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**Performing the Caribbean (Popular): Part I & II**

In the twenty-first century Caribbean, musical forms, performance cultures and religious expressions circulate regionally and globally through new means. Whether through multi-artist festivals, music videos, cable channels, bootleg CDs, mass produced symbols or the Internet, contemporary audiences within and beyond the region experience Caribbean musical and performance expressions through very particular types of events and through distinct forms of technology and commodities. This two-part panel interrogates not only how these forms have changed the modes through which Caribbean culture circulates but have informed new types of cultural production. The panelists show that these contemporary modes of cultural expression – born at the intersection of historical, contemporary, urban, local, regional, diasporic and global circulation – require new theoretical models for thinking about the meaning and formation of Caribbean culture.