

# RAQUEL ALMAZAN

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## SUMMARY

Raquel Almazan is an actor, writer, director in professional theatre / film / television productions. Her eclectic career as artist-activist spans original multi-media solo performances, playwriting, new work development and dramaturgy. She is a practitioner of Butoh Dance and creator/teacher of social justice arts programs for youth/adults, several focusing on social justice. Her work has been featured in New York City- including Off-Broadway, throughout the United States and internationally in Greece, Italy, Slovenia, Colombia, Chile, Guatemala and Sweden; including plays within her lifelong project on writing bi-lingual plays in dedication to each Latin American country (Latin is America play cycle).

## EDUCATION

MFA Playwriting, School of the Arts

Columbia University, New York City

BFA Theatre Performance/Playwriting  
With honors

University of Florida-New World School of  
the Arts Conservatory, Miami, Florida

AA Film Directing

Miami Dade College, Miami Florida

## PLAYWRITING – Columbia University

Playwriting through aesthetics/ Playwriting Projects: *Charles Mee*

Play structure and analysis/Playwriting Projects: *Kelly Stuart*

Thesis and Professional Development: *David Henry Hwang and Chay Yew*

American Spectacle: *Lynn Nottage*

Political Theatre/Dramaturgy: *Morgan Jenness*

Collaboration Class- Mentored by *Ken Rus Schmoll*

Adaptation: *Anthony Weigh*

New World SAC Master Classes

Excerpt readings and feedback on Blood Bits and Junkyard Food plays: *Edward Albee*

Writing as a career- longevity for the playwright: *Horton Foote*

Structure development and performance of solo shows: *Julie Harris*

Henrik Ibsen's contribution to the modern drama: *Brian Johnston*

Playwriting Levels 1-4 (4 consecutive years)

## SCREENPLAY- Miami Dade

Level 1: *Gary Davis*

Level 2: *Holly Anderson*

New York City Master class on structures within genre: *Robert McKee*

**TELEVISION WRITING**- Columbia

Spec Script: *Jermone Hairston*  
Original Pilots: *Zakiyyah Alexander*

**ACTING**- New World SAC

Workshops: *David Mamet, Lee Michael Cohen, Susan Grace Cohen and Julie Harris*  
Method: *William Horn*  
Uda Hagan/Scene Study: *Patrice Bailey*  
Improvisation/Scene Study: *David Kwait*  
Classical texts and Chekov: *Jorge Guerra*  
Acting-Classical texts: *Heath Kelts*  
Shakespeare and Clowning: *Andrew Noble*

**SHAKESPEARE**- additional training

*Adrian Noble* of the Royal Shakespeare Company, Columbia University  
*Peter Craze* New World and London East 5 School  
*Ian Hersey* of The Public Theatre Lab, New York City Master class  
*Andrew Goldberg's* Shakespeare Gym, three consecutive years, New York City  
(King Lear, Macbeth, Measure for Measure, and numerous scenes/monologues)

**TV/FILM ACTING**: One on One Studios, Actors Alliance, The Network- New York City  
*Courses with over sixty NYC Casting Directors* television/film sides and commercial copy.

LABYRINTH THEATRE INTENSIVE- *Stephen Adly Guirgis*- writing new work, *Philip Seymour Hoffman* dramaturgy and performance in *Our Town, Maggie Flannigan* -scene study

**MOVEMENT** – New World SAC

Laban, Grotowski, Puppetry, Mask: *Jorge Guerra*  
Biomechanics: *Matthais Scherwenikas*  
Butoh Dance:- *Helena Thevenot*  
Alexander Technique: *James Franz*  
Suzuki Technique: *Heath Kelts* and *Siti Company* Master class  
Experimental Theatre/Movement -*Octavio Campos of Pina Bausch Company*

Suzuki Technique: *Kameron Steele* of *Suzuki Company of Toga* New York City

Butoh Dance/Ritual Theatre: *Vangelina Theatre, Katsura Kan, Minako Seki, Leigh Evans, Helena Thevenot, Tetsuro Fakuwara, Yumiko Yoshioka, Hiroko and Koichi Tamano, Kudo Taketuru, Kota Yamazaki, Daiichiro Yuyama, Mari Osnani, Atshushi Takenouchi, Dai Matsuoka, Tadashi Endo and Natalia Cuellar*

Nouveau Clown Movement Master class: *Jango Edwards* Brick Theatre New York City  
Clown Lab NYC: *Jef Johnson*

**VOICE**- New World SAC

Voice/Diction- several courses: *James Randolph*  
Dialects-Cicely Berry technique:(British, Southern, Irish, etc: *Cynthia Caquelin-Capewell*  
Voice/Diction: *Patrice Bailey*

Singing: *Jane Seaman Kate Chadwick* NYC Coaching  
Voice after Artaud and Grotowski: *Jean-Rene Toussaint*

**DIRECTING-** Columbia

Visiting Directors: *Anne Bogart*  
Approaches on Directing: *Gregory Mosher*  
Master class: *Julie Taymor*  
New World SAC: Directing Stylistically: *Jorge Guerra*  
Miami Dade  
Film Directing/Film Theory: *Ece Karayalcin*  
Film Production- Camera-Lighting-Editing: *Holly Anderson*  
Film History: *Gary Davis*

**HISTORY/THEATRE THEORY-** New World SAC

Theatre Theory: *Jorge Guerra*  
Political/Social Movements in Theatre: *Roberto Prestigiacomo*  
Theatre History: *Heath Kelts*  
Columbia: History and Theory of Theatre: *Piia J. Mustamaki*

**TECHNICAL-** New World SAC

Stage Managing (Provoked Wife), Scenic Artist (Cherry Orchard) mentored by  
*Alexander Okun*, Lighting Design- (Wild Duck)  
Lighting Design: *Jeff Quinn*  
Stage Craft: *Paul Lancraft*

**AWARDS / GRANTS**

NALAC National Association of Latino Arts and Cultures Grant, La Paloma Prisoner.

The Arch and Bruce Brown Foundation LGBTQ Playwriting Prize - 2<sup>nd</sup> place – La Paloma Prisoner.

Recipient of the Kennedy Center's Latinidad Playwriting Award for CAFÉ .

The Bret Adams and Paul Reisch Foundation Playwright Grant 2020 La Paloma Prisoner.

The Kilroys List of postponed 2020 productions written by women La Paloma Prisoner.

The Indie Theatre Fund Prize for Leaders of Color, Artistic Directorship of La Lucha Arts.

Arthur J. Harris Memorial Prize for Arts in Social Justice for development of La Paloma Prisoner and programming with incarcerated and formerly incarcerated women.

Lower Manhattan Cultural Council Arts Grant for La Paloma Prisoner .

Foundation for Contemporary Arts- FCA Emergency Grants LA NEGRA.

New Georges Audrey Resident artist, Does that Feel Good to you my Lark?: A Doll's House Adaptation.

BRIC Arts Residency for a workshop development of LA NEGRA.

Selected as a 2015-16 Core Apprentice Writer with the Playwrights Center with CAFÉ.

Awarded a Professional Development Residency with the Eugene O'Neill Center National Playwrights Conference.

New Georges, The Jam Resident artist to develop Goddesses Return to the Temple.

MAP Fund – Associate artist for Aliens Taco Truck Theatre Project.

Scratch Lab Development Residency with Hi- Arts for La Negra.

Critical Breaks Development Residency with Hi- Arts for La Paloma Prisoner.

Network of Ensemble Theatres Travel Grant for the Taco Truck Theatre Project.

Columbia University's Deans Travel Grant to participate at Tre Roma University Conference in Rome, Italy.

