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Nota di contenuto	Front matter -- Contents -- Acknowledgments -- Introduction -- 1 From the Shadows of the Spanish Fantasy Heritage to a Transnational Imaginary -- 2 "No Cultural Icon" Marisela Norte and Spoken Word— East L.A. Noir and the U.S./Mexico Border -- 3 The Politics of Representation: Queerness and the Transnational Family in Luis Alfaro's Performance -- 4 Translated/Translating Woman: Comedienne/Solo Performer Marga Gomez, "Sending All Those Puerto Ricans Back to Mexico," and the Politics of a Sexualized Location -- 5 "¿Soy Punkera, Y Que?" Sexuality, Translocality, and Punk in Los Angeles and Beyond -- 6 Bridge over Troubled Borders: The Transnational Appeal of Chicano

Sommario/riassunto

2006 Honorable Mention for MLA Prize in US Latina and Latino and Chicana and Chicano Literary and Cultural Studies In the summer of 1995, El Vez, the "Mexican Elvis," along with his backup singers and band, The Lovely Elvettes and the Memphis Mariachis, served as master of ceremony for a ground-breaking show, "Diva L.A.: A Salute to L.A.'s Latinas in the Tanda Style." The performances were remarkable not only for the talent displayed, but for their blend of linguistic, musical, and cultural traditions. In *Loca Motion*, Michelle Habell-Pallán argues that performances like *Diva L.A.* play a vital role in shaping and understanding contemporary transnational social dynamics. Chicano/a and Latino/a popular culture, including spoken word, performance art, comedy, theater, and punk music aesthetics, is central to developing cultural forms and identities that reach across and beyond the Americas, from Mexico City to Vancouver to Berlin. Drawing on the lives and work of a diverse group of artists, Habell-Pallán explores new perspectives that defy both traditional forms of Latino cultural nationalism and the expectations of U.S. culture. The result is a sophisticated rethinking of identity politics and an invaluable lens from which to view the complex dynamics of race, class, gender, and sexuality.
