

Evidences

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Evidences: From the Postcolonial to the Hybrid State, 1990 The Cultural Space, New York

I

The art of the postcolonial mind must be a paradox between the penetration of the masters and the syncretism of their origins.

The battle is between the intellectual and his origins as they see themselves absorbing from each other. The cliché of the mirror is not enough because the reflection is three-dimensional. Where you are going to is not where you are coming from.

The image- a shipwreck floating in a sea of more complex ideas. Liberation is also the repossession of new ships of identities. Immersed in those waters the individual retains leftovers. In this reconstruction one has to live twice as much or more. Desire has to run parallel to will because one's power is to create a new context in which origins are a component to knowledge and talent. Biography, language and history are puzzles in another form. Shaped to forget and remember opportunities and dissolutions one's view is not a negation of one's origins but a reaffirmation of change.

Origins are the good and evil of our actions. The control of these emotions are the freedom of the postcolonial mind.

This idea of colonialism goes beyond territories. It is a mental state of imposed partnership, colonized and colonizer walking inside a culture created by both. Indissoluble, the offended and the offender come to terms.

There is intellectual and metaphysical colonialism as in the relationship of England and the U.S.A., Spain and the South American countries because we are an extension of those languages and those customs. These countries still secretly feel a mutual contempt in their relationship to history. The Americas in that they are an extended branch of European tradition and have exclusive rights to that European tree and Europe unable to resist the impact influence of the Americas. This is one of the issues of post-colonialism - to reach a hybrid state of all those aesthetic phenomena.

Post-colonialism is the status of control that function when the colonized absorb the colonizer and vice versa. The colonized wants to be equal even if he has to reinvent the culture of the dominant culture and alter his own by absorbing both. That is what gives it a new originality.

Ambiguity is the cultural emotion in the future of the postcolonial key to survive offensively and demand equal dignity and attention or cultural sabotage.

The postcolonial has access to more cultural mechanisms. One has to learn more mannerisms, more languages and more ways to see that same life.

At least double in every move, one has to be open to any influence. Cosmopolitan, hybridization comes from a need to articulate this artistic momentum. You can say that the hybrid state frees

one from the postcolonial status. Any possible cultural damage is neutralized by the change of tradition. This is provoked by the physical act of immigration, a possession. In this phenomena the colonized is not only influenced by the dominant culture but by other groups colonized as well.

This concept of freedom based on the absorption of multiple cultures demonstrates the futility of having a chauvinistic, original culture an intellectual prison fabricated by having only one view of the origins. Post-colonialism is the residual solution which comes after the imperial body has been decomposed by their own conquests.

It is this fact, that gives the colonized his ultimate triumph. His culture has been occupied, distorted, rerouted, but in this process the dominant culture creates open wounds for his transformation, the relation effect of dominant and dominated dissolves.

Authenticity is coming and exploding to create a new originality.

The beginning of freedom is the transformation of the origins.

For the imperial body victory is never total. It is a long way to defeat.

II

You cannot define the Americas without seeing multiple faces running inside-out over themselves. This is the great cultural climate of the New World - incongruent forces that mesmerize the logic, cultural ethnics that become universal with the myth wonder of their encounters opening the concept of auto-invention. As the flight of the butterfly defines precise movements incomprehensible to us but in continuous transformation, the logic of multiple layers of cultures woven across a pattern of demographic dislocation seems chaotic but is precise.

III

The importance of being colonized is the process of decolonization, values in reverse that accept and refuse each other in definition of what comes after, a postcolonial state. Absolute truths are interchangeable because realities are subject to circumstances and the abilities of the beholders. To be free of influences you have to absorb it, synthesize it, and add it to your reconstruction of behavior and aesthetics. The result is an elastic labyrinth of going back and forth, revolving into yourself, repeating the differences into a tornado of chaos. This notion is an articulate one but uncontrollable that is why it gives the superficial impression of being chaotic. When cultural absolutes crash they superimpose dimensions to recreate new ones making the original absolute unrecognizable and creating this hybrid form, the expression of a postcolonial aesthetic.

The redefinition of quality that this phenomenon produces is incomprehensible for the established intelligentsia. You have to be colonized and decolonized to understand it because post-colonialism is the retroactive condition of individuals against a wall that they have to destroy or jump over, under any circumstances. It is an inevitable product of advance capitalism.

V

The division of what is Western art or not is diluted in the 'discovery' of the Americas. With this historical fact the European tradition mixed with the whole world culture. In reality the beginning of the culture of the Americas was first formulated in the Caribbean. By 1510 there were more than 60,000 Africans, Orientals, Middle Eastern and Europeans plus millions of North, South and Central American Indians living and working in the New World. The documentation of the Americas therefore has to begin with the acknowledgement of the Caribbean as a primal historical presence. Trans-culture is a process of formation in the Americas that began 500 years ago and I am the product of that as we all Americans are. It is a process of surgical operations of culture, bifurcations of insidious relationships and redefinitions.

The economics of the end of the medieval era corresponds with the 'discovery' of the New World booming European early capitalism and the physical and spiritual expansion of colonialism. With the influence of this dialogue the multilevel and multidimensional prism of the Americas was borne. Every culture of our continents should be a bricollage of the cultures in our collective memory. But what actually is an imperial culture, by the medium of the military and advertising, is dominating other cultures that are administrated by pathetic oligarchies and retarded inquisitors.

However, the postcolonial hybrid can be an inventive catharsis to reevaluate history and to demonstrate that human creativity is greater and far reaching than the limitations of one-dimensional cultures.