Recipient of the Kate Neal Kinley Fellowship in Playwriting for the Columbia University Masters Program for the play The Hopefulness or La Esperanza.

Recipient of the Deans Fellowship M.F.A. Playwriting Columbia University. Assistant to Charles Mee.

NALIP Travel Grant to attend the National Conference of Latin Independent Producers, where Death of the Doll short was screened.

Ford Foundation, Miami-Dade Cultural Affairs, The Cultural Affairs Council, Alternate, Roots. Joint grant for commission and staged reading of play Glossy Page Pimps (co-writer/performer) with Teo Castellanos.

The Fund for Creative Communities/New York State Council on the Arts Decentralization Program, The Manhattan Community Arts Fund, Public Service Award from the Department of Cultural Affairs for The Hopefulness.

Miami Artist Access Individual Travel Grant for She Wolves (writer/performer)

Miami Dade Department of Cultural Affairs Grant for Death of the Doll: A Stripper's Journey Through the Afterlife.

Tropiculture Miami, and Florida Arts Grant for original run of She Wolves.

Miami Dade Cultural Affairs Community Grant for Artist Residency Development of She Wolves at Art South Homestead Center.

Miami Dade Department of Cultural Affairs for multi-media dance theatre devised piece Anomie.

Nominated for the most recent annual \$50,000 United States Artist Award in the Innovative Theatre Artist Category writer/performer.

Finalist for the Artist as Activist Fellowship \$100,000, Bob Rauschenberg Foundation for the La Paloma Prisoner project.

Finalist The Playwrights Realm, Playwriting Fellowship with Does that Feel Good to you my Lark?: A Doll's House Adaptation.

Finalist for The Women's Project Writers Lab with CAFÉ.

Finalist for the Jerome Foundation Theatre Fellowship.

Finalist for The Playwrights Foundation Festival, LA NEGRA.

Finalist for the Episodic Lab Orchid Project, Television Pilot – CHUTUP!

Finalist for the Map Fund, La Paloma Prisoner.

Finalist for the Ten-Minute Actors Theatre of Louisville Human Festival with Dar a Luz.

Finalist for Terra Nova's Groundbreakers with La Paloma Prisoner.

Finalist for The National Black and Latino Theatre Conference with La Paloma Prisoner.

Finalist for The National Black and Latino Theatre Conference with The Hopefulness or La Esperanza.

Semi Finalist for The Princess Grace New Dramatist Playwriting Fellowship.

Semi Finalist for The Rhimes Unsung Voices Playwriting Commission.

Semi Finalist The Playwrights Realm, Playwriting Fellowship with CAFÉ

Semi Finalist P73 Playwriting Fellowship.

Semi Finalist Map Fund Grant with solo Porning the Planet writer/performer

Semi Finalist New York Theatre Workshop 2050 Writing Fellowship

Semi Finalist (2x) with CAFÉ for the Eugene O' Neill National Playwrights Conference

Semi Finalist Creative Capital Grant, La Paloma Prisoner.

## **ORIGINAL PLAYS- including performance**

LA PALOMA PRISONER (production) upcoming at New York Theatre Workshop, Next Door Series, original dates postponed due to Covid. directed by Estefania Fadul.  
Repertorio Espanol (2020 Spanish translation reading) directed by Estefania Fadul.  
(workshop) production at the Signature Theatre off-broadway directed by *Charlotte Brathwaite* 2015)  
(Hi- Arts Critical Breaks Residency 2017, directed by Estefania Fadul)  
(Queensboro Correctional Facility and Green Hope Community Center via Impacted women staged reading series 2017, directed by Laura Gomez)  
(Tre Roma University, Rome Italy reading) (Women's Playwrights International Conference- Stockholm, Sweden) (The Lark Play Development Reading)  
(Labyrinth Theatre Intensive reading) (Staged Reading INTAR)  
(Performer as well in the La Mama Reading)

LA NEGRA (Reading- staged workshops) *Writer/Performer*, Lincoln Center staged reading with Classical Theatre of Harlem and (BRIC Arts residency excerpt presentation directed by Mei Ann Teo) 2019. Hi- Arts (Scratch Lab residency) Iati Theatre and Lone Star Reading, New York City. La Negra excerpt performance Columbia University-Shapiro Theatre.

PORNING THE PLANET *De-Sensitization of a Nation: solo show writer/performer Sensora* at Pangea World Theatre Minneapolis. Assistant directed by Charlotte Brathwaite. National Performance Network Touring Engagement 2015. Q & A with audiences, including a panel with sex workers who exchanged in dialogue with the themes of the production.

\*Excerpts (Bug Spin Brooklyn)

\*Full length production (Dixon Place, Dramaturgy by *Penny Arcade*) 2016

\*Excerpt performance (Theatre 80)

\*Excerpt performance (Theatre for the New City) New York Butoh Institute International Festival

DOES THAT FEEL GOOD TO YOU MY LARK? A Doll's House Adaptation, Selected for the reading series. Works in progress staged reading @ The Bushwick Starr. New Georges Audrey Resident Workshop presentation. Directed by Miranda Haymon.

DAR A LUZ (off Broadway) American Theatre of Actors NYC, New Theatre Miami One-Acts Festival and Aspen, Colorado w/Theatre Masters. \*2018 La Mama Experimental Theatre Club presents Days of Remembrance, series of events addressing the immigration crisis, promoting educational and healing efforts related to the U.S. incarceration of Japanese Americans and others and protecting civil liberties.

CAFE' (workshop) Columbia University Shapiro Theatre. *Directed by Elena Araoz*. Performer of CAFÉ excerpts at The Kennedy Center with the KCACTF National Festival. Workshop with the Sol Project at Primary Stages directed by Melissa Crespo.

THE HISPANICK ZONE (postponed production) Dramaturgical additions, original text and restructuring of the play by Guillermo Reyes at Hostos Community College NYC, Edinburgh Fringe Festival International tour.

WATERMELON – The Capitol Plays (Reading) Off Broadway, The New Davenport, commissioned by Lone Star Theatre Company.

LA MIGRA TACO TRUCK (one act- off Broadway) Theatre Row NYC, New Theatre Miami One-Acts Festival 2012 and Aspen, Colorado w/Theatre Masters and 2017 Samaritan Road Productions, selection for Gun Plays Theatre Series @ The Station Theatre, IL.

EL ODIO DE UN PAIS, The Hate of a Country, Pangea World Theatre, Minneapolis, staged reading of commissioned works in progress. Funded by the Jerome Foundation. (excerpt production) New Theatre Miami One-Acts Festival.

WHEN I CAME HOME Short play commission by Harlem9 for the 48 hours in the Bronx in collaboration with Pregones Theatre and off-broadway PRTT venue. Writers responded to theme of music history in the Bronx. NYC

THE HOPEFULNESS (off Broadway Reading) (Rising Circle Theatre Company at Theatre Row) (Writer/performer for Teatro Iati reading) (Danisarte Company, 4 Caminos Festival Workshop Performance)

CROSS ROADS: RE-FRAMING THE IMMIGRANT NARRATIVE: Commissioned by La Micro Theatre, devised bi lingual play with six Latinx immigrant actors and their experiences in the theatre field. Staged reading, presented at La Tea Theatre, NYC.

AFTERMATH (reading) Cherry Lane Theatre, [#Pages4PuertoRico](#) excerpt contributor to building a full-length play titled AFTERMATH. Benefit reading, proceeds go to Puerto Rico hurricane relief.

