

## CARMELITA TROPICANA - CV

Carmelita Tropicana is a writer and performer of plays and performance art.

### THEATRE

- 2009-2008 **Ole!** (Excerpt of work in progress) Joe's Pub, New York; INTAR/ TeatroStageFest at Joe's Pub, Princeton University.
- 2007 **Bring It YoTube** (Excerpt of work in progress) (Written with Ela Troyano) Performance Studies International Conference at Joe's Pub; Virtual Caribbean Conference, Tulane University, New Orleans.
- 2008-2004 **With What Ass Does the Cockroach Sit?** Produced Off Broadway by INTAR Theatre, New York, Northwestern University–Black/Latino Festival, Chicago; Mark Taper Forum's New Festival for Now Kirk Douglass Theatre, Los Angeles; DePaul University, Chicago.
- 2007-1994 **Milk of Amnesia/Leche de Amnesia**, Yale University, New Haven; Institute of Contemporary Art, London; Maenad Theatre, Calgary; Centre de Cultura Contemporanea, Barcelona; American Studies Conference, Montreal; Hemispheric Institute of Performance and Politics, Monterrey, Mexico; Theatre Offensive, Boston; New World Theatre, Amherst; Tulane University, New Orleans; Duke University, Durham; Smith College, Northampton; Vassar College, Poughkeepsie; Philadelphia Women's Festival, Philadelphia; Dartmouth, Brown University, Providence; New York University–American Theatre in Higher Education Conference; Cornell University, Ithaca, Iowa University.
- 2005-2002 **Single Wet Female** (Written and performed with Marga Gomez; nominated for a GLAAD Award) Rude Mechanicals: Throws Like a Girl Festival, Austin; Performance Space 122, New York; National Queer Arts Festival, San Francisco.
- 1998-1997 **Chicas 2000**, Performance Space 122, New York; Theatre Offensive, Boston.
- 1993-1992 **Carnaval** (Co-Written with Uzi Parnes; music by Fernando Rivas) Performance Space 122, New York, INTAR Theatre—Staged Musical.

- 1991-1992 **The Conquest of Mexico as Seen Through the Eyes of Hernán Cortez's Horse**, (Co-Written with Uzi Parnes) Performance Space 122, New York; Queens Public Library, New York.
- 1990-1989 **Candela** (Co-Written with Ela Troyano and Uzi Parnes) Kimo Theatre, Albuquerque; Dance Theatre Workshop, New York; Teatro Lazo Mexico (performance in Spanish); Dance Umbrella, Boston.
- 1990-1986 **The Boiler Time Machine**, (Music by Fernando Rivas) Performance Space 122, New York; INTAR, New York—Staged Musical.
- 1988-1987 **Memorias de la Revolucion/Memories of the Revolution** (Co-Written with Uzi Parnes) Performance Space 122, New York, WOW Café, New York.

#### **PERFORMANCE ART (SELECTED)**

- 2009 **The Box Homage after Nayland Blake**, Location One Gallery, New York.
- 2008 **Pingalito (Milk of Amnesia)—Video**, Arte No Es Vida, El Museo del Barrio, New York.
- 2008 **New York Sampler- Antojitos NeoYorkinos**, (Performance in Spanish) Centro Andaluz de Arte Contemporaneo IV Encuentros de Arte y Genero, Sevilla.
- 2005 **Cry a la Jack**, Grimm Rosenfeld Gallery, New York.
- 2003 **State of the Union: A-Dress**, Walker Arts Center, Minneapolis.
- 2003 **Virgin Cabaret**, Hemispheric Institute of Performance and Politics, New York.
- 2001 **Dial 911- I Lost My Sense of Humor**, Grinnell University, Iowa.
- 1999 **Bon Bon New York** (Performance in Spanish) The Hispanic Literature Conference, Casa de America, Madrid.
- 1998 **Lesbian Genders**, The Whitney Museum of American Art, New York.

- 1996            **Opinions of the Hoi Polloi: the Puritan Ethic**, The Public Theatre Cabaret, New York.
- 1995  
Museum            **Bad Girls Performance**, The Bad Girls Exhibit, The New Contemporary Art, New York.
- 1993            **Looking Good, Cross Talk: A Multi-Cultural Feminist Symposium**, The Drawing Center, New York.
- 1990            **Ayer y Hoy at the Decade Show**, The Decade Show, Studio Museum of Harlem, New York.
- 1987            Chicken Sushi, Thalia Theatre, Hamburg; Alabama Halle, Munich.

## FILM

- 1994-2000    **Carmelita Tropicana: Your Kunst is Your Waffin** (Co-Written and directed by Ela Troyano) screened on PBS; Teddy Bear Award at the Berlin Film Festival; Stolichnaya and Audience Award at the 18<sup>th</sup> International Gay and Lesbian Film festival; screened throughout Latin America, Europe, and Japan.

