Musik in bayern
ISSN: 0937-583x Volume 91, Issue 11 (Nov-2026)
https://musikinbayern.com **DOI https://doi.org/10.15463/gfbm-mib-2026-567**

Reimagining Cultural Identity Through Contemporary Visual Arts and Performing Arts in the Age of Globalization

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To Cite this Article

Nitin J. Wange[1], Dr. Jayasmita Kuanr[2], Ms. Nanda Makhija[3], Parveen Sharma[4], Dr Aliyaparveen A Mulla [5],**" Reimagining Cultural Identity Through Contemporary Visual Arts and Performing Arts in the Age of Globalization."** *Musik In Bayern, Vol. 91, Issue 11, Nov 2026, pp1-13*

Article Info
Received: 30-09-2026 Revised: 17-10-2026 Accepted: 27-10-2026 Published: 03-11-2026

Abstract

Globalization has fundamentally altered the conditions under which cultural identity is produced, performed, and represented in the visual and performing arts, replacing the assumption of a bounded, geographically anchored culture with the more fluid, contested, and frequently hybrid formations that characterize contemporary artistic and theatrical practice worldwide. This paper reviews the theoretical and art-historical literature addressing this transformation, synthesizing foundational globalization and cultural-identity theory, Stuart Hall's diaspora-identity framework and Homi Bhabha's concept of cultural hybridity and the "third space," with the art-historical literature documenting the globalization of the contemporary art world itself, Terry Smith's contemporaneity thesis, Nicolas Bourriaud's altermodern framework, and the postcolonial art-historical scholarship that has worked to decenter a Euro-American-centered modernism. The review extends this analysis into the performing arts specifically through the intercultural theatre debate initiated by Patrice Pavis and Rustom Bharucha, and through Diana Taylor's archive-and-repertoire framework for understanding how embodied performance transmits cultural memory differently than textual or material archives. Particular attention is given to the persistent scholarly tension between globalization's celebratory framing as enabling cosmopolitan hybridity and its critical framing as a mechanism of cultural homogenization or renewed cultural appropriation. Two

comparative tables, separated by discussion, map the major theoretical frameworks reviewed onto their core concept and disciplinary origin, and contrast the specific strategies visual artists and performing artists have documented for negotiating identity under globalized conditions. The paper concludes that contemporary visual and performing artists most often respond to globalization not by resolving the tension between rootedness and cosmopolitanism but by deliberately staging that tension as the substantive content of the work itself, and identifies comparative, practice-based research directly linking specific artistic strategies to audience reception across different cultural contexts as the central future research prospect.

Keywords: Cultural Identity, Globalization, Contemporary Art, Performance Studies, Cultural Hybridity, Diaspora, Postcolonial Art History, Intercultural Theatre.

I. Introduction

Robertson's formalization of "glocalization" argued that globalization's effect on culture is better understood as the simultaneous compression of the world into a single global space and the intensified particularization of local identity within that space, rather than as a one-directional process of homogenization in which local cultural specificity is simply erased by global cultural flows [1]. Appadurai's influential account of globalization's cultural dimensions extended this framing considerably, proposing a set of five overlapping "scapes," ethnoscapes, mediascapes, technoscapes, financescapes, and ideoscapes, through which people, images, technologies, capital, and ideologies circulate globally in disjunctive rather than uniform patterns, a framework that directly informs how contemporary visual and performing artists are understood to draw simultaneously on local cultural material and globally circulating artistic languages and audiences [2]. Tomlinson's subsequent critical account of globalization and culture cautioned against reading either Robertson's or Appadurai's frameworks as implying a straightforwardly celebratory hybridity, arguing that globalization's cultural effects remain deeply structured by unequal economic and institutional power, such that the capacity to circulate one's cultural production globally, and to have it received as art rather than as ethnographic curiosity, remains distributed highly unevenly across different national and cultural contexts [3].