Playwright participant for Here to be Seen: Women and Justice- Seven Stories Inspired by women in the System, paired with formerly incarcerated women to create an original play for personnel in the criminal justice system. In association with the Brooklyn Kings County District Attorney's Re- Entry task force office. NYU- Poly Pfizer Auditorium. \*2016 for the Bayview Correctional Facility transformation to community center, Women's Building Block Party, collaboration with Mightee Shero Productions and The Novo Foundation, Chelsea. \*2018 Judson Arts reading with Poetic Theatre Productions, NYC.

LET'S EAT! One act- Columbia University-Shapiro Theatre

DEATH OF THE DOLL screenplay excerpts for staged reading Naked Angels Co. NYC

BETWEEN YOU, ME AND US Short play commission by Lone Star Theatre for New York Madness series, staged reading event. Writers responded to theme of Borders. NYC

ARMS short play commissioned by the Latino Theatre Commons 2016, The Clemente in the Flamboyant Theatre, NYC.

THE RIVER'S EDGE- one-act *Writer/Performer* Columbia University-Shapiro Theatre

GODDESSES RETURN TO THE TEMPLE commissioned to write a new short play for NEW YORK MADNESS, all female Latinx writers. Third part of Almazan's Sextrilogy. The Kraine Theater NYC

WHO'S SCHOOLING WHO? And THIS IS FOR SACRED PUSSY Short play commission by Poetic Theatre Productions for Love, redefined: Resist Festival, inspired by James Baldwin essays on education and Love, redefined: Reclaim, an adaptation of Angela Davis's piece, For Every Woman. NYC

UN-WELCOMED SAINTHOOD With Poetic Theatre Productions, commissioned to write a new play poem, for the event Love, Redefined: Resistance. NYC

THE FUTURE IS FEMALE Co-authored short play commission by Multi- Stages for THE FUTURE IS FEMALE Festival, celebrating the newly elected women of color in US government. NYC

EL BUSCON Short play commission about the Dominican Republic's connection to baseball (directed by Eddie Torres) written for The 7th Inning Stretch Festival at Mile Square Theatre. MST's signature showcase of plays about America's favorite pastime. NJ

REGRESAR New Theatre Miami One-Acts Festival

THE FESTIVAL OF LIGHTS one-act reading Rising Circle Company, Drama League

CHUT UP! The Kong Show –Iguana's Night Club, Stand up comedy.  
(Excerpt reading at INTAR)

SHE WOLVES: Women in Sex, Death and Re-birth (solo play & experimental films) *writer/performer* (see conferences and workshop sections for complete list of performances and activities)

\* *P.S. 742, Artemis- Full-length run, Miami*

\* Powers Studio Slam –Excerpts, Miami

\* *Virgin Stripper* Excerpt Wild Seduction Gallery- voices of sex workers, Miami

\* *C.E.O excerpt* Peace Protest Against the War, Miami

\* *Excerpts* Art Basel-World's Largest Art Fair, Miami

\* *Excerpt* Bowery Poetry Club-Monologue Slam and Nuyorican Poets Café, NYC

\* P. S. 122 Avant-Garde Arama- *Virgin Stripper* monologue, NYC

\* Excerpts for Sexplosion at Galapagos: variety of female performance artists, NYC

\*Rikers Prison: *Warrior excerpt* for female teenagers, empowerment event, NYC

\* New York International Fringe Fest: Revised New Version, Full length run at Gene Frankel Theatre, NYC

\* Lower East Side Festival- *Virgin Stripper excerpt*: Theatre for the New City, NYC

\* Vangelina Theatre Cabaret: *Virgin Stripper excerpt*: Bowery Poetry Club, NYC

\**Virgin Stripper excerpt*: #metoo National Action Network Convention (2018)

\**Virgin Stripper excerpt*: #metoo The Gray Area: An interpretation (2018)

\**Virgin Stripper excerpt*: #metoo #HealMeToo Festival, IRT NYC (2019)

ALIVE DEAD BABY (Reading) Drama Book Store NYC) (New World Studio, Miami)

GLOSSY PAGE PIMP (Staged reading) Co- *Writer/Performer* Miami Light Project,  
Directed by Michael Garces.

DEATH OF THE DOLL solo play- New World Conservatory, Miami.

2<sup>nd</sup> version Death of the Doll: A Stripper's Journey Through the Afterlife at P.S. 742 in Miami, FL.



ANOMIE Multi-media devised dance theatre piece (dramaturg/performer as Earth) presented at P.S. 742, Miami, with Artemis Organization, Miami.

UR-FAUST: Dramaturg for Interdisciplinary adaptation of Faust. Louis O' Gerrits Theatre, New World Conservatory Miami  
Performed in touring version as Margaret, Hyterio Theatre, Athens Greece

THREE-BIT HOODS (reading) Third Street Black Box, Miami Fl.

JUNKYARD FOOD *New Plays Festival*, Louis O' Gerrits Theatre, New World Conservatory, Miami. Tarell Mc Craney as Henry.

BLOOD BITS (reading) *Writer/ Director* New World Conservatory, Miami.

BASTOS MONOLOGUE performed with amputee dancer Stephanie Bastos for Hillary Clinton's Women's Leadership Forum Town Hall meeting, Miami.

### **OTHER COMPLETED PLAYS (One Acts- Shorts)**

EL CRIMEN DE COLIMA

MADRE MI MADRE-HIJA MI HIJA

THIS LAND

NOT SO LOST IN TRANSLATION

TOM AND MARTHA

POUNING ON DEATH'S DOOR WITHOUT AN INVITATION

COME HOME FOR DINNER

POR ESPANA

SWING HIGH-SWING LOW

THE RULES

WHEN CAN I DIE SO I CAN START LIVING?

DEAD END RACKET

HOLDING SOIL

### **FILM/TV - DIRECTING/WRITING/PRODUCING**

WHITE ALLIGATOR- Directorial Feature Film Debut. Mockumentary on racism in the entertainment industry. <http://www.whitealligatorthemovie.com/>

Screenings: (International Puerto Rican Heritage Film Festival) (Golden Door International Film Festival) (Art of Brooklyn Film Festival), (San Francisco Latino Film Festival) (International Bled Film Festival Slovenia \*Winner Best Actress for WA lead actress)

DEATH OF THE DOLL (Short Film. Produced under Almazan's production company La Lucha Arts ) – Writer, Actor, Director, Producer.

Screened: (1st Annual Boyle Heights Latina Independent Film Extravaganza, Los Angeles, selection by *Josefina Lopez* of Real Women Have Curves)

(Screenplay participated in The National Association of Latin Independent Producers, NALIP- Writers Lab) (Screened at the NALIP- national conference)

(\*Voted 1<sup>st</sup> place at the New York International Latino Film Festival (NYILFF) Latino Pitch Session) (NYC Film Counseling Series Program Selected Participant)

THE WEIGHT OF FLIGHT- Collaborating with director/producer Elizabeth Mackintosh, Almazan wrote this short film based on the transgender life of Pooya Mohseni who starred in the film. Post production status.

MUSIC VIDEO- Director/Producer *Van Wild's* "Cherry Tree" track – digital distribution.

CHUTUP! – Based on the life, art and activism of Raquel Almazan. Original Television Pilot.

TELEVISION SPEC SCRIPTS- *Mad Men* and *Devious Maids* television sample writing.

