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Edited by Chris Hudson and Bart Barendregt

Globalization and Modernity in Asia

Performative Moments

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Asian Visual Cultures

This series focuses on visual cultures that are produced, distributed and consumed in Asia and by Asian communities worldwide. Visual cultures have been implicated in creative policies of the state and in global cultural networks (such as the art world, film festivals and the Internet), particularly since the emergence of digital technologies. Asia is home to some of the major film, television and video industries in the world, while Asian contemporary artists are selling their works for record prices at the international art markets. Visual communication and innovation is also thriving in transnational networks and communities at the grass-roots level. Asian Visual Cultures seeks to explore how the texts and contexts of Asian visual cultures shape, express and negotiate new forms of creativity, subjectivity and cultural politics. It specifically aims to probe into the political, commercial and digital contexts in which visual cultures emerge and circulate, and to trace the potential of these cultures for political or social critique. It welcomes scholarly monographs and edited volumes in English by both established and early-career researchers.

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Chris Hudson and Bart Barendregt

Performing the Global

It is now widely accepted that a key feature of life in our era is the deepening engagement of the local with the global. Ulrich Beck has defined globalization as:

> a non-linear, dialectic process in which the global and the local do not exist as cultural polarities but as combined and mutually implicating principles. These processes involve not only interconnections across boundaries, but transform the quality of the social and political *inside* nation-state societies. (Beck 2002, p. 17)

The consequences of these mutually implicating principles, and the social and political transformations they might bring about, have been well examined in the context of cultural, economic and technological flows between sites in the developed world. Less attention has been paid to global circuits of exchange outside the West. Some notable exceptions have highlighted interconnections between countries of the global South and increasingly intense inter-Asia cultural flows (see, for example, Iwabuchi et al. 2004; Chen and Chua 2007; Chen 2010; Goh 2015). Cultural flows exceed and move beyond economic and political relationships, resulting in cultural traffic that can often be found moving in many different directions simultaneously (cf. Ahmed and Donnan 1994). To fully grasp the power of globalization to collapse the polarities and transform culture at the local or national level, we need to look beyond the economic, financial and material aspects to the imaginative and less tangible dimensions of social reality. Novel ideas and meanings can also transform local cultural sensibilities and give rise to an expanded consciousness – what we now understand, after Manfred Steger,

as the 'global imaginary' (Steger 2008). Images and symbols of the global that can promote this new consciousness increasingly appear in the public domain, in particular, but not exclusively, in the urban, mediatized and consumption-oriented spaces we recognize as sites of modernity. Alongside these visual cues, certain performative practices have the power to create an imagined connection with the global. These imaginaries, as Steger asserts, acquire solidity – a sense of the 'real'– through the (re)construction of social space and the repetitive performance of certain communal qualities (Steger 2008, p. 7). How this awareness of the global is generated in specific contexts and sites of cultural activity still remains to be discovered. Steger and Paul James explain the complexity and the apparent neglect of this subjective dimension of the perception of the global:

> [G]lobalization involves *both* the objective spread and intensification of social relations across world space, *and* the subjective meanings, ideas, sensibilities, and understandings associated with those material processes of extension. Moreover, objective and subjective relations and meanings are bound up with each other. (Steger and James 2013, p. 19)

Steger and James suggest that we should further our understanding of how subjectivities are carried in narratives, stories, descriptions and ideas (2013, p. 19). One source of such narratives and stories that might expand meaning is to be found in the realm of performance. This book, therefore, focuses on selected performances of the global to consider how new versions of social imaginaries are created in an increasingly cosmopolitanized and interconnected Asia.

Performance can stand for a wide range of publicly staged cultural expressions. Throughout this volume we use it in the broad sense of any instance of performing an artistic or creatively inspired work, composition, play, choreography or staged event. Such an expansive definition allows the inclusion of public protests, marches or rallies, crowd mobilizations, street art and other spectacles that may be either live or in mediated form. Performance inhabits many platforms including stage, film, arts festivals and exhibitions, and may articulate any political, community or national identities, consumer performance, mobile performance, tourism performance or performance of the modernized self in any combination of multiple aspects. This volume ranges freely over this wide spectrum of possibilities, focusing on the performative elements in and of them, and on the 'action of performing' them by an individual or a group of performers or artists (cf. OED n.d.) for and in front of, amidst, even with, a public. In accordance

