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The result was war, from my vantage point: the view from my porch.

The term *mestizo* generally refers to a person of mixed blood, specifically of European and American Indian blood; however, Serge Gruzinski uses it in his book *The Mestizo Mind: The Intellectual Dynamics of Colonization and Globalization* to explain the various melanges that occurred between people, art, and ways of life from America, Europe, Africa, and Asia during the 16th century. By this definition, mestizo processes are not singularly located within a post-colonial situation in Mexico; they are instead a product of globalization that affect all groups of people whose cultures intersect in a post-colonial situation. The mestizo mind, therefore, is the mixed state of mind that has resulted from 500 years of interactions, a state of mind that everyone possesses in a globalized world. The book is organized in three parts: the first part seeks to explain the melange that occurred as a result of the Spanish conquest of Latin America, which resulted in mestizo processes; the second part is an in-depth examination of mestizo imagery that shows the ways in which Amerindian artists combined pre-Columbian and European images to examine the changes to their culture; and the final part is an extension of this examination, as Gruzinski breaks down images and styles in mestizo art that clearly belong to neither tradition, hybridized forms that were born out of mestizo artists' creativity, products of the mestizo mind.

Gruzinski makes the link between mestizo culture and globalization. He also urges us to not think of globalization as a modern issue, but as
one that has been around since the Renaissance—that the shift in Westward expansion has just been from the Iberian expansion in the 16th century to the American expansion of the 20th century. Globalization has merely increased the hybridization of culture, which has, in turn, produced more mestizo phenomena. **Hybridization** is a term that Gruzin­ski uses to describe mélange­s in a single situation, between traditions and cultures that met due to conquest or that had coexisted for generations, such as post-Columbian Mexico or Christian Europe. And, although he argues that globalization dates back to the Renaissance, he argues that hybridization has been going on much longer, that “every culture is hybrid and that mélange­s date back to the origins of human history” (18). The problem, then, is that we do not recognize the porous nature of our superimposed boundaries, which allow for constant shifts and exchanges; instead, we fetishize the concepts of identity and culture.

In the first part of the book, “Mélanges, Chaos, Westernization,” Gruzin­ski explores the mestizo phenomenon in the Amazon, the “lost paradise,” whose image has been reinforced by art, media, and even science. He claims that structuralist anthropology ignored mestizo culture in order to maintain the notion that cultures are neither resistant to change nor eager to change; the effect of this has been the creation and reinforcement of clichés, or, at the very least, a view of mestizo phenomenon as a form of “contamination.” Gruzin­ski argues that, to understand the mestizo mind, we have to abandon these familiar categories for people, places, things, and events; in addition, we have to also abandon our understanding of history as a linear process. To explain this, he uses the clock and cloud models: instead of the comforting regularity of a clock, the process of uncovering mestizo mechanisms are more like a cloud—shifting, moving, and re-shaping at random.

The random shifts, however, are often the results of triggers. For the mestizo phenomena of 16th century Mexico, two such triggers were the shock of conquest and Westernization. Again, Gruzin­ski wants us to abandon our previous notions about these things. He argues that the conquest of the 16th century should not be viewed as a monolithic conquering group seizing power, however, since the Iberians were as culturally diverse as the Amerindians and Africans. The conquest had an obvious effect on the way that these vanquished populations lived their lives, as it subjected them to epidemics, slavery, exploitation, religious and educational restrictions, and a loss of the way of life as they knew it. Gruzin­ski argues that the Iberian conquerors also lost their bearings, however, although it was “in an infinitely less tragic and often less conscious way” (47). This loss of bearings came from a physical and psych­ical disconnection from their homeland, traditions, and lifestyles, as they struggled to adapt to life in a foreign land among foreign peoples; this, however, was really only an inconvenience, while for the van­quished, the struggle to adapt was a matter of life and death. This post­colonial situation, Gruzin­ski argues, was not completely destructive, since it invited the opportunity for inventiveness among the survivors as they strove to combine incomprehensibly diverse elements.