## **THEATRE DIRECTING**

THE FIRST BRIDGE –one act festival		T. Schreiber Theatre, NYC
BERRIES- staged reading		Clutch Productions, Primary Stages Studio, NYC
My FAVORITE FLOWER		Clutch Productions, Primary Stages Studio, NYC
Rise Up! No More Stolen Lives, Say Their Names		Times Square, NYC
LETTERS FROM PRISONERS w/Stop Mass Incarceration Network		National Black Theatre, NYC
FUTURE STAGE (off Broadway)		New World Stages, NYC
CROSSING DESOLATION		Occupy the Empty Space, NYC
THE VAGINA MONOLOGUES		New World Conservatory
OH, THE HEARTLESS		Sticky Series, Blue Box Productions, NYC
PORTRAIT OF MY BROTHER –Solo show		Louis O' Gerrits Theatre, New World Conservatory
ZAP!		Green Door Gallery Miami
FEMME AND FOE		Miami Beach Cinematheque

## **FILM / TELEVISION PERFORMANCE**

LIMITLESS	<i>Co-Star</i>	CBS, Dir. Rich Lee
THE BLACKLIST	<i>Co-Star</i>	NBC, Dir. Paul Edwards
LAW & ORDER: SVU	<i>Co-Star</i>	NBC, Dir. Peter Leto
PAN AM (PILOT)	<i>Co-Star</i>	ABC, Dir. Thomas Schlamme
BLUE BLOODS	<i>Co-Star</i>	CBS, Dir. Alex Chapple
WHITE COLLAR	<i>Co-Star</i>	USA Network, Dir. Phil Abraham
MICHAEL J. FOX SHOW	<i>Co-Star</i>	NBC, Dir. Tom Holland
BURNING BLUE	<i>Featured</i>	Dir. DMW Greer
PAPI CHULO	<i>Supporting</i>	HBO & Cannes Film Fest, Dir. Marquis Smalls
REDBIRD	<i>Supporting</i>	Dir. Emilia Anguita
DEATH OF THE DOLL (play & film)	<i>Lead</i>	Naked Angels Reading, BHLIFE LA Fest
RUN IT	<i>Principal</i>	Dir. Evangelos Giovanis
KATE & KULA	<i>Guest Star</i>	Web Series, Dir. Namakula
WHITE ALLIGATOR	<i>Director/ Principal</i>	Dir. Raquel Almazan

## **NEW YORK THEATRE PERFORMANCE- additional**

LA PALOMA PRISONER	<i>Paloma – Lead</i>	Next Door @New York Theatre Workshop
LA NEGRA	<i>La Negra- Lead</i>	BRIC Arts Theatre
THE WROTE FESTIVAL (off Broadway)	<i>Gangster/Marie-Young Girl (Lead)</i>	City Center, Dir. Carmen Rivera
MANHATTAN THEATRE CLUB	<i>Lead Performer/Teaching Artist</i>	NYC City Tour, Dir. Candido Tirado
ESCAPING JUAREZ	<i>Mariposa/Activist (Lead)</i>	El Museo del Barrio
MOTHERF**CKER with the Hat (R)	<i>Veronica (Lead)</i>	Labyrinth Co, Dir Stephen Adly Guirgis
CONVERSATIONS WITH WATERMAN (R)	<i>Rosa (Lead) - reading</i>	The Actors Studio, Dir. Darrell Larson
INTO THE PINES (R)	<i>Alma Culver (Supporting)</i>	INTAR, Dir. Carmen Rivera
FATIMA (R)	<i>Fatima (Lead)</i>	Manhattan Theatre Club Studio, Dir. Andy Goldberg
WE SHALL NOT BE MOVED (workshop)	<i>Glenda (Lead)</i>	New York Live Arts, Dir. Bill T. Jones

NO NUMBER HOME (R)	<i>Narrator / Police Officer</i>	Repertorio Espanol
BREAST CANCER TO BROADWAY (R)	<i>Various Roles</i>	Pregones Theatre-Dir Elise Hernandez
THE WONDEROUS YEAR (R)	<i>Narrator</i>	The Lark Development
NO WATER/THE FIRE NEXT TIME	<i>Ensemble</i>	Park Avenue Armory, Dir. Charlotte Brathwaite
HOMELAND (R)	<i>Suzette/Helena (Lead)</i>	NYU Gallatin Center-Theatre East
EL GRITO SIN GRITO (R) (off Broadway)	<i>Solo</i>	La Micro Co. The Bridge Theatre, Dir. Daniela Thome
MIS TRES HERMANAS (R) (off Broadway)	<i>Rosa</i>	La Micro Co. The Bridge Theatre, Dir. Kristin Heckler
MCC Theater (R)	<i>Various Lead roles</i>	Rattlestick Playwrights Theater, Dir. TJ Weaver
TERREMOTO (R)	<i>Presidential Candidate (Lead)</i>	Barnard University
RED PUMPS AT GROUND ZERO (R)	<i>Angie/Camila (Lead)</i>	Puerto Rican Traveling T., Dir. Katrin Hilbe
IPH.THEN	<i>Greek Chorus</i>	Ontological Theatre
BETTY FORD: SHE DID ALL THAT	<i>Citizen Voices</i>	Dramatist Guild Studio, NYC
THE FIRE THIS TIME FESTIVAL (R)	<i>Various Roles</i>	Dir. Candis Jones, Krane Theatre
DAY OF THE DEAD RITUAL	<i>Grandfather's spirit</i>	Julia De Burgos Cultural Center
THE HOPE PROJECT	<i>Live interacting bubble clown</i>	Dir. Mei Ann Teo, Dumbo Park Festival
EDUCATIONAL PLAY PRODUCTIONS	<i>Various Roles (Lead)</i>	NYC City Tour

## REGIONAL THEATRE PERFORMANCE

CAFÉ (R)	<i>Solo Excerpts- Luisa</i>	The Kennedy Center Studio
UR-FAUST	<i>Margaret (Lead) / Dramaturgy</i>	Hyterio Theatre, Greece
SEVEN (R)	<i>Annabella De Leon</i>	WPI Conference-Stockholm, Sweden
DEVIANT BORDERS	<i>Chamuco, male (Lead)</i>	New World Arts Center, Massachusetts
THE BEAR	<i>Mrs. Popov (Lead)</i>	New World Conservatory
MACBETH	<i>Lady Macbeth (Lead)</i>	New World Conservatory
BASTOS MONOLOGUE	<i>The Voice/Writer</i>	Hillary Clinton Forum, FL
THE MAIDS	<i>Solange (Lead)/ Director</i>	New World Conservatory
TEKNOH KING LEAR	<i>Medieval Scribe/Puppeteer (Supporting)</i>	Louis O Gerrits Theatre
IN EXILE	<i>Marjoire-Lawyer (Supporting)</i>	Miniaci Performing Arts Center, FL
CIRC X performance art troupe	<i>Several performances</i>	Various Miami Cabarets, Clubs, Festivals
JUST THE FUNNY- Improvisation	<i>Comedy troupe member</i>	Miami, FL
CAFÉ LATTE FERMATTE'	<i>Shepard Characters</i>	New World Conservatory
TAMING OF THE SHREW	<i>Merchant, Servants</i>	New World Conservatory
ERASING MEMORY	<i>Terrorist Stewardess</i>	P. S. 742, Miami Beach Cinematheque
THROW OF THE DICE	<i>Chance Clown</i>	Art Temple, Miami
THE LEADER	<i>Follower</i>	New World Conservatory

## PLAY DEVELOPMENT/ WORKSHOPS

New Georges Audrey Resident artist, DOES THAT FEEL GOOD TO YOU MY LARK? A Doll's House Adaptation.

BRIC Arts Residency for a workshop development of LA NEGRA.

Workshop residency, Core Apprentice Writer with the Playwrights Center with CAFÉ.

New Georges, The Jam Resident artist to develop Goddesses Return to the Temple.

The Public Theatre, served as Artistic Advisor on Reynaldo Piniella's bi-lingual English/Spanish Hamlet residency.

