

## **A New World Order. Frontiers. Borders. Fences. Prisons.**

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The fall of the Berlin wall was considered the beginning of a peaceful and more democratic era. The end of the old imperialism and the abolition of apartheid in South Africa are other steps which encouraged us. But we have also seen new wars, weaponed conflicts, terrorism and ignored refugees. At the same time as our freedom and welfare are increasing, the world situation is one where you don't really know how to find and target the evil, the enemy. The threat is both on a physical and on a psychological level (Eija-Liisa Ahtila, Mona Hatoum at Documenta).

The core of Okwui Enwezor's Documenta shows the awareness of social and political frictions, often interpreted in a multilayered and poetic way. I especially notice ambiguous pictures of frontiers, borders, fences and prisons, questioning the idea of otherness, symbols of the situation in the world right now. Is it possible to think the other, to understand all the upcoming stories and translations? Reference. Julia Kristeva. We are all foreigners.

Chantal Akerman tells us about all the ones who attempt to migrate from Mexico to USA. Amar Kanwar delivers a story taking place close to the India-Pakistan frontier. In Pavel Braila's film the trains have to change wheels from Moldavian to Western gauge. The Unpacking Europe show brought up the European frontiers, seen from the outside. The theme of Manifesta 3 was "Borderline Syndrome". Manifesta 4 doesn't recognise the participants' nationalities. But Europe is anyhow the limit. See also Balkan touring exhibition Bound/ Less Borders, 2002-2003.

Zarina Bhimji's film demonstrates the empty prison of Amin's regime in Uganda. Kendall Geers is documenting the safety precautions taken in private houses in Johannesburg. Santu Mofokeng exhibits photos from Robben Island and Alfredo Jaar reflects on Nelson Mandela's former imprisonment.

Lisi Ponger, as well as Touhami Ennadre's series "September 11", is dealing with terrorism. Eyal Sivan narrates about genocide in Rwanda. Bodys Isek Kingelez visualises his future Manhattan with two new twin towers. Included in Tania Bruguera's installation we listen to menacing sounds from somebody handling a rifle. The list of artists showing and deconstructing the violent conflicts of today can be made much longer.

Catherine David went back to the 1970-ties in Documenta X. Okwui Enwezor is asking, what we have learnt from the 1970-ties. The politics is back with documentary films and photos. Since the 1970-ties the media situation has exploded. This makes the world more complicated and evokes many questions. In the 1970-ties Western artists, photographers and film makers depicted the situation in Third World countries, some during travels, others at home relying on hearsay. This time more artists than before come from non Western countries, many of them travelling around or living in Diaspora in the West. How shall we interpret the situation? What is the difference?

I want to develop these issues and show illustrations from Documenta, but also from Unpacking Europe, Manifesta and the recent biennials in Havana, Istanbul, São Paulo and Venice.

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