with Warner (2002), we see such publics as existing by the virtue of being addressed, through a text, but increasingly around the visual or the auditory. In our work, the focus is also on such cultural and performed 'texts' that can be picked up at different times and in different places by otherwise unrelated people, commonly referred to as 'the public.' As Warner asserts: 'A public is a space of discourse organized by nothing other than discourse itself' (Warner 2002, p. 50). The public is, then, a significant part of the common repertoire of modern culture. Its power lies in its capacity to provide a new sense of belonging separate from state, law, or other pre-existing institutions by uniting strangers, solely through participation, around a new social imaginary (Warner 2002, p. 56). Some prefer to speak of publics and counter publics, with the latter referring to publics organized in resistance to the hegemonic discourses of a dominant public. 'At the same time, part of the idea of public is precisely that communication furthers integration across lines of difference' (Calhoun 2005, p. 286) while performance may also be the arena in which existing norms and values are contested.

After the 'performative turn' of the 1990s, the idea that all human practice is 'performed' has gained ground, and many scholars have investigated performativity as constitutive of the public presentation of the self. It has also been acknowledged that shared experience of performance as event or spectacle can transform interpretations and actively create new meanings. Furthermore, the concept of performativity has become a prominent model for investigation in a range of disciplines, including anthropology, sociology, literary theory and queer studies, as well as performing arts studies. Each field formulates a particular approach to, and definition of, performativity. As a concept, performativity was famously brought to scholars' attention by J.L. Austin in the 1950s. He explained how words, once uttered, do not simply reflect a perceived reality; utterances can also be performative, they can do something in the world, even produce a world (see Loxley 2007). The work of Victor Turner, Erving Goffman, Judith Butler, Marvin Carlson, Richard Schechner and Jon McKenzie, amongst others, has been the basis for investigation of the role performance plays in social life. This volume is a further contribution to the exploration of these concepts.

The importance of performativity as an analytical category is underlined by the emergence of performance paradigms in a range of social sites. They appear not only in the idiom of the cultural ('the performance of everyday life'; 'the performance of self'), but are increasingly infiltrated by the economic and political. Regular references to such concepts as performance management, organizational performance and technological performance are an indication that Jon McKenzie is correct when he argues

that performance is a mode of power, 'a stratum of power/knowledge' and that 'discursive performativities and embodied performance are the knowledge forms of this power' (2001b, p. 25). Our focus in this book, therefore, is not simply on artistry and theatricality, although that is of course important, but more particularly on some of the ways in which power, knowledge and forms of discipline of the self can be mobilized through discursive performativities, public spectacle and embodied performance.

McKenzie also stresses the importance of theorizing the impact of globalization on performance. We similarly acknowledge the dialectic at work and the influence of cultural performances on the very processes of globalization itself. Many of the chapters in this volume, therefore, opt to study this two-way logic of global performance. Some also highlight the role of performance in global transference, a consequence, as McKenzie points out, of living in an age of global performance (2001a).

Performance and performativity offer a fertile field in which to think about the ways in which cultural identity and agency are constantly constructed, recognized and reproduced, but also criticized. Our work highlights the ways in which performance provides a context in which the global, national or local identities can be expressed or condensed and reconfigured to produce a new consciousness of all three. For the authors in this volume then, performative moments can illustrate how new artistic and aesthetic interventions might generate a social imaginary in which the local can be transformed by the global and in which the problematics of both domains may be interrogated. We approach this through an investigation of the aesthetics of global presence – to be found in the images, symbols and narratives that diminish the distance between the near and far – in urban and mediated publics that transcends language to afford a new understanding of one's place in the global environment.

Our project underlines the significance of performance for understanding 'the work of the imagination' as an element in global processes. Appadurai's well-known work on global cultural flows offers a useful starting point. There is, he argues, something critical and new in global practices: *the imagination as a social practice* (Appadurai 1996, p. 31). Terrell Carver takes up and expands this idea in Chapter 2. His and other contributions in the book rest on the premise that artistic interventions can generate re-imaginings of the local, in both urban and mediatized spaces, and help to renegotiate the connection between the local and the global. It is to the agency of the aesthetic, the artistic, and the work of the imagination that we turn in this project to understand the social imaginary that is made possible by the intersection of diverse 'modern' publics in the global era.

Decentring Modernity

Starting from cultural performances of the global, our work represents a renewal of interest in the 'new imaginaries' (Gaonkar 2002) of modernity that might arise in non-Western, and particularly Asian sites, how it may be experienced on a day-to-day basis by artists and their audiences and how it may help contribute to the sort of performances that authorize or disavow the values of the modern.