Workshop reading of CAFÉ with the Sol Project @Primary Stages. THE SOL PROJECT: A NEW THEATER INITIATIVE Raising the Visibility of Latinx Playwrights in the American Theater. The Sol Project will utilize a synergistic network of off-Broadway companies and regional theaters to produce works by a cohort of 12 emerging and established writers.

Performer participant, reading and developing the lead role of Glenda in We Shall Not Be Moved- a hybrid opera for The Philadelphia Opera, directed by *Bill T. Jones*, written by Marc Bamuthi Joseph.

Invited playwright participant at The Kennedy Center with the KCACTF National Festival for professional development, play presentation, and Latinidad playwriting award recipient for CAFÉ.

DOES THAT FEEL GOOD TO YOU MY LARK? A Doll's House Adaptation, Selected for the reading series. Works in progress staged reading @ The Bushwick Starr.

EL ODIO DE UN PAIS, The Hate of a Country, Pangea World Theatre, Minneapolis, staged reading of commissioned works in progress. Funded by the Jerome Foundation. (excerpt production) New Theatre Miami One-Acts Festival.

LA NEGRA, awarded a SCRATCH LAB residency that allows artists to experiment with aesthetic tools within a short process in a public works- in- progress showing with Hi-Arts. Directed by Fernando Parra Borti. <http://www.hi-artsnyc.org/>

La Paloma Prisoner, awarded a CRITICAL BREAKS residency that allows artists to take their ideas to the next stage through an intensive development process and a public works-in-progress showing with Hi-Arts. Directed by Estefania Fadul. Staged reading followed by Unlocking Female Incarceration Part III. <http://www.hi-artsnyc.org/>

*Robert Lupone and Andrew Leynse*- Theatre Masters Program- mentored the development of Dar a Luz in Aspen, Colorado and NYC.

*Theresa Rebeck and Andrew Leynse*- Theatre Masters Program- mentored the development of La Migra Taco Truck in Aspen, Colorado and NYC.

Musical Theatre Factory and Poetic Theatre development lab, Meet & Make Songsmiths: developed lyrics for two songs in Spanish, NO NACI EN EL USA, and SOMOS LATINAS.

Facilitated development residency activities for Taco Truck Theatre Project with the Map Fund, included interviewing 25 immigrants from a variety of countries living in Minneapolis. Immigration Round table with community members including Native and indigenous communities. Pangea World Theatre with Artistic Director Dipankar Mukherjee.

Rising Circle Theatre Collective, 12 week INKtank Playwrights Lab Participant, The Hopefulness. Re-write process culminating in a staged reading. Q & A with scholar Denise Brennan on her how her book "What's Love Got to do With It?" informed the text and issues of prostitution in the Dominican Republic.

Selected by Labyrinth Theatre for the Company Intensive to workshop and culminate in a staged reading La Paloma Prisoner. Directed by *David Deblinger*.

LA MAMA ETC - Italy, Spoleto playwriting retreat with *Naomi Iizuka* on writing techniques. Development of The Hopefulness and La Paloma Prisoner.

Playwright lab with *Carmen Rivera* with Danisarte Company. La Lucha Arts group co-produced The Hopefulness (writer/performer), which received public funding for support of Latino artists. Production was presented as part of the 4 Caminos Festival at the Latino Cultural Center/NYC.

Commission to write and perform a staged reading within a developmental process, the play Glossy Page Pimps (co-writer/performer) with artist/performer *Teo Castellanos*. Presented at Miami Light Project, directed by *Michael Garces*.

Death of the Doll Screenplay selected to participate in The National Association of Latin Independent Producers, NALIP- Writers Lab. Screenplay is work shopped with Latino writers from around the U.S, producers, agents, and TV-film writers. NYC

Artist Development Residency for She Wolves in Art South Florida Homestead Center *Octavio Campos* directed the development of the text with a group of South Florida women, visual artists / writers within readings, movement/media workshops.

Reader and dramaturgical report writer of new play submissions for Play Company NYC

*Adrian Noble*- Shakespeare Master class on performance, direction and classical dramaturgical tools.

*Marin Blazevic*- Dramaturgy as Cross-Disciplinary Thinking and Practice- NYC Columbia University

*Josefina Lopez*- Story Development Workshop: "Getting to the Heart of the Story"

Creative Capital Professional Development Program: Fundraising and Producing.

*Alison Knowles*- Fluxus art movement, the use of paper, sound, radio and performance to create interdisciplinary pieces. Miami.

## **SOCIAL JUSTICE/ LEADERSHIP TRAINING**

Selected into the 2020 *National Association of Latino Arts and Culture Leadership Institute* cohort that trains and cultivates Latinx leaders in the arts field. Budgeting, marketing, ethics of cultural production and not for profit organizations, history of systemic oppression in the US, Board of Directors best practices and societal conditions facing Latinx cultural workers were addressed. Facilitated by: *Abel López, Charles Rice-Gonzalez, Rosalba Rolón, Maribel Álvarez and Evonne Gallardo*.

*The Welcome Table* – Restorative Justice Training with Joddie Geddes and Tom DeWolf. Introduction to the Coming to the Table Approach to Racial Healing and restorative justice circle process towards transforming historical harms.

*Anti- Racist Theatre Practice* – Nicole Brewer Conscientious Theatre Training is dedicated to equitable anti-racist representation in all areas of theatre through disrupting harmful erasure present in traditional theatre training through purposeful inclusion of marginalized groups contributions to the cannon of theatre, fusing together cultural competency, self care practices, and anti-racist theory to create an embodied experience where participants learn to utilize their sphere of power to disrupt white supremacy culture.

*Patricia Ariza*- (Artistic director of Teatro de Candelaria Bogota) Selected by the League of Professional Theatre Woman as an ensemble member of a devised workshop presentation based on violence against women using personal mythology and dance theatre techniques; creating text and integrating members of the community into performance. NYC

Workshop with Ensemble members from the historic Mexican-American theatre company, El Teatro Campesino, introduction to the three styles that inform their artistic tradition: Acto, Mito, and Corrido. Covered the origins of the company, the development of their style, and the cultural traditions they draw from to create original, ensemble-based theatre for the past 51 years. With Radical Evolution Company. Workshop through People's Theatre Project on teaching techniques when engaging with students who are English language learners.

Cultural Organizing for Community Change with Arts & Democracy: series of workshops and panels on building tools for social change with art making. Bomba Yo Roots and Rhythms workshop, Communications for the Can't Stop Won't Stop Artist/ Activist and Bold and Engaged with Urban Bush Women.

Undoing Racism workshop with Center for Racial Justice in Education organization: workshop scenarios to train and equip educators to be leaders of racial justice in their schools and communities.

Anti- Oppression training with Race Forward – The Center for Racial Justice Innovation, Piper Anderson, Daniel Lim and YK Hong addressing: racial equity, gender, systems of oppression, intergroup oppression, conflict resolution, cultural competency and restorative justice techniques.

Ping Chong and Company: devised theatre techniques utilized by Ping Chong to conduct the Undesirable Elements residencies with youth and adult groups.

Puppets for the People- Puppetry and Theatrical Mask Making Workshop with *Jessica Litwak*.

PAN THEATRE COMPANY- Roy Hard Voice Work with *Linda Wise* and The Double Theatre- Hard vs Artaud Theatre of Cruelty workshop with *Enrique Pardo*.

Certified Theatre of the Oppressed training for facilitating: Joker Level I and II for conducting TO residencies with diverse groups.

*Julian Boal* -Master class on his father's Augusto Boal's Forum Theatre, an interactive approach to theatrical expression emphasizes physical dialogues, non-verbal imagery, consensus-building and problem solving processes, and techniques for developing awareness of both external and internalized forms of oppression. Thus, instead of remaining passive, the people in the audience become active "spect-actors" who now create alternative solutions and control the dramatic action.