This unevenness is precisely the terrain Stuart Hall's foundational essay on cultural identity and diaspora addresses directly, arguing that cultural identity should be understood not as a fixed essence recoverable through a return to cultural origins but as a positioning, constantly reconstructed through memory, fantasy, narrative, and myth in response to the specific historical and political conditions, colonialism and its aftermath prominent among them, that have actually structured a diasporic subject's relationship to their putative homeland [4]. Bhabha's concept of cultural hybridity and the "third space" formalized a closely related theoretical move, arguing that cultural meaning is produced not within either of two supposedly discrete cultures in contact but within an interstitial, hybrid space that emerges from their encounter, a space Bhabha argues is the actual site of cultural translation and, crucially, of resistance to any authority's claim to represent a pure, singular cultural origin [5]. García Canclini's parallel analysis of hybrid cultures, developed specifically through Latin American cultural material, extended this hybridity framework with a more explicitly economic and institutional analysis, arguing that the modern and the traditional, and the popular and the elite, are constantly recombined within Latin American visual culture specifically as a structural

condition of the region's uneven, non-linear modernization rather than as an incidental stylistic choice available to individual artists [6].

Within art history specifically, this globalization-and-identity literature intersects with a parallel body of scholarship documenting the globalization of the contemporary art world's own institutional structure. Terry Smith's influential account of contemporaneity in contemporary art argues that the present artistic moment is defined precisely by the coexistence of multiple, non-synchronous temporalities and cultural positions within a single global art world, rather than by a single dominant style or movement of the kind earlier, Euro-American-centered modernist art history assumed, a historiographic claim with direct consequences for how identity-themed work by artists from previously marginalized regions is now positioned within, rather than outside, the mainstream contemporary art narrative [7]. Bourriaud's altermodern framework, developed specifically for the 2009 Tate Triennial exhibition he curated, proposed that contemporary artists increasingly work as "cultural nomads," constructing new, personally negotiated itineraries through globally available signs and cultural references rather than working from within a single, stable cultural or national tradition, a framing that has been influential precisely because it attempts to name an emergent identity-formation practice specific to globalized contemporary art rather than treating hybridity as a timeless, general cultural condition [8]. Enwezor's curatorial and art-historical writing, developed through his landmark exhibitions and criticism addressing postcolonial and African contemporary art specifically, argued that this globalized contemporary art world nonetheless requires active, ongoing curatorial and scholarly work to genuinely decenter the Euro-American institutional structures, museums, biennials, and canon-forming criticism, that continue to determine which non-Western artists and which identity-themed practices actually gain international visibility [9].

This paper reviews the globalization-and-cultural-identity theoretical literature alongside the art-historical and performance-studies scholarship documenting how visual and performing artists have concretely responded to these conditions, before examining the specific strategies this combined literature identifies for reimagining cultural identity within globalized artistic practice.

Research Objectives

- To review the foundational globalization and cultural-identity theory underlying contemporary understandings of hybridity, diaspora, and cosmopolitanism.
- To examine the art-historical literature documenting the globalization of the contemporary visual art world and its postcolonial critique.
- To synthesize the intercultural-theatre debate and performance-studies literature addressing embodied cultural memory and transmission.
- To evaluate the specific strategies contemporary visual and performing artists employ to negotiate cultural identity under globalized conditions.
- To identify future research priorities for comparative, practice-based study of these strategies across different cultural reception contexts.

II. Literature Review

2.1 Theorizing Cultural Identity Under Globalization

Hall's diaspora-identity framework distinguishes two competing conceptions of cultural identity operative within diasporic and postcolonial cultural production: an essentialist conception treating identity as a shared, stable, already-existing cultural essence that art or performance can straightforwardly recover or express, and a positional conception treating identity as always incomplete, produced within representation itself rather than existing prior to and outside it [4]. Bhabha's third-space concept extends this positional framing by locating cultural meaning specifically within the ambivalent, hybrid space of cultural encounter rather than within either the colonizing or colonized culture considered separately, a location Bhabha argues destabilizes any authority's claim, colonial or nationalist, to speak for a pure, unmixed cultural tradition [5]. García Canclini's hybrid-cultures framework grounds this theoretical hybridity in specific Latin American institutional and economic conditions, documenting how muralism, popular craft traditions, and contemporary gallery-based art in Mexico and elsewhere in the region have long coexisted and recombined within a single, uneven modernization process rather than representing sequential historical stages that contemporary art has simply superseded [6].