## LECTURES/DEMONSTRATION (SELECTED)

- 2008            **Speaking in Tongues—Visual Language**, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, New York.
- 2007            **Work Retrospective—World Performance Project**, Master Tea, Yale, University, New Haven.
- 2005            **From Theatre to Performance Art**, Chicago Art Institute, Chicago.
- 2002            **Image as Language**, The Modern Language Association Conference, New York.

## PUBLICATIONS

“Goodnight Irene,” The Queerest Art: Essays on Lesbian and Gay Theatre, eds. A. Solomon & F. Minwalla (New York: New York University Press, 2002).

I, Carmelita Tropicana - Performing Between Cultures, ed. C. Noriega (Boston: Beacon Press, 2000).

“Excerpts from Chicas 2000,” Corpus Delecti: Performance Art of the Americas, ed. C. Fusco (London/New York: Routledge, 2000).

“Memorias de la Revolucion/Memories of the Revolution” in Puro Teatro: A Latina Anthology, eds. by A. Sandoval & N. Sternbach (Tucson: University of Arizona Press, 2000).

“Milk of Amnesia/Leche de Amnesia” in Latinas On Stage, eds. by A. Arrizon & L. Manzor (Berkeley: Third Women Press, 2000).

“Looking Good: A Performer’s Perspective” in Talking Visions: Multicultural Feminism in a Transnational Age, ed. E. Shohat (Cambridge, MA.: MIT Press, 1998).

“The Conquest of Mexico As Seen through the Eyes of Hernán Cortez’s Horse” in AZTLAN: A Journal of Chicano Studies (Spring 1998).

“Milk of Amnesia/Leche de Amnesia” in O Solo Homo: The New Queer Performance, eds. by D. Roman & H. Hughes (New York: Grove Press, 1998).  
Lambda Award.

“Food for Thought,” Cooking with Honey: What Literary Lesbians Eat, ed. A. Scholder (Ithaca: Firebrand Books, 1996).

“Boiler Time Machine,” In a Different Light: Visual Culture, Sexual Identity, Queer Practice, eds. N. Blake, L. Rinder, A. Scholder (San Francisco: City Light Books, 1995).

“Milk of Amnesia/Leche de Amnesia” in The Drama Review: The Journal of Performance Studies (Fall 1995).

“The Social Visit” and “Speech at the LUST Conference,” The New Fuck You: Adventures in Lesbian Reading, eds. E. Myles & L. Kotz (New York: Semiotexte, 1995).

“Carnaval” in the “Bridges to Cuba” issue, eds. R. Behar & J. Leon, The Michigan Quarterly Review (Fall 1994).

### **ACADEMIC ESSAYS ON WORK (SELECTED)**

Latin, Queer Theatre Performance, Ollantay, eds. A. Sandoval and R. Rivera Servera (Ollantay Press, 2008).

Tortilleras, Hispanic and U.S. Latina Lesbian Expression, eds. L. Torres and I. Pertusa, (Temple University Press (2003).

Latinas On Stage, eds., A. Arrizon and L. Manzor, Third Woman Press (2000).

Disidentifications: Queers of Color and the Performance of Politics, J. Munoz, (Minneapolis: University of Minnesota Press (1999).

The Ethnic Eye, eds. C. Noriega and A. Lopez (Minneapolis: University of Minnesota Press (1998).

Women in Performance Journal, New Hybrid Identities, eds. M. Joseph, J.N. Fink (New York University Tisch School of the Arts (1995).

Writing Dancing in the Age of Postmodernism, S. Banes, Wesleyan University Press (1994).

### **AWARDS/NOMINATIONS /FELLOWSHIPS**

U.S.A. Fellowship Nomination, 2007.

New York Foundation for the Arts, for Playwriting, 2006.

Anonymous Was A Woman, 2005.

The Cuban Arts Foundation Fellowship, 2002.

Nominated for a Cal Alpert Award, 2002 & 1996.

Obie Award for Sustained Excellence in Performance, 1999.

CINTAS Fellowship for Literary Work, 1997–1998.

New York Foundation for the Arts, for Playwriting, 1991.

New York Foundation for the Arts, for Performance Art, 1987.

### **MEMBERSHIP AND ORGANIZATION AFFILIATIONS**

Actors Equity Association, Screen Actors Guild, Board of Directors of Performance Space 122, New York Theater Workshop's Usual Suspects. Served on the Artists Advisory Board of The New Museum of Contemporary Art and as Associate Artistic Director of INTAR Theatre from 2006-2009.