*Barbara Santos*- Madalena Project Theatre of the Oppressed NYC Workshop- using characters, choreography, painting, sound and text to explore the meaning of “being a good girl”.

*Geo Britto* of CTO-Rio (Centre de Teatro do Oprimido): Aesthetics of Theatre of the Oppressed: Boal’s philosophy through using techniques with clean trash materials, narratives, group compositions and participant generated poetry. NYC

As a writing/performance facilitator with Art Spring Org., work shopped She Wolves monologues with incarcerated women in Broward and Dade Correctional Prisons. South Florida

## **PANELS, CONFERENCES and PRESENTATIONS**

Featured panelist and facilitator for The Harvard University LEAD Conference 2020. Latina Empowerment and Development Conference: connects career-minded individuals with successful Latina role models who radiate positive ideals and represent the larger Latino community, and addresses the social, political, and economic issues facing Latinas today. Latinas in the Arts Panel: How the arts can be a tool not only for self-actualization but also a means of strengthening the Latinx community and preserving heritage. Creating Your Own Myth: Workshop explores the power of creating a personal myth to guide and transform your life. Drawing from theater techniques, with a de-colonial perspective. Co facilitated with Ana Candida Carneiro of Babel Theater Project.

Panelist moderator and curator at Joe’s Pub, The Public Theatre for the post-show discussion addressing the immigration crisis for the production UNDOCUMENTED, produced by Engarde Arts.

Panelist and performer for the #MeToo Theatre Women, National Action Network’s 2018 Largest Civil Rights Convention. Almazan performs an updated version of her piece “The Virgin Stripper”. #METOO: FROM TESTIMONY TO PREVENTION. NYC

Directing Yasmine Van Wilt at the United Nations. Collaborating with singer/songwriter YVW on a new short musical to address Global Depression for World Health Day at the United Nations: Depression: Let’s Talk. NYC

Lecture performance of excerpts from Almazan’s Latin is America Play Cycle- CAFÉ, La Paloma Prisoner and La Negra at Bridgewater State University addressing the topics of race, gender, sexuality, globalization and indigenous rights. Facilitated workshops with Latin American studies and theatre students on creating work from personal and political narratives. Funded by Diversity Grant with the Latin American & Caribbean studies, Women’s and Gender Study, Theatre and Social Justice Departments.

Connecting the Dots: Intimate Partner Violence Prevention, Healing, and Advocacy Conference Almazan participated as a panelist for the Mayors office (Department to Combat Domestic Violence) where she performed excerpts from La Paloma Prisoner and spoke to the process of working with survivors of domestic violence and being a survivor herself. In collaboration with Gibney Dance, Raquel also facilitated a break out session on the use of theatre, collage to create transformative solutions to domestic violence. NYC

Panelist for the Discussion: Writers on the Storm, at the Dramatists Guild of America National Conference. As the oceans rise and grow warmer, more and more of us find ourselves in the path of

lethal storms. How do playwrights respond to hurricanes (and by extension all natural / man-made disasters), be it as artists, first responders, educators, or political activists? What is the playwright's responsibility and what impact does the playwright's response have?

Participants: Raquel Almazan, Rob Florence, Donnetta Lavinia Grays, Arthur Jolly, Tere Martinez, Dewey Davis Thompson, Gary Garrison

Aspen Institute Panelist alongside *Andrew Leynse* (Artistic Director Primary Stages) *Robert LuPone* (Artistic Director MCC Theatre) on Dar a Luz and the landscape of American Playwriting.

Aspen Institute Panelist alongside *Theresa Rebeck* on La Migra Taco Truck and the journey of being a playwright. Colorado

One of five playwrights selected for World Theatre Day: Performing Gender and Violence in Contemporary National and Transnational Contexts Conference in Rome, Italy. Partnered with scholar *Alessandro Clericuzio* who presented an examination of violence against women and its transformation, in the text La Paloma Prisoner. Meetings with translation students for the Italian publication of The Hopefulness.

La Paloma Prisoner text selected for Women's Playwrights International Conference- Stockholm, Sweden. Staged reading with an international cast. Conducted a Q & A session on the developmental process of the play and the issues of female incarceration.

Women's Playwrights International Conference – Chile, Santiago. Conducted a workshop on the integration of Butoh Dance and playwriting within the themes of territory and migration. This workshop looks to create a collective work through sound and movement, and then extrapolate that experience into the creation of a theatrical text. Based on Butoh Dance techniques; providing a holistic relationship with the body, that leads to breaking down boundaries in the theatrical space. Attendants used concepts such as an imaginary map, traveling and migration, as a return to ancestry through a guided meditation that leads to autobiographical writing prompts (songs, recipes, memories, cultural rituals). <https://wpichile.com/en/home-2/>

Attended the annual beauty pageant and performances by incarcerated women, at the Buen Pastor Prison in Bogota, Colombia for development of La Paloma Prisoner. Conducted interviews with incarcerated women and video recorded the process of the international event.

Excerpts of Café selected to participate at the Bodies In Transit Articulating the Americas and Beyond with the Hemispheric Institute Conference. Collaborated and presented with a panel of Latin American scholars, addressing the role of performance, text and media in communicating political topics of Latin America. NYC

Rattlestick Playwrights Theatre: Virtual Salon on Domestic Violence during COVID-19. Relational Psychotherapist, Lia Avellino and Executive Director of the NYC Domestic Violence Task Force, Bea Hanson, and theater artist Raquel Almazan in discussing the increase of domestic violence during this time of COVID in response to Marin Ireland's play excerpts.

National Performance Network Conference- Open Discourse: National Check-in for Artist of Color and Marginalized Artists. Facilitated a physiological process to respond to the current climate alongside Octavio Campos. Artists are invited into a conversation and report-back about the national landscape for



artists of color. Is your region moving towards equitable representation of people of color and marginalized communities? What are the challenges artists face nationally and locally, and what is useful to recognize when we're touring our work. In order to break into white institutions, is it always dependent on our race when we enter these spaces? Austin, Texas.

Facilitator and panelist for the "Hands on Arts for Immigrant Rights" session at the National Immigrant Integration Conference Dec. 2015. In the workshop she lead participants through an image theatre exercise from the Theatre of the Oppressed, where physicalized images with the body were used to represent xenophobia.

PEN AMERICA: Resist and Reimagine festival, Breakout: Voices from the Inside 2018. Highlighting the voices of incarcerated writers, a reading of award-winning writing from the PEN Prison Writing program archives. Almazan performed the poem "Longings" by Parrish Chase. Read by writers who also commit to the real, difficult, everyday work involved in creating a more equitable and just world. @ Dixon Place Theater. Alejo Da'wud Rodriguez, Liza Jessie Peterson, Donna Hylton, Asha Bandele, Demian Vitanza, Robert Pollock, Julia Steele Allen and Mitchell Jackson.

Keynote speaker: for the immigrant Pan American High-School graduation in Bronx, NYC. "We are not just dreamers, we are awake and living. No dream can be deported. One of the greatest honors of my life is to have built theatre adaptations with this group of Latinx students. Their faces are the future". With Repertorio Espanol.