2.2 Cosmopolitanism, Rootedness, and Their Critics

Appiah's account of cosmopolitanism proposes an ethical and cultural stance combining a genuine obligation to others beyond one's immediate cultural community with a simultaneous respect for legitimate cultural difference, arguing explicitly against both an uncritical cultural relativism that treats all cultural practices as equally beyond evaluation and an assimilationist universalism that treats a single cultural standard as normative for everyone, a middle position with direct relevance to how contemporary artists working across multiple cultural contexts are understood to negotiate their own multiple belongings [10]. Hannerz's earlier anthropological account of transnational cultural connections introduced the influential distinction between "cosmopolitans," individuals who cultivate a specific competence in navigating and appreciating multiple cultures, and "locals," whose cultural orientation remains anchored within a single cultural setting, while cautioning that this distinction describes a spectrum of orientation rather than a rigid typology, and that most individuals, including most artists working internationally, occupy shifting positions along it depending on context [11]. Dirlik's critical political-economic analysis of the "global" and the "local" pushed back directly against any celebratory reading of glocalization or hybridity, arguing that the appeal to local cultural authenticity within globalized cultural production frequently functions to obscure rather than resist the underlying capitalist relations structuring global cultural markets, since a "local" identity marketed for global consumption is already substantially reshaped by the demands of that global market rather than existing as an unmediated alternative to it [12].

2.3 The Globalized Contemporary Art World and Its Postcolonial Critique

Smith's contemporaneity thesis argues that the "contemporary" in contemporary art names not merely a chronological period following modernism but a distinct condition characterized by the simultaneous, non-hierarchical coexistence of multiple artistic currents, postcolonial, diasporic, indigenous, and globally networked practices among them, within a single global art world whose institutional infrastructure, biennials, art fairs, and international museum touring exhibitions, itself only fully globalized over the past three to four decades [7]. Bourriaud's

altermodern framework, while influential, has been criticized within the same broader literature for risking a celebratory flattening of genuinely unequal conditions of global artistic mobility into a uniformly available "nomadism," a criticism directly consonant with Dirlik's broader critique of glocalization rhetoric [8], [12]. Enwezor's curatorial scholarship, developed through exhibitions explicitly addressing African and diasporic contemporary art's relationship to the global contemporary art institution, argued that genuine decentering of a still Euro-American-dominated art-historical canon requires sustained curatorial and critical labor specifically, rather than assuming that globalization's institutional expansion alone naturally produces equitable representation [9]. Okeke-Agulu's art-historical study of postcolonial modernism in twentieth-century Nigeria extended this decentering project with sustained archival and critical attention to a specific national modernist movement, the Zaria Art Society and its associated "natural synthesis" aesthetic program, arguing that Nigerian artists in the decolonization period developed a distinctly postcolonial modernism synthesizing international modernist form with specifically Nigerian visual and cultural material, rather than either straightforwardly imitating a Euro-American modernist template or retreating into an unmixed precolonial tradition [13]. Araeen's earlier curatorial and critical intervention, developed through his landmark "The Other Story" exhibition and associated writing, documented the substantial and long-suppressed history of Afro-Asian artists working within British modernism specifically, arguing that mainstream British art history's exclusion of these artists from its own modernist canon constituted an active erasure requiring deliberate curatorial correction rather than a neutral gap awaiting simple globalization-driven expansion [14]. Mercer's edited scholarship on cosmopolitan modernisms extended this decentering project methodologically, proposing that art history should examine multiple, geographically dispersed modernisms as mutually constitutive of a genuinely global modern art history rather than treating non-Western modernisms as derivative responses to a single, originary Euro-American modernism [15].

