly commonplace in the art world, certainly since 1997, Documenta 11’s “spectacular difference,” as Enwezor put it in the giant catalogue-cum-encyclopedia (2002, 43), did not lie primarily in the exhi-
In the 1990s, the city's first concrete block buildings were born, which pushed the boundaries of the city's limits. The city expanded rapidly, and new buildings sprang up everywhere. The city's architectural style evolved from traditional to modern, with a mix of old and new influences. The city's skyline became a symbol of progress and innovation. The city's planning and development became more focused on sustainability and environmental impact. The city's infrastructure was improved, with better roads and public transport. The city's cultural life also grew, with more museums, theaters, and galleries. The city's economy was buoyant, with a mix of industries. The city's residents were diverse, with people from all over the world. The city's political scene was dynamic, with frequent changes in government. The city's residents were proud of their city, and it was a source of pride for them.
once are all subject to some degree of trauma. Injury enough in the wound, even a minor wound can result in a significant scar. This scar can become a part of the person's life, affecting their appearance and self-esteem. The process of scar formation involves the body's attempt to heal the wound, but this process can be slow and may leave a permanent mark.

In this chapter, we will explore the psychological impact of injury trauma on individuals. We will discuss the various factors that influence the healing process, including the individual's emotional state, social support, and cultural background. We will also examine the role of therapy and rehabilitation in helping individuals cope with the physical and emotional challenges of injury trauma.

A case study of a patient who has undergone extensive surgery will be presented to illustrate the impact of injury trauma on a single individual. The case study will highlight the importance of interdisciplinary care and the role of the patient's support network in facilitating recovery.

Key topics covered in this chapter:

- The impact of injury trauma on mental health
- The role of therapy in managing injury trauma
- The importance of support networks in facilitating recovery
- Case study of a patient with extensive surgery
writers such as Edward Said and Gayatri Spivak first defined the field of postcolonial studies, language remains an awkwardly unresolved (or unresolvable?) issue, for the discourse surrounding Documenta 11 unwittingly revealed that there is still no satisfactory or widely agreed vocabulary for critically dealing with difference in contemporary culture. More encouragingly, the repertoire of ideas explored in the catalogue by Sarat Maharaj, whose writing is influenced by Gilles Deleuze and Marcel Duchamp, and who sees otherness as a “dissolving agent,” offers a more speculative and nimble alternative to the congested amalgam that often arises when theory-lingo meets UNESCO-speak. Maharaj’s concept of “xeno-sonics,” as performed by the Turkish jokes in Jens Haaning’s audio piece at the top of the Treppenstrasse, could possibly explain why the visual arts have been historically slower in accepting the creative inclusion of different cultures such that “world art” still sounds odd whereas “world music” is commonplace. Attempting to hold open a space for such unresolved debates in the present context of the public sphere, Documenta’s desire to redeem difference inevitably revealed a persistent fault line that cuts between the huge questions of global politics and the small pleasures offered by art.

NOTES

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