In the same vein as Homi Bhabha, Gruzin­ski discusses the trigger of Westernization in terms of mimicry and ambivalence. In doing so, he uses the various forms of native reproduction of European-ness, from technology to art, to point out that Amerindian copying of Western culture ranged from exactly duplicating to “inventive interpretation” (61). Reproduction, therefore, was a main site of the struggles between and in between complicity and resistance; in the second part of the book, “Mestizo Imagery,” Gruzin­ski takes a look at some examples of artistic mimicry in some copies of European art done by indigenous artists, who were free to interpret Old World artistic styles without the constraint of tradition. He charts these indigenous artists’ use of mestizo imagery as a means of connecting their pre-Hispanic past to their Christian present, through their attempts to show continuity between their pagan beliefs and Christianity. One of the most common subjects of these works of art is mythological subjects. Gruzin­ski argues that this is because myth­ology has an inherently hybrid nature that lent itself to appropriation and interpretation by Amerindian scholars and artists. Hybrid forms prolifer­ated in Renaissance art in Europe as well as Mexico, and this hybrid­ity shows how the people of this time perceived the world—as structurally unstable and constantly transforming due to conjunction and disjunction. Hybridity in art also allows the work to have several simultaneous meanings, meanings which were sometimes used to cover up acts of resistance to colonization and Christianization.

In “Mestizo Creativity,” the final section of the book, Gruzin­ski argues that this mestizo art belongs to neither pre-Columbian nor Western traditions and motifs, as allusions from these mutually-exclusive traditions come together in seemingly contradictory ways. He explores, through several examples, the ways in which Amerindian artists and writers used various hybrid forms of creativity to create art forms that
"endow[ed] ancient beliefs with a Christian tone" (161). This convergence worked in both ways, however, since monks also worked to Christianize Amerindian songs and dances. This mestizo art reflects a mestizo culture preoccupied with adapting to the new rules established by their conquerors while trying to rebuild their crumbling universe; the flip side is that the conquerors were using Amerindian ideology and traditions as the means to Westernize them. As contradictory as this is, however, Gruzinski’s analysis of mestizo art, as well as his connections to modern-day concerns about globalization, illuminates several interesting directions for further research. His interdisciplinary approach, which includes history, philosophy, anthropology, and visual analysis of art and film, is indicative of the complexity of the mestizo mind itself, a reality which allows us “the privilege of belonging to several worlds within a single lifetime” (208).

Globalization in 25 Words or Less

The process now has a label Globalization but global social, political and economic processes are by no means a new phenomenon.

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A phenomenon of increasing pace of interactions of globalized networks relative to the national level accelerated by a time-space compression from ‘communication globalization’.

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Post-this or post-that, at the advent of the millennium or after 9/11, the stories go, the world has become fundamentally transformed. But from New York’s ground zero to George W. Bush’s zero hour for Iraq, everything points to a sclerotic paralysis at the Year Zero, the site of the announcement of change. In spite of various declarations of policy change, constitutional change, or regime change, much of what has unfolded over the past few years has appeared at best to be a return to the same. Or worse, a renewal of both internal and external articulations of the coercive apparatuses of State power under the guises of the “Patriot Act” and “Homeland Security.” Likewise, academics have recently been besotted with proclamations of the socio-economic newness of the world, from Hardt and Negri’s (Empire) claim that Empire has replaced imperialism to a slew of contemporary neo-liberalist texts proclaiming the mutable accessibility of the world under techno-economic developments of globalization. The New Imperialism takes these claims to task by reexamining the spatio-economic relations of capitalist accumulation that have produced the current self-destructive climate of imperialism and exploitation.

In spite his title, Harvey is reluctant to divorce the present condition of new imperialism from the development of capitalism in the U.S. over the course of the last century. Rather, as he has done elsewhere (see Harvey, Condition), he opts to plot a course of crises and subsequent adjustments occurring within the global develop-