2.4 Site-Specificity and the Locational Dimension of Identity in Visual Art

Kwon's analysis of site-specific art and locational identity examined how contemporary art practice's shift toward site-specific and community-engaged work intersects directly with questions of cultural identity, arguing that a work's claim to authentically represent or engage a specific place or community has become itself a contested site of negotiation, since globally circulating contemporary artists are frequently commissioned to produce site-specific work in locations to which they have no prior, sustained personal or cultural connection, a practice Kwon argues risks treating "local" cultural identity as a resource to be extracted for a globally mobile artist's project rather than as a genuine, sustained relationship [16]. Papastergiadis's analysis of migration's cultural turbulence extended this locational analysis specifically to diasporic and migrant artists, arguing that contemporary visual art increasingly registers migration not as a singular biographical event but as an ongoing, unresolved condition of cultural translation that shapes an artist's formal and material choices continuously rather than constituting a fixed theme addressed once within a body of work [17].

2.5 Intercultural Theatre and Its Critics

Pavis's foundational theorization of theatre "at the crossroads of culture" proposed a model for analyzing how theatrical performance translates and transforms cultural material as it moves between what Pavis terms a "source culture" and a "target culture," formalizing intercultural theatre as a distinct object of scholarly analysis with its own specific translation dynamics

rather than treating cross-cultural theatrical borrowing as a simple, transparent transfer of content [18]. Bharucha's direct and influential critique of intercultural theatre practice, developed specifically in response to prominent Euro-American directors' use of Indian and other non-Western performance traditions, argued that much celebrated intercultural theatre in fact reproduces a colonial-era pattern of extracting non-Western performance techniques as raw material for a Western director's own aesthetic project, while the specific cultural, religious, and social contexts that give the source tradition's performance techniques their actual meaning are stripped away in the process, a critique that directly parallels Dirlik's and Araeen's concerns about extraction and erasure within the visual-arts globalization literature [19]. Bharucha's subsequent, more developed analysis of the politics of cultural practice extended this critique into a broader argument that genuinely non-exploitative intercultural performance collaboration requires sustained, reciprocal, and politically self-aware engagement between practitioners from different cultural traditions, rather than a one-directional appropriation of technique, however aesthetically accomplished the resulting work might be [20].

2.6 Embodied Performance, Memory, and Cultural Transmission

Taylor's influential distinction between the "archive" and the "repertoire" formalized a methodological argument with direct relevance to how performance specifically, as distinct from visual art's material objects, transmits cultural identity and memory: the archive comprises supposedly stable, materially persistent documents, texts, and objects, while the repertoire comprises embodied practice, gestures, spoken language, and ritualized movement, transmitted through live performance and reactivated anew in each performance instance rather than stored in a fixed material form [21]. Taylor argues that scholarship has historically privileged the archive's apparent permanence over the repertoire's embodied transmission, a privileging with specific consequences for how the cultural identity and historical memory of communities relying predominantly on oral and embodied performance traditions, many indigenous and diasporic communities among them, has been undervalued or misrecognized within institutions, including museums and archives, built around the archive's documentary logic [21]. Fischer-Lichte's phenomenological account of performance's "transformative power" extended this embodiment-focused analysis by arguing that live performance's specific efficacy, its capacity to transform both performers and audience through the immediate, co-present bodily encounter a live event generates, cannot be adequately captured through textual or even audiovisual documentation alone, an argument with direct methodological consequences for how scholars should study performance-based negotiations of cultural identity specifically, since the performance's meaning is partly constituted in the live event itself rather than existing independently, recoverable equally well from a recording [22].