The proliferation of discourses around the idea of multiple or alternative modernities (see, for example, Eisenstadt 2000; Gaonkar 2001) has led to questions about the historical and spatial locations of modernity. Modernity is not easily defined – and there may be no definitive or uncontested account possible – but the way people at various times and in different places have used the term can be traced and analysed (Rabinow 1989; Cooper 2005). Modernity is historically grounded but has 'only an ambiguous and impermanent relationship to the reality we seek to describe' (Mee and Kahn 2012, p. 4). Modernity might have had a particular meaning in the age of empire, when the projects of colonialism, science, capitalism and modernity were intimately intertwined (see Barlow 1997; Prakash 1999). Since then, however, it has morphed into something wholly different, particularly in an era of postcolonial and newly formed nation states. The need to rethink its meaning is even more pressing in the current era, commonly referred to as 'late modernity.' Beck has outlined the challenges to a modernity based on the values of the European Enlightenment, arguing that with the rise of globalization, there is 'a new kind of capitalism, a new kind of economy, a new kind of global order, a new kind of personal life coming into being, all of which differ from earlier phases of social development. So we do need, sociologically and politically, a new frame of reference' (Beck 2005).

Beck's remarks coincide with comparable calls to study non-Western modernities (for example, see Rofel 1999; Chu and Man 2010; Mee and Kahn 2012; Weintraub and Barendregt 2017) in their own right as a new frame of reference. These might not be derivative counter-modernities, second modernities or belated modernities, but distinctive iterations of the various strands of a global modernity. In a similar vein Dirlik (2010, p. 29) adds to the discussion by stressing that this new phase in the globalization of modernity 'needs to be comprehended not just in the trivial sense of an originary (Eurocentric) modernity reaching out and touching all, even those who are left out of its benefits, […] but more importantly as a proliferation of claims on modernity.' These claims

are mostly inconsistent and aspirational, and therefore, necessarily unfinished. Contemporary arts and culture prove to be the perfect playground to experiment with such claims and aspirations, with performance increasingly at the forefront of arenas in which such claims of 'being modern' are pronounced.

New research questions that have emerged, and new problematics of understanding that this volume seeks to explore, arise from an investigation of, on the one hand, local, nation-based claims to the modern (Dirlik 2010), and on the other, an overarching, but not necessarily all-encompassing global modernity. Our focus is the role played by performance in this inquiry. Through our frame of reference – the locally grounded but globally oriented 'performative moment' – we investigate contemporary processes of globalization in Asia that have given rise to publics, both distant and present, through a repertoire of performative aesthetics.

In her study of Southeast Asia, Brenda Yeoh has pointed to the creation of 'globalness' through the integration of economic and cultural activity (Yeoh 2005) involving the arts and entertainment. Performative moments may reshape mediated and lived social space to become sites of experimentation of global modernity. Beck has noted that globalization is becoming increasingly decentred, and that a 'reverse colonization' is observable (Beck 2005). Non-Western societies now help to shape development in the West. The forms of globalization that this dialectical relationship have engendered, it has been suggested, is the starting point of a new modernity (Beck 1999). The development of cultural capital as mode of economic power in postindustrial Asia has radically reconfigured the importance of the West and its cultural programs. If the creative capacities of the West and its position as the dominant producer of globally dispersed cultural goods have been challenged, globalization itself may not only be decentred, but also *recentred* as Koichi Iwabuchi (2002) has suggested. Examples of a shifting centre are manifold, and include: the extraordinary popularity of the Korean Wave in most of East and Southeast Asia (Chua and Iwabuchi 2008; Sun Jung 2011; Hyunjoon Shin 2013); Thai 'pop culture regionalism' in mainland Southeast Asia; Islamic pop in the Malay-speaking world (Chua 2015); Chinese state collaboration with Western capital to produce local youth cultures (Fung 2006; see also the examples of 'local absorptions of the global' and 'cultural domestication' in Fung 2013). With emphasis on the performative, in this volume we examine further examples of cultural practices that may destabilize unilinear global forces as they promote non-Western modernities and recentre local and regional cultures.

