

Alina Troyano (aka - Carmelita Tropicana)

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Alina Troyano, Cuban-born writer and performance artist, is the recipient of a 1999 Obie award for Sustained Excellence of Performance, and named by el Diario as "una de las mujeres mas destacadas del 1998." She has presented her work nationally and internationally in both English and Spanish.

Ms. Troyano has received a number of awards and fellowships including: the Anonymous Was a Woman Award (2005), the Plumed Warrior writing award (2003), the Cuban Arts Foundation fellowship (2002), the Mark Taper Forum's Latino Initiative fellowship (2002), the CINTAS Foundation fellowship (1998), and fellowships from the New York Foundation for the Arts for screenwriting and playwriting (2006 and 1991), and for Performance Art (1987).

In 2000, Beacon Press published I, Carmelita Tropicana: Performing Between Cultures, edited by Chon Noriega. The book, a Lambda Award nominee for theatre, offers the first comprehensive collection of work that includes plays and scripts from Memories of the Revolution, (written with Uzi Parnes), to Your Kunst is Your Waffin, (written with film director Ela Troyano). A review of the book appears in the Women & Performance: Journal of Feminist Theory (2000), Issue #22: "Holy Terrors, Latin American Women Performers." Her acclaimed solo Milk of Amnesia was first reprinted in The Drama Review, (1995) along with an interview by David Roman and an essay by Jose Esteban Munoz. The solo has subsequently appeared in Latinas On Stage, (2000) eds. by A. Arrizon & L. Manzor, and in the award winning anthology O Solo Homo: The New Queer Performance (1998), eds. by D. Roman & H. Hughes. Memorias de la Revolucion/Memories of the Revolution was published in Puro Teatro: A Latina Anthology, (2000) eds. by A. Sandoval & N. Sternbach. Carnaval, a play written with Uzi Parnes appeared as an excerpt in the "Bridges to Cuba" issue of The Michigan Quarterly Review (Fall 1994), eds. R. Behar & J. Leon.

In addition, her work appears in the following publications: In a Different Light, (1995) eds. N. Blake, L. Rinder, A. Scholder; Adventures in Lesbian Reading, (1995) eds. E. Myles & L. Kotz; Cooking with Honey: What Literary Lesbians Eat (1996), ed. A. Scholder; Talking Visions: Multicultural Feminism in a Transnational Age, (1998) ed. E. Shohat; Corpus Delecti - Performance Art of the Americas, (2000) ed. C. Fusco; The Queerest Art: Essays on Lesbian and Gay Theatre (2002), eds. A. Solomon & F. Minwalla. A number of academic scholars have made her work the subject of theoretical essays including José Esteban Muñoz in Disidentifications. Queers of Color and the Performance of Politics (1999); Sally Banes in Writing Dancing in the Age of Postmodernism, (1994); Alicia Arrizon in Latina Performance: Traversing the Stage (2000). Additional essays appear in the following publications: The Ethnic Eye (1996) eds. C. A. Noriega & A. M. Lopez; Chicana/Latinas in American Theatre: a History of Performance (2000) E. Ramirez, Tortilleras Hispanic and U.S. Latina Lesbian Expression (2003) eds. L. Torres & I. Pertusa, Letras Femeninas: Encuentros Transatlanticos (2005) eds. K. Urban, M. Kiss, M. Sanchez), and forthcoming Ollantay: Latin, Queer Theatre and performance (2006) eds. A. Sandoval & R. Rivera Servera.

As a veteran performer her critically acclaimed solo: With What Ass Does the Cockroach Sit? was produced Off Broadway by Intar Theater (2004); and presented at the Mark Taper Forum's The New Theater for Now Festival at the Kirk Douglas Theater (2005). Single Wet Female (2002), a play co-written with Marga Gomez, was presented as a work in progress at the Queer Arts Festival in San Francisco, in New York City at Performance Space 122, and at The Off Center in Austin, Texas (2005). It was nominated for a GLAAD Award for Outstanding New York Theatre: Off Off Broadway (2003). In 1990 she was one of the artists selected to

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present work at "The Decade Show," an important survey of art dealing with identity politics sponsored by The Museum of Hispanic Art, the Studio Museum of Harlem, The New Museum of Contemporary Art. As a member of Tour de Fuerza, Nuevo Latino Dance and Performance group, sponsored by Dance Theatre Workshop, she toured with the multi-media piece, *Candela* (a collaboration with Uzi Parnes and Ela Troyano), with presentations at Dance Theatre Workshop in New York City, Dance Umbrella in Boston, the Kimo Theater in Albuquerque, Teatro Lazo in Mexico City, from 1989-90. She has presented her solo, *Milk of Amnesia* (directed by Ela Troyano) from 1994 to the present, in numerous theatres and museums, including The Institute of Contemporary Art in London, Centre de Cultura Contemporanea in Barcelona (as part of the art exhibit, "Cuba la Isla Posible"); the Menead Theatre in Calgary, the ATHE conference in New York City, the American Studies conference in Montreal, Performance Space 122 in New York City, The Theater Offensive in Boston, New World Theater in Amherst, Duke University, Cornell University, and Rutgers University.

In addition to her solo performance art pieces have also been presented extensively including: *Cry a la Jack* (2005) as part of the Grimm Rosenfeld Gallery in New York City Founder's Day tribute to Jack Smith; *Survival of the Fittest* was part of El Museo del Barrio's exhibit, *No Lo Llamas Performance* (2004); *Neoqueer Performance* (2004) COCA, Seattle Queer Caucus for the Art exhibition; *Latina Think Tank* (2003) at the Walker Arts Center in Minneapolis; *Virgin Cabaret Performance* (2003) for the Hemispheric Institute of Performance and Politics at the Kimmel Center in New York City; *Bon Bon New York* (1999) (in Spanish) was presented at the Hispanic Literature Conference in Madrid; *Lesbian Genders Performance* (1997) was featured as part of a panel at the Whitney Museum of American Art in New York City; *Opinions of the Hoi Polloi* (1996) was part of a cabaret at The Public Theatre in New York City.

The film *Carmelita Tropicana: Your Kunst is Your Waffin*, a collaboration with film director Ela Troyano, was funded by Independent television services, aired in 1995. The film won for best short at the Berlin Film Festival and the audience award at the 18th International Gay & Lesbian Film Festival. The film --and its star-- toured Germany as a double feature with the Cuban film, "Strawberry and Chocolate."

Ms. Troyano has a variety of teaching experiences: Instructor of Performance Composition in The Experimental Theatre Wing of New York University and in the Masters Program of Performance Studies at New York University; Instructor of writing at the Institute of the Arts, European Dance Development Center, Arnhem, Holland. She has taught writing and performance workshops at: Northwestern University, Hampshire College, Tulane University, The Esperanza Center, Vassar, Sarah Lawrence, and Smith. She has acted as Dramaturge to children at Andie's Playhouse in New Hampshire, and to High School students in the Diva Project of the George Street Playhouse in New Jersey.

Her future projects include a multimedia piece on Sor Juana and Jose Marti; a collaboration with playwright Eduardo Machado, and a book she is editing with Holly Hughes documenting the first 10 years of the WOW theatre, forthcoming from Michigan Press.

Ms. Troyano is the Associate Artistic Director of Intar theatre and serves on the Board of Directors of Performance Space 122. She is a member of New York Theater Workshops Usual Suspects, the Screen Actors Guild (SAG), the Actors Equity Association, (AEA) and the National Association of Latino Independent Producers (NALIP).