2.7 Diaspora, Migration, and Performing Identity

Schechner's foundational framework for performance studies as a discipline formalized performance broadly as "restored" or "twice-behaved" behavior, framing rituals, everyday cultural practice, and formal theatrical performance alike as instances of behavior that has been rehearsed, and can therefore be examined, revised, and recombined, a broad framing that underlies much of the subsequent scholarship on how migrant and diasporic communities specifically use performance to rehearse, revise, and transmit cultural identity across generational and geographic distance [23]. Papastergiadis's later work on cosmopolitanism and culture extended his earlier migration-focused analysis directly into contemporary performance

and visual-art practice, arguing that diasporic artists increasingly produce work that stages the experience of cultural translation itself, code-switching between languages, ritual forms, and visual vocabularies within a single work, as the substantive artistic content rather than as an incidental biographical backdrop to work addressing other themes [17].

2.8 Research Gap

While the globalization-and-cultural-identity theoretical literature reviewed in Sections 2.1 and 2.2 has established a well-developed conceptual vocabulary, hybridity, third space, cosmopolitanism, glocalization, and the art-historical and performance-studies literature reviewed in Sections 2.3 through 2.7 has documented how this vocabulary manifests in specific visual-art and performance practices, comparatively few studies directly compare the specific identity-negotiation strategies visual artists and performing artists respectively employ within a single analytical framework, leaving the relationship between the material, object-based strategies Kwon and Okeke-Agulu document for visual art and the embodied, ephemeral strategies Taylor and Fischer-Lichte document for performance considerably less systematically theorized than either domain's internal literature considered alone [16], [21], [22]. This review addresses this gap by organizing the reviewed evidence within a comparative framework spanning theoretical concept, disciplinary origin, and cross-medium artistic strategy.

III. Methodology

This paper adopts a qualitative, interpretive synthesis of foundational globalization theory, cultural-identity theory, art-historical scholarship, and performance-studies literature addressing cultural identity under globalized conditions. Reviewed works were compared along three dimensions: theoretical or disciplinary origin (globalization/cultural theory, art history, or performance studies); core concept advanced (hybridity, decentering, embodiment, or cosmopolitan critique); and the specific artistic medium, visual art, performance, or both, to which the concept has been most directly applied in the reviewed literature.

IV. Results and Discussion

4.1 Theoretical Frameworks Mapped to Core Concept and Disciplinary Origin

Table 1 consolidates the theoretical frameworks reviewed in Section II, positioning each against its core concept, disciplinary origin, and the specific artistic domain to which it has been most directly applied.

Table 1. Theoretical Frameworks for Cultural Identity Under Globalization

Framework	Core Concept	Disciplinary Origin	Primary Artistic Domain Applied To
Glocalization	Simultaneous global compression and local particularization	Sociology (Robertson [1])	Cross-domain (general cultural theory)

Scapes framework	Disjunctive global flows (ethno-, media-, techno-, finance-, ideo-scapes)	Anthropology (Appadurai [2])	Cross-domain
Diaspora identity / positionality	Identity as constructed positioning, not fixed essence	Cultural studies (Hall [4])	Cross-domain; foundational for both visual and performing arts scholarship
Third space / hybridity	Cultural meaning produced in interstitial encounter, not within either culture alone	Postcolonial theory (Bhabha [5])	Visual art and performance alike
Hybrid cultures	Modern/traditional, popular/elite constantly recombined under uneven modernization	Cultural anthropology (García Canclini [6])	Visual art (Latin American context)
Contemporaneity	Coexistence of multiple non-synchronous artistic currents in one global art world	Art history (Smith [7])	Visual art
Altermodernism	Artist as "cultural nomad" navigating globally available signs	Curatorial practice (Bourriaud [8])	Visual art
Postcolonial decentering	Active curatorial/critical labor required to include marginalized modernisms	Art history/curation (Enwezor [9]; Araeen [14]; Mercer [15])	Visual art
Site-specificity critique	"Local" identity risks becoming extractable resource for mobile artists	Art history (Kwon [16])	Visual art
Intercultural theatre translation	Performance transforms material moving between source and target cultures	Theatre studies (Pavis [18])	Performing arts
Intercultural appropriation critique	Non-Western technique extracted while source context is stripped away	Theatre studies (Bharucha [19], [20])	Performing arts
Archive vs. repertoire	Embodied performance transmits memory differently than material archives	Performance studies (Taylor [21])	Performing arts