Asian Cosmopolitanisms

Beck and Edgar Grande (2010) have pointed to the failure of social theory to account for fundamental transformations of society not only by modernity, but *within* (emphasis in the original) modernity. Recognition of this transformation has precipitated urgency for a new research one that is broader and more globally encompassing. Beck and Natan Sznaider argue that theorists now need to develop a methodology for understanding global processes that is more sophisticated than the methodological nationalism that equates society with national society (2006, p. 2). We need, they argue, a 'methodological cosmopolitanism' that allows for the consideration of new units of analysis that will help prevent us from falling into the trap of dualisms. Beck and Grande problematize Eisenstadt's work on multiple modernities, arguing that although Eisenstadt points out that Western modernity does not represent a universal type of modernization, he treats the various modernities as relatively closed units and the product of internal mechanisms and processes (Beck and Grande 2010, p. 414), albeit part of a network of global historical interaction and mutual transformation of cultural forms. The 'cosmopolitan turn,' leading to a rejection of the nation as the primary basis for understanding global modernities, is based on a cosmopolitanism that is not spatially fixed, is not tied to the 'cosmos' or the 'globe' but fixed in difference. The principle of cosmopolitanism is that of constant boundary-crossing and investigation of it may benefit from 'a cross-cultural analysis that centers less on the binarist global-local divide than on the processes of subject-formation among native – in this case, Asian – peoples' (Chow 2007, p. 293).

If national organization as the structuring principle of society can no longer serve as the reference point for observers (Beck and Sznaider 2006, p. 4, but see also Steger's arguments), we seek to identify a new reference point that could explain transformations brought about by globalization. This is not premised on the demise of the nation state, but recognizes the need for a new approach to understanding global processes and a demand for a new unit of analysis. In order to overcome the theoretical limitations of tying 'multiple modernities' to the national cultures, this book explores new theoretical possibilities based on cultural formations at the sub-national level. This goes beyond the well-used triad of spatial scales – global/national/local – to consider a level of engagement with global modernity that is at once none of these and all of these. The forms of interaction are altogether fluid, ephemeral and transitory. Like Collier and Ong's 'global assemblages,' they are articulated in specific situations to 'define new material, collective and discursive relationships'

(2005, p. 4). Our unit of analysis, leading to a new frame of reference for global modernity, is the performative moment that exists in the fluid spaces and intermittent instances where global, regional and national cultural programs temporarily, yet noticeably, intersect and transform each other. Such intersections might consist of a number of interrelated dynamics, as for example, when global Islamism met neo-liberal Asian values in the lead up to the national elections in Malaysia in 2012. Compounded by feelings of frustration and a sense that the public was being denied information, the result was the sudden, momentary emergence of a singular Islamic flash mob (Chapter 10). In other cases, such performative interventions may comprise Filipino arts being used to talk back to both nationalist cultural policy and universalist themes at the world expo (see Chapter 8), or Indian spiritual tradition being taken up in the global format of the reality show (Chapter 7), resulting in often unstable and surprising hybrids.

This approach extends and expands Singaporean academic Wan-Ling Wee's work on the arts and the aesthetic dimension of social life as one of the most visible sites in which to examine the 'New Asia' (Wee 2010). Performance is increasingly central to imagining a cosmopolitan and multicultural Asia, and to the generation of a 'Globalized Asia' (Wee 2010, p. 92). The 'Asian Modern,' a product of a 'globalizing Asia' (Wee 2007, p. 2), finds its most creative articulation through the arts. The chapters in this book contribute to the development of a new paradigm for understanding the emergence of a 'new Asian modernity' in which the convergence and dialectical interplay between the global and the national is a key feature. The site of performance is where disjuncture and potentially conflicting modes of modernity may be appreciated; they have, on the one hand, destabilized and disassembled national and global modernities, and on the other hand, reassembled them in new modes as concentrated, condensed spaces of cultural intensity. This not only repudiates any lingering attachment to the idea of a binary opposition between the West and Asia, but deploys the artistic event to demonstrate this. The rise of new, transitory, affective modernities is the crucial element in the decentring of the West and the recentring of Asia.