Director for October Rise Up! No More Stolen Lives, Say Their Names A Public Reading and Remembrance: A Demand for Justice. Public rally of over 30 families of people killed by police to tell their stories, accompanied by prominent voices of conscience such as Quentin Tarantino, Eve Ensler and Gina Belafonte who read the names of just some of the 1000s of lives stolen. NYC

Panelist for Open Spectrum: Navigating Privilege at New York Live Arts conversation on how to expand cultural diversity narrative through creative works, addressing social inequity and injustice head on. Through creative activism, cultural organizing, and provocative and reflective artworks, art makers are tackling tough issues despite the obstacles before them. This iteration of Open Spectrum encourages panelists and audience members to participate in a dialogue about confronting privilege, social hierarchies, and their pursuits of cultural equity through art making. Participants are asked to consider their own unearned social advantages and disadvantages, and how it is used in their creative process. Alongside Fury Young, Morley, Kyoung H. Park and Rasu Jilani.

Invited Participant- Contributor: ArtChangeUS REMAP: Twin Cities will culminate in a forum, on equitable, sustainable arts-driven change, featuring a roundtable and small group conversations based on ArtChangeUS Cultural Community Benefits. This roundtable will feature organizers, artists and grant makers from the Twin Cities and around the US. Participants include artists, organizers, educators, change makers, led by stellar artists who are innovating methodologies at the nexus of art making and social change.

Panel participant alongside Morgan Jenness for the pre-show discussion of the Public Theatre's production of Party People, addressing the creation of political theatre for an undergraduate audience of Hampshire College. Public Theatre, NYC.

Panel participant for The Every 28 Hours plays addressing racism and police brutality produced by Labyrinth Theater Company, The New Group and Working Theatre, Bank Street Theatre, NYC.

Panel participant at HERE Arts Center on Performers who create their own work in conjunction with Soomi Kim's production Chang(e). NYC

Art Monster: A Series of Roundtables for the Columbia University School of the Arts community. The Queer and the Norm. Almazan spoke to her experience writing about queer themes and communities, producing outside the norm of the dominate race and gender that controls the field. Fielded questions from the student body.

Panel participant for Conscious Language IN PRACTICE: Exploring varying definitions of what it means to be a conscious artist, the Conscious Language IN PRACTICE evening asks "what- if any- responsibilities do we have to the greater community?" produced by Poetic Theatre Productions NYC.

Participated in Belarus Free Theatre Body Bag Theatrical Protest in front of NYC Court House to raise awareness of executed bodies to be returned to family members in Belarus.

To Those With Ears and Conscious: A Protest Play Script Dramaturgy by Raquel Almazan and Lauren Whitehead Made possible by The Prisoners Revolutionary Literature Fund. Performance as Protest Stop Mass Incarceration Network NYC. Performed as street theatre adjacent to downtown NYC Court House. \* 2018 reading with Judson Arts, Poetic Theatre Productions & Rashaun Pope Memorial.

Rising Circle Theatre Collective INKtank panelist: the challenges to writers of color navigating the American playwriting landscape. NYC

Panelist at the Art of Brooklyn Film Festival post White Alligator screening addressing stereotypical representation of Latinas in media. NYC

Post show facilitation for community engagement for Engarde Arts production of Harbored addressing Ellis Island history and the current immigration crisis.

Panelist for Africa Culture First! Virtual discussion alongside South African artists on re-imagining art and culture in our communities beyond Covid 19.

National Association of Latin Independent Producers Conference. Selected to participate in story development TV/Film pitch sessions with Harrison Reiner. Los Angeles, California.

Panel participant at Theatre Lab for Liz Stanton's solo work The Woman Who was Me, discussion on representations of women: Women's Voices, Women's Choices. Convergence Theatre Collective. NYC

Death of the Doll short film selected to be screened at the 6<sup>th</sup> annual National Association of Latin Independent Producers conference. Huntington Beach, California.

Alternate Roots Conference: Resources for Social Change, selected to perform excerpts of Glossy Page Pimps and as the (male pimp Chamuco in Fronteras Desviadas centered on prostitution in Tijuana). Participated in Q & A session for feedback and to address the issues of female exploitation in prostitution and hip hop media, North Carolina.

Alternate Roots Conference: Weaving the Threads of Connection, selected to perform excerpts of She Wolves solo show. Integrating arts and activism, Anti-Oppressive Collaborative Creativity workshops, North Carolina.

Convergence of Artists, Educators and Organizers. Revolutionary Theatre Workshop. Performed excerpts of She Wolves and participated in Revolutionary Theatre Workshops towards culture-jamming and Theatrical Activism. New Orleans

Saint Thomas University's Women's Fair with Women for Human Rights 1<sup>st</sup> and 2<sup>nd</sup> annual conference. Performed Virgin Stripper Monologue from She Wolves and conducted Q & A with college students on transforming rape culture. Miami

Selected to perform She Wolves at The National Women's Studies Conference at the University of Wisconsin in Milwaukee. Conducted Q & A on the feminist aspects of the play and it's development with communities of women.

Los Angeles Scope Conference: Challenging the notion of what an art fair is. Performed excerpts from She Wolves for various fair events, including the Art of Performance Panel. She Wolves experimental films screened at the Hotel gallery exhibitions at The Standard, Hollywood California.

FAWE- Florida Association for Women in Education Conference. Performed Warrior excerpt from She Wolves and lead a Q & A session with female educators on re-associating ancient women's contribution to history and advancement. Miami

## **AFFILIATIONS**

- Member of The Dramatists Guild
- The Playwrights Center
- Screen Actors Guild –AFTRA
- The Indie Theatre Fund – Board Chair/President, Company Participant and Ambassador for theatres of color
- Hispanic Organization of Latin Actors NYC
- National Association of Latin Independent Producers
- Women Playwrights International WPI
- Vangelina Theatre – Butoh Dance Company
- Rising Circle Theatre Collective
- Pangea World Theatre
- Repertorio Espanol
- Brooklyn Academy of Music
- Founding member of LA Cooperativa of Latina/o Theatre Artists NYC
- Board member of Clutch Productions
- League of Professional Theatre Women- playwriting/acting member
- City Lore

## ESSAYS/ PUBLICATIONS/INTERVIEWS - selected

Featured, "[20 Theatre Figures on How to Revolutionize their World](https://www.nytimes.com/2020/09/11/theater/how-to-revolutionize-theater.html)" The New York Times, 2020  
<https://www.nytimes.com/2020/09/11/theater/how-to-revolutionize-theater.html>

The Flash paper, *A Theatre Journal: Theatre Thoughts on Right Now: Issue 1*: Publication of the short play, *The Theatre Of...* Written in response to the coronavirus pandemic and how it will effect the theatre field. Forward by David Henry Hwang. Yonkers International Press, 2020.  
<https://www.theflashpaper.com/>

PEN America's Works of Justice interview, artist Raquel Almazan discusses her play "La Paloma Prisoner," her experience writing about incarcerated women of color, and the intersection of literature, free expression, and the fight for justice. 2019 <https://pen.org/works-of-justice-raquel-almazan/>

The Huffington Post article: Raquel Almazan On Art, Struggle and Transformative Action. A series of interviews *with extraordinary people who are working in partnership with or using their skills and training as artists and humanists to improve their communities and advance our understanding of the human condition*. 2017 <http://www.huffingtonpost.com/entry/59486a15e4b04d8767077b29>

#PENTen interview with Raquel Almazan about how the interdisciplinary artist-activist believes identity interacts with creative processes and products. Raquel also shares feminist book recommendations. 2020 <https://pen.org/pen-ten-interview-with-raquel-almazan/>

Contributor to the May/June 2017 Dramatists Magazine, for it's issue on Retreats and Residencies, featuring the process of *La Paloma Prisoner*. <https://raquelalmazan.com/dramatist-magazine-residencies-and-retreats/>