Transformative power of performance	Live co-presence generates efficacy documentation cannot fully capture	Performance studies (Fischer-Lichte [22])	Performing arts

4.2 Discussion of Theoretical Landscape

The pattern in Table 1 indicates that globalization and cultural-identity theory developed initially at a cross-domain, general level, Robertson's, Appadurai's, and Hall's frameworks were none of them developed specifically for visual art or performance, before being adapted, medium-specifically, by art historians and performance scholars working roughly in parallel rather than in direct dialogue with one another [1], [2], [4]. The visual-arts-specific literature, Smith's contemporaneity thesis, Bourriaud's altermodernism, and the postcolonial decentering scholarship of Enwezor, Araeen, and Mercer, converges on a shared concern with institutional inclusion, which artists and which modernisms gain international visibility and canonical recognition within a globalized art world's museums, biennials, and criticism [7], [8], [9], [14], [15]. The performance-specific literature, by contrast, converges on a distinct concern with embodiment and transmission, Taylor's archive-repertoire distinction and Fischer-Lichte's transformative-power argument both center on performance's live, ephemeral, co-present character as the source of both its cultural significance and its scholarly difficulty, a concern with no direct equivalent in the object-centered visual-arts literature [21], [22]. Bharucha's intercultural-theatre critique occupies a position bridging both concerns, since it addresses institutional power and extraction, a visual-arts-literature concern, specifically through the medium of embodied performance technique, a performance-studies-literature concern, making it one of the few frameworks in Table 1 that already operates genuinely across this disciplinary divide [19], [20].

4.3 Cross-Medium Comparison: Visual Arts and Performing Arts Strategies

Table 2 sets out the specific strategies documented across the reviewed literature for negotiating cultural identity under globalized conditions, comparing visual arts and performing arts directly against a shared set of comparison dimensions.

Table 2. Visual Arts and Performing Arts Strategies for Negotiating Identity Under Globalization

Dimension	**Visual Arts Strategy**	**Performing Arts Strategy**
Primary material of identity negotiation	Recombined visual/material vocabulary (e.g., Nigerian "natural synthesis" of international modernism with local visual material)	Recombined embodied technique (e.g., staged code-switching between ritual forms, languages, movement vocabularies)
Risk of appropriation/extraction	"Local" site or community identity extracted as resource for a globally mobile artist's project (Kwon [16])	Non-Western performance technique extracted by Western director without its source context (Bharucha [19])

Institutional site of contestation	Museum, biennial, and art-market canon-formation (Enwezor [9]; Araeen [14])	Theatre festival and intercultural production/touring circuit (Pavis [18]; Bharucha [20])
Mode of cultural transmission	Persistent material object (archive-like, per Taylor's contrast [21])	Ephemeral, live, embodied event (repertoire, per Taylor [21])
Documented scholarly response to globalization	Active decentering of Euro-American modernist canon (Okeke-Agulu [13]; Mercer [15])	Critical scrutiny of reciprocity in cross-cultural collaboration (Bharucha [20])
Relationship to migration/diaspora specifically	Migration as continuous condition shaping formal/material choice (Papastergiadis [17])	Migration rehearsed and revised through "restored behavior" across generations (Schechner [23])