Performative Moments in Globalized Asia

Bali has long been recognized as a site of heightened performativity with enduring links to the global through its accommodation of foreign scholars, artists and other expat communities. Craig Latrell (Chapter 3) expands on our understanding of this persistent image of Bali to consider the ways in

which tourism and the marketing of Bali can offer possibilities for perform-
ing re-imagined identities as a feature of global modernity. Performance
becomes the most visible and obvious site for the merging of what might be
recognized as Balinese exoticism with New Age ideas imported from the
West. While Bali has long been a favoured site for the construction of the
Western self, developing technologies have created opportunities for new
versions of personal transformation through performance. Latrell identifies
three domains in which this takes place: destination weddings; yoga and
spiritual tourism; and 'hook-up' apps such as Grindr. All are facilitated by
the affordances of the Internet. The use of the Grindr app for 'hook-ups'
negotiates connections between the local and the global, while at the same
time complicating the distinctions between foreigner and local. All these
examples also rely on the performativity of Bali itself, albeit in a commodi-
fied and technologized version of global modernity. Bali becomes a stage
set where fantasies can be performed, identities tried on like costumes or
masks, and the global self, reimagined through the local. Global desire for
the exotic and the authentic, the search for self, and the performance of
sexuality in virtual and real spaces can merge in the local to transform
identities, as it transforms the island itself.

 A salient feature of modernity and a globally oriented life is convenience
shopping and non-stop ease of access to goods and services. This is especially
true of Japan where the *konbini* – convenience stores – are a ubiquitous
presence running on a 24/7 cycle. Peter Eckersall (Chapter 4) explains that,
while the *konbini* are popular, and a sign of Japan's globality, they are also an
example of capitalist deterritorialization and the weakening of ties between
culture and place. The practical expediency they offer is dependent to a large
extent on the 'freeter' generation, that is, low-paid young people in insecure
work who form part of the underclass of exploited labour in the global
economy, now sometimes known as the 'precariat.' Eckersall discusses two
artistic interventions that offer critiques of the *konbini* system. Firstly, he
examines the ways in which Nakamura Masato's 1997 artwork *Traumatrauma*
drew on the aesthetics of convenience stores to reimagine nostalgia and
familiarized social environments in the context of the commodity enterprise
of convenience capitalism. Secondly, he discusses playwright and director
Okada Toshiki's theatre group chelfitsch. Okada is noted for work that often
reflects the dystopian, alienating aspects of neo-liberal globality. Several of
Okada's plays treat the condition of being trapped in a sort of 'slow time' of
dull servitude that is a feature of the global economy. His second case study
is Okada's 2014 play *Super Premium Soft Double Vanilla Rich*, an exploration of
consumerism, precarious employment and the social and cultural experience

of *konbini* in an environment where workers are depersonalized and easily replaceable. While *konbini* are popular and familiar, they are also a symbol of the existential crises that have resulted from Japan's super-modernity.

Leonie Schmidt explores two recent performances in Indonesia that contest common representations of Islam in a post-9/11 environment (Chapter 5). Both of these performance pieces evoke fragments of a local past to question the construction of a global present. One performance, *Membuat Obama dan Perdamaian yang dibuat-buat* (The making of Obama and artificial peace, 2009) by Indonesian artist Wilman Syahnur, involves an effigy of former US president Barack Obama being driven around Yogyakarta in a pedicab. This locates the performance in the past of Indonesia where Obama spent some years of his childhood, while at the same time linking it definitively to the global of geo-political politics. While Obama had been nominated for the Nobel Peace Prize, and was celebrated for his ties to Indonesia, Schmidt shows that the public focus on fragments of his past that located him as belonging to Indonesia was not without its contestations and protests. Benjamin's references to rags and refuse, a framework Schmidt uses to bring the past into the global present, have a particular resonance when the audience sees Obama thrown out of his vehicle and reduced to rubble. If the past is juxtaposed against the present, it also suggests a possible future of a reconstructed Obama after he is taken to the Islamic hospital for treatment. Schmidt's second example is an installation that reimagines the global heightening of security measures for travellers through the experience of Muslims. Considering Indonesian artist Arahmaiani's visual presentation of her own experience as a Muslim woman and her treatment by immigration officials on arrival in Los Angeles, Schmidt shifts her frame from Benjamin's ragpicker of history to Nora's lieux de mémoire to take up the theme of memory in the global political context. The hotel room of her incarceration is the setting of the installation, functioning as a symbolic site of global memory.

