

The Hybrid State

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(Essay in The Hybrid State catalog)

Utopia as Possibility

I

The 'hybrid state' is an archipelago. Without center or end, it is a continuous island that repeats itself in a different way every time that has to be defined.

II

Art is the hysteria of influence. Hybrid is the changing of matter, the combination of the public voices of our origins, a development of our understanding of human behavior. The 'hybrid state' is the authority to influence what has influenced your knowledge, an experience that builds another experience, a way to see life broader than your immediate life. Hybrids are not specific to countries or ideologies, but are nomads of circumstances, experiments of coexistence, architects of their own destiny, a chaotic, precise order to explain the world. This is their purpose. The Hybrid State exhibition is a multi-faceted drama of multiple levels of identification with narratives, artists, mediums and a symptom of a new attitude for making and observing art and culture.

III

Natives, immigrants, exiles, persecuted, colonized, colonizers and adventurers, incarnate a 'hybrid state' for centuries. This phenomena is more relevant in the present because of massive transportation, global communication and technology, accumulated embodiments which are changing the culture of the established and powerful countries. This happens when the imperial powers colonize and change the culture of 'weak' countries.

IV

It is a matter of mutual occupation, the colonized paying back the colonizer. This is a fusion that is clearly a hybrid, an artificially forced union, a marriage for convention. This union becomes a conviction, a penetration of entities that explodes in our habitual coexistence. History has to be repaired and art, a medium of mass and individual communication is an ideal way. Art is the invisible opinion that manipulates by persuasion and perception and makes you see options of understanding and interpretation. When you experience art, you are in a relaxed position, a mental and spiritual space, you are conditioned to be convinced and to be touched inside your emotions. The science of advertising recognizes this condition, and as

a tool of persuasion manipulates cultures. We interpret those symptoms in the culture through the effects of the hybrid nausea / the dizziness / the high and the aftereffect / the pain after the mutilation / the fullest void of a new form.

V

In the Americas it is easy to fall into the never-ending discourse of repeating your background, caught in your own nostalgia. This gives 'authenticity' to your intellectual pretensions and validity to every expression of the transplanted history, a discourse limited to your ethnic origins.

VI

The 'hybrid state' as the end of formal imperialism, that transforms into a unique capital, an octopus of multiple levels where countries play against each other with economic privilege, and colonies are in the shopping mall of those cultures as economic assets.

VII

In the landscape of good and evil the definition of identity blurs.

VIII

Is identity a monolithic territory inside a person?
or a dissolving border that expands with knowledge and talent?
In the 'hybrid state', 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 origin, but a reaffirmation of change.
Origins are the good and evil of our actions.
The control of these emotions are the freedoms of the postcolonial mind.

IX

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

X

Postcolonialism is a stage for the 'hybrid state'. A transit level in which contradictions and opposites, co-exist in the shipwreck of cultural imperialism. The 'hybrid state' is a rapture, a painful incision that the dominant cultural ideology have to understand and assimilate. Their survival and growth or destruction is tied to this dependance.

XI

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. Postcolonialism 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.

XII

Belonging is a myth to promote identity.

Belonging is where you are right now
and the identity you want to assume.

If your background determines your discourse.

your expression is censored and monitored.

Then where you belong is fixed,

and your expression is a prisoner of your origins.

Postcolonialism is the status of control that functions when the colonized absorbs 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.

XIII

Ambiguity is the cultural emotion

in the future of the postcolonial key

to survive offensively

and demand equal dignity and attention or cultural sabotage.

XIV

The postcolonial mind 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. By transgressing the

imposed ethnic role that you apply to yourself and to which the dominant

culture agrees, you change both, the transplanted and the dominant cultures.

This action makes you a cultural capsule that influences and changes your

artistic thought and in the process you change the established thought.

XV

Identity is an act of faith and

belonging is an emotional kidnapping.

Identity casts you.

Your naming is a way of submission,

of identifying and classifying you.

If origins are the identification of your past

then the future is the victim of your origins,

making you a target of accumulated history

and a colonizer of your own aesthetic discourse.

XVI

The process of decolonization is a reverse of values that accept and refuse each other in a 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, synthesize and add them 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 of rebuilding 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 a hybrid form, the expression of a postcolonial aesthetic. The redefinition of quality and culture that this phenomenon produce is incomprehensible for part of the established intelligentsia. You have to be colonized and decolonized to understand it because postcolonialism is the retroactive condition of individuals against a wall that they have to destroy or jump over. It is an inevitable product of advanced capitalism.

XVII

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. Transculture is a process of formation in the Americas that began 500 years ago and all Americans are the products of that. 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 booming New World 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 born. 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. 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 imperial cultures.

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.

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 up 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.

XVIII

The state of being a cultural hybrid makes you see the accumulation of transplanted history three dimensionally. It is the knowledge of diverse cultures and your power of synthesis that describes this idea. When the identity is one, it is flat and superficial, monotonous, the routine of the mirror. When it is three dimensional it is multilayered, diverse, and complex, unable to be dissected and traced to specific origins. But it is also more dangerous. Danger and fear are the emotions that you experience when you are a nomad - a hybrid, cultural instigator. You are the unknown, an accident that frees your identity, a cultural option placed in the future. The 'hybrid state' is an educational one in which the dominant and dominated learn each others languages, cultures and psychologies. It is an incestuous relationship of knowledge and power where humans are not afraid to touch the unknown.

XIX

Wondering / a cultural state in which multiples become one / in which one represents more than one / a share of difference equal to a share of the same / sensibilities inside sensibilities / love penetrating knowledge / skin frictions / eye contact / speaking tongues / flesh searching flesh / and the smell of a dead imperial culture reborn / from many cultures / rebuilt from fragments / from giving and taking / from the instinct of survival / from the balance of the unknown.