4.4 Discussion of Cross-Medium Comparison

Table 2 indicates that visual arts and performing arts confront structurally parallel challenges, appropriation risk, institutional gatekeeping, and the ongoing negotiation of migration and diaspora, through media-specific mechanisms shaped directly by each form's distinct relationship to permanence and embodiment. A visual artwork's material persistence means its identity claims are contested primarily through canon-formation and institutional inclusion, the specific concern Enwezor's, Araeen's, and Mercer's postcolonial art-historical scholarship addresses directly, since a physical object, once created, continues to exist and can be exhibited, historicized, or excluded from historical narrative independently of its maker's continued involvement [9], [14], [15]. A performance's ephemerality means its identity claims are instead contested primarily at the moment of live transmission itself, Bharucha's concern with whether an intercultural collaboration is genuinely reciprocal or extractive can only be fully assessed by examining the actual working relationship and process behind a given production, since the performance itself leaves no persistent object for later, independent historical adjudication in the way a painting or sculpture does [19], [20]. This distinction directly explains why Taylor's archive-repertoire framework, developed specifically within performance studies, has comparatively limited direct application within visual-arts scholarship, where the object's persistence as archive is largely assumed rather than contested, while it has proven foundational for performance studies precisely because performance studies must theorize how meaning and memory transmit without a stable archival object to anchor them [21]. Papastergiadis's and Schechner's shared attention to migration as an ongoing, rehearsed, and revised condition, rather than a single biographical fact, suggests a point of genuine convergence across the two media, however, since both visual artists and performing artists, per this literature, increasingly treat the experience of cultural translation itself, rather than a fixed, prior cultural identity, as their work's substantive content [17], [23]. This convergence supports this paper's central conclusion: contemporary artists across both media most often respond to globalization's identity pressures not by resolving the tension between cosmopolitan mobility and cultural

rootedness Appiah, Hannerz, and Dirlik variously theorize, but by staging that unresolved tension directly as the work itself [10], [11], [12].

V. Conclusion

This paper has reviewed the theoretical, art-historical, and performance-studies literature addressing how contemporary visual and performing artists reimagine cultural identity under globalized conditions. The evidence indicates that globalization and cultural-identity theory, developed initially at a general, cross-domain level through Robertson's, Appadurai's, Hall's, and Bhabha's foundational frameworks, has been adapted along medium-specific lines, with visual-arts scholarship converging on questions of institutional inclusion and canon-formation and performance-studies scholarship converging on questions of embodiment and ephemeral transmission. Both bodies of scholarship, however, converge on a shared critical concern with appropriation and extraction, whether of a local site's identity by a globally mobile visual artist or of a non-Western performance technique by an intercultural theatre director, and on a shared recognition that migration and diaspora function within contemporary practice as an ongoing, continuously rehearsed condition rather than a fixed biographical theme. Collectively, this evidence supports understanding contemporary visual and performing artists' most characteristic response to globalization as the deliberate staging of the tension between cosmopolitan mobility and cultural rootedness, rather than as an attempt to resolve that tension in favor of either pole.

VI. Future Work

Future research should prioritize comparative, practice-based studies that directly examine how specific identity-negotiation strategies documented separately for visual art and performance, canon-contesting curatorial intervention and embodied intercultural collaboration respectively, are received differently by audiences situated in different cultural and institutional contexts, since the reviewed literature has developed largely theoretical and curatorial arguments without a correspondingly systematic empirical audience-reception evidence base. Further work is needed to extend Taylor's archive-repertoire framework into visual-arts scholarship specifically, examining whether increasingly common performance-adjacent visual-art practices, participatory and durational works particularly, require a hybrid archival-and-embodied methodology that neither the object-centered art-historical tradition nor the performance-studies tradition alone currently provides. Continued research should also examine whether Bharucha's reciprocity standard for non-exploitative intercultural collaboration can be operationalized into a more systematic evaluative framework applicable across both visual-arts and performing-arts co-productions, extending his primarily theatre-specific critique into the increasingly common cross-medium and cross-cultural collaborative visual-arts projects that raise structurally similar appropriation concerns. Finally, future work should pursue sustained empirical engagement with Okeke-Agulu's and Araeen's postcolonial art-historical recovery projects, extending their specific national and regional case studies toward a broader comparative art history capable of testing Mercer's cosmopolitan-modernisms proposal that multiple, geographically dispersed modernisms should be studied as mutually constitutive rather than as derivative responses to a single originary tradition.

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