In Chapter 6 Chua Beng Huat examines the performative possibilities of film to reimagine national identities in the context of exile, longing and desire for home. Discussing Singapore film-maker Tan Pin Pin's 2014 documentary *To Singapore with Love*, Chua reveals the contentious relationship between the local and the global through voices from exile. When members of the Malayan Communist Party were driven into forced diaspora and dispersed in the 1970s and 1980s, their love for their nation never diminished, despite the four or five decades of exile and the state's threat to their personal welfare. Some of these ageing political outcasts are in self-imposed exile, others have been forbidden from returning to Singapore. The local of their

childhoods and their continued desire for belonging is brought into sharp focus with the Singapore Censorship Board's decision to deny it a censorship rating, thereby effectively preventing it from being released commercially. Chua highlights the potential for film to generate renewed interest in the continuing contest over Singapore's history, and over questions of national belonging. In doing so, he also highlights its limitations. He notes that film as a medium of performance and spectacle makes a far more effective statement than books, particularly since Singapore as a nation may have a tenuous attachment to the written word, but film is a highly popular form of entertainment. Since the government cited security concerns for their decision to ban the film, it is clear that the performance of the banished and isolated self that is made available through Tan's interviews with the former communists has refocused the government's attention on the power of narrative performativities to unsettle state-sanctioned historical orthodoxy and call into question the extent of civic freedoms. If performance is 'a stratum of power/knowledge' articulated through embodied performance, as McKenzie argues, this power can be used not only by the state, but also against it.

Popular factual television in India provides a vibrant performative public for growing numbers of lifestyle experts. Tania Lewis (Chapter 7) shows that performances by globally recognizable figures of expertise such as the celebrity chefs and exponents of the personal makeover can highlight the ontological significance of performance as a nexus of power/knowledge. With the momentous economic and social changes that have occurred in India in the past three decades, new lifestyle norms and aspirations, both globally and locally focused, have demanded new forms of discursive performance to promote them. Lewis' chapter shows that the rise of the popular expert in India has included a multifarious collection of motivational figures performing in the mode of the didactic to promote lifestyle advice that encompasses transformed versions of the traditional along with the globally modern. This army of lifestyle experts includes yoga gurus, celebrity chefs, gadget gurus, and travel, taste and fashion advisors. Lifestyle television has constructed a new imaginary to exploit a growing middle-class aspirationalism. It emerges in the pedagogical and performative space of a new public inhabited by an outward-looking cosmopolitan elite who might have undergone Beck's internal globalization (2002, p. 17). Modernized adaptations of Indian spiritual traditions that combine spiritual advice with new understandings of selfhood to promote a modern, globally oriented self, aimed at the globetrotting entrepreneurial elite, are an indication that local performance may also influence and transform the global.

If we were in any way sceptical about the validity of McKenzie's suggestion that we are in an age of global performance, the Shanghai International Exposition of 2010 would dispel any such doubts. William Peterson (Chapter 8) focuses on the Philippines Pavilion at the expo as a site for the promotion of a national narrative in the context of the global. Participants at the expo were given the opportunity to showcase their nation by engaging with the expo's overall theme of 'Better City, Better Life.' The Philippines was able to exploit the almost universally received view of the Philippines as a nation of performers to conflate forms of embodied performance, including dance and music with other paradigms of performance such as the organizational practices of communities or nations. For this reason, the pavilion deployed two registers of performance to define the nation and reimagine it through the concept of 'well performing cities.' The first recreated an imagined past that never really existed – indicated by an aesthetics of kitsch pseudo-ethnographic objects and stereotypical Filipino dishes to fulfil audience expectations of authenticity; the second imagines a future of global engagement predicated on the efficient performance of urban infrastructure and organizational capabilities. Drawing on Appadurai's conceptualization of the global era as defined by a range of 'scapes,' while focusing on the pavilion and its rehearsal of stereotyped images, Peterson shows how global transference involves new configurations of the local and global in unpredictable flows.

Mobile performances can provide the conditions for the reinvention of the local in the changing context of the global and create publics in which the processes of cultural negotiation and accommodation can play out. Chris Hudson (Chapter 9) investigates the publics created by *grobak* (mobile Indonesian food carts) that were imported from the Indonesian city of Yogyakarta for the 2012 Melbourne Festival. Performing as travelling objects, they moved from location to location around the city of Melbourne, selling Indonesian food and reconfiguring social space as they went. The publics created as they journeyed through the streets of Melbourne were both mediated and lived social spaces, since they provided, along with the satay and other Indonesian dishes, the technological means to Skype a corresponding *grobak* in Yogyakarta. Moments of globalness were generated when people eating lunch at a *grobak* in Melbourne could interact in real time with people eating lunch at a *grobak* in Yogyakarta. This reconfigured the local of Melbourne as a hybrid space – something in between the global and the local. The mode of technologized modernity that made this performance possible created a 'thirdspace' in which the imagined presence of the global could produce a magical moment of translocal co-presence constructed across time and space.

Barendregt's chapter (Chapter 10) uses the instance of an Islamist flash mob in the Malaysian city of Shah Alam in late 2012 to explain how, in Muslim Southeast Asia, a long-standing Islamist visual and auditory repertoire is currently being re-shaped in and through its interaction with both a national public sphere and international trends, It also explains how a new-found repertoire of spectacular street performance provides Malay Islamists with the means to articulate everyday political concerns and local claims to the modern with global pop aesthetics. In doing so, his chapter moves away from the ways street spectacle and a remediation of such performances through social media have mostly been examined for progressive and 'artivist' causes only, showing little concern for conservative, poor, reactionary or, in this case, Islamist appropriation of the very same imagery, technology and formats. Barendregt's contribution aims to explain what is so appealing about the global format of the flash mob, and by whom, what and to what ends it is being mobilized locally in Southeast Asia. The flash mob, in its combination of mob politics and sheer commercialism, and its transgressive and attention-seeking noise, is shown to be a transitory and highly unstable genre that not only contributes to a new Southeast Asian Muslim imagery but also captures the spirit of a modern Malaysia in precarious times.

Focusing on moral, cultural and physical purity as normative modes of modernity, Jeroen de Kloet (Chapter 11) examines cinema as a site where Chinese reinscriptions of modernity can be performed. Selecting one film from each of 'three Chinas' – set in Hong Kong, Taiwan and Beijing – De Kloet approaches questions about a globally oriented modern China through the concept of 'sanitized modernities.' In urban environments permeated by global trends in consumption practices, fraught family and romantic relationships and changing social norms, amongst other issues, one aspect of modernity emerges as salient. Purity, in its metaphorical and physical senses, can become the boundary marker between global modernity and local tradition. Whereas modernity is imagined as a state where impurity and contamination have been largely banished, modernity, as performed in these examples from Chinese cinema, is an aspiration and a process, rather than a state to be achieved. The performance of modernity in the cosmopolitan enclaves of urban China can be understood as an aspect of the stratum of power/knowledge to which McKenzie refers. Imagined relationships of Chinese modernities to a Western modernity with its roots in the Enlightenment, are however, open to contestations and questions about the limitations of sanitized and purified modernity, especially in its intersection with gender and sexuality. Revisiting the multiple modernities

thesis by locating purity and its binary opposite at the centre, De Kloet shows that global modernity can be relocated and reinvented in multiple sites and everyday acts.

In Chapter 12 we return to Indonesia. The city of Yogyakarta in central Java is a site of deep cultural significance, celebrated for its enduring and vibrant Islamic court tradition. This cultural tradition now merges, in a cosmopolitan space, with a modern economy and robust national political institutions. Yogyakarta's diverse population and reputation for tolerance made it the obvious choice to stage a performance by German theatre collective Rimini Protokoll. Barbara Hatley (Chapter 12) describes the collective's '100%' project – a globally transferable format adapted to local conditions that first appeared in 2008 as *100% Berlin*, as she investigates a 2015 production of the Indonesian iteration, *100% Yogya*. The performance can be understood as a mode of global transference for several reasons: the format has been used in a large number of cities around the world as it has moved from site to site; the Yogyakarta production was part of a season of arts and other events showcasing German artistic works; and because the many versions of '*100%*' are typified by an attempt to promote shared human values and individual characteristics as global and universal. In collaboration with local theatre group Teater Garasi, a hundred inhabitants of Yogyakarta were gathered together and asked, during the course of the performance, to express aspects of themselves that reveal differences and similarities, such as personal characteristics, religious behaviour, and daily activities. The performance of such a modern reflexive self seems not to be at odds with a more traditional orientation to community. A portrait is presented of the city as a unified and inclusive public, while at the same time celebrating difference. Hatley points out, however, that the production also reveals the limits to the tolerance of globally mobile citizens and the cosmopolitanization outlined by Beck when she describes the desire of some citizens to construct the Other of cosmopolitanism through racism, sexism and homophobia.

Together with the other chapters then, Hatley's contribution illustrates our contention that certain urban spaces and media technologies can be the locations of performative moments of cultural intensity through which new forms of consciousness may be refracted through local and global iterations of modernity. This book investigates a number of sites where new publics shaped by repertoires of performative practices can generate creative domains within which new imaginaries emerge along the local-global nexus.

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