*La Paloma Prisoner* excerpt and interview with Alessandro Clericuzio in *Performing Gender and Violence in National and Transnational Contexts*; Edited by Maria Anita Stefanelli. Published by L.E.D. Edizioni universitarie di Letterature Economia Diritto, Milano, in 2017. One of five playwrights selected for World Theatre Day: *Performing Gender and Violence in Contemporary National and Transnational Contexts* Conference in Rome, Italy. <http://raquelalmazan.com/interview-w-alessandro-clericuzio-in-rome-italy/>  
Book link: <https://www.lededizioni.com/catalogo.html?catalogo/795-performing-gender-violence.html>

Ancestor Sessions article included in *Teaching Artists Journal: Free Time: Inquiries into Prison Arts Education*. Excerpt publication titled (Investigative Lesson Plan) in association with New York University published by Taylor and Francis Group. Article based on facilitation for incarcerated women. 2018 <http://www.tandfonline.com/doi/full/10.1080/15411796.2017.1386496>

*Café* (Luisa Character) Monologue selected for "The Best Women's Stage Monologues of 2015" collection published by Smith and Kraus, edited by Lawrence Harbison, 2015  
<https://raquelalmazan.com/cafe-monologue-published-in-the-best-womens-stage-monologues-2015/>

Featured in The Dramatist Magazine on the topic of how Almazan uses food as a cultural Ritual in philosophy and play building. July/August Issue 2014 <http://raquelalmazan.com/dramatist-magazine-interview/>

Interview with David Davila of Crazy Town blog: An Artist's Asylum – Career overview and The making of Porning the Planet solo show. <https://raquelalmazan.com/bohemian-dreams-p-the-planet-raquel-almazan/>

Backstage Magazine “NY Students Look to Future Stage”- interview on teaching performance and playwriting for Broadway bound students in New York City public schools, with Fidelity Investments Future Stage Program. Available upon request

Call and Response: Wole Soyinka's Death and The King's Horseman Columbia University  
Aspects of African Theatre: Ritual, Oral History, Mask and Dance University of Florida

## **FACILITATION- INSTRUCTION**

*Marymount Manhattan College* – Adjunct Professor, Division of Fine and Performing Arts. Professor of Intermediate Playwriting (full academic year). Playwrights develop the facility with storytelling, plotting, stage action, dialogue, and thematic unity to complete full length plays. Students express an understanding and appreciation of the creative process with regards to writing plays and theatrical collaboration.

Professor of Script Analysis (one semester) intensive analysis of theatrical structure of scripts primarily from the viewpoint of the actor, director, and designer. Develop the student's ability to synthesize the intellectual and intuitive work required to create a theatrical experience from a written text amplifying the Black, Indigenous, People of Color, Women LGBTQIA+, Neuro-diverse and Differently Abled People and communities. – Marymount present position.

*Columbia University's High School International Theatre Collaboration Summer Program*. Six consecutive years: Teaching Assistant to Dyana Kimball in training for devised works in writing, performance and direction Lead Butoh dance physical techniques to internationally selected high school participants. Facilitator to writing students through a workshop forum, where they mounted short plays within collaboration, culminating in two public performances. Co- directed several short plays, providing feedback and guidance in works in progress showings to collaboration groups. NYC

*Harvard University*- LEAD (Latina Empowerment and Leadership) Conference. Guest Lecturer- Conducted a workshop to undergraduate students. Creating Your Own Myth: Workshop explores the power of creating a personal myth and dismantle limiting stereotypes. Drawing from theater techniques, with a de-colonial perspective. Co facilitated with Ana Candida Carneiro of Babel Theater Project.

*New York University* – Guest Lecturer - undergraduate level facilitation in the Education Department for the course American Dilemmas: Race, Inequality and the Unfulfilled Promise of the Public Education. Workshop and lecture on power structure within sectors of social inequality. Devised theatrical narratives in transformation of oppression and dialogue towards creative solutions.

*Carnegie Mellon University, School of Drama* - Guest Lecturer - undergraduate level facilitation to Mei Ann Teo's students in the John Wells Directing program addressing interdisciplinary theatre techniques.

*Suny Purchase College* – Guest Lecturer - undergraduate level master class facilitation on Theatre of the Oppressed forum theatre techniques including the role of the Joker during a residency process.

*Pace University B.F.A. Theatre Program*- Guest Lecturer – lead students in physical performance training within the Suzuki and Butoh Dance technique.

*The New School* – Guest Lecturer for Caitis Meissner’s course on community arts based programming. Provided feedback and guidance on works in progress to undergraduate student’s projects. Guest Lecturer for Liza Jessie Peterson, Intro to playwriting, provided feedback on synopsis beginnings of new plays for undergraduate students.

*Amherst College* – Guest Lecturer in the courses facilitated by Ana Ana Candida Carneiro, Writing for Performance and Feminist Discourse. Students examine and exchange with Almazan’s solo multi-media piece, *Porning the Planet: The De-sensitization of a Nation*, it’s use of feminist theory, performance and writing techniques.

*Bridgewater State University* – Guest Lecturer - undergraduate level facilitation. Lecture performance of excerpts from Almazan’s Latin is America Play Cycle- CAFÉ, La Paloma Prisoner and La Negra at Bridgewater State University addressing the topics of race, gender, sexuality, globalization and indigenous rights. Facilitated workshops with Latin American studies and theatre students on creating work from personal and political narratives, including social inequality. Funded by Diversity Grant with the Latin American & Caribbean studies, Women’s and Gender Study, Theatre and Social Justice Departments.

*Union College* – Almazan performs excerpts of Latin is America – a lecture performance from her Latin is America play cycle. Lecture and Q & A on the overview of her theatre career and it’s relationship to Latinx activism.

*BMCC* - Almazan performs excerpts from CAFE and LA NEGRA, part of her "Latin is America" play cycle, followed by a Q & A with the students: Borough of Manhattan Community College for Women's History Month.

*Brooklyn Academy of Music (BAM)* - BAM Education connects learning with creativity, engaging imagination by encouraging self-expression through in- and after-school programs for students and teachers; school-break workshops; and offerings for audiences of all ages. Facilitation for several pre-show theatre and pre-screening workshops at BAM, including social justice themed documentaries. Group collaboration on creating original pedagogy for workshops. <http://www.bam.org/education>

*Manhattan Theatre Club* – Guest artist for playwriting facilitation and performance in plays written by NYC Public School Students, final performance of selected plays at City Stage off Broadway. Co- facilitation for writing/performance workshops of plays written by male students at Rikers Island Prison and Horizons Juvenile Detention Center. Co facilitated parent/child workshop for MTC’s *The Columnist* and *The Assembled Parties*, guest performer for Saint Joan workshop. [www.mtc-nyc.org](http://www.mtc-nyc.org)

Rising Circle Theatre Collective- *INKtank Playwrights 12 week Lab Co-Facilitator*. Four consecutive years: providing feedback, guidance towards re-writes and staged readings to four playwrights of color in New York City. <http://www.risingcircle.org/>

*City Lore* – Founder of pilot youth program. Director of Urban Explorers afterschool program. The participants learn how to conduct original research using the tools and strategies of ethnography: observation, interviews, documentation, and interpretation through audio, video, and still photography. As well as other visual art tools, writing, group performance, music and dance. They will work both collectively and individually to document and present the cultural practices of their own communities and/or other community groups and sites through multi-media digital storytelling. <http://citylore.org/education/urban-explorers/>

*Epic Theatre* – mission is to create bold work with and for diverse communities that promotes vital discourse and social change. *Guest playwright instructor*- devised original exercises based on Joseph Campbell's – The Hero's Journey, leading students into original character, dialogue and scene development. Also worked with a Bronx high school student body that spoke diverse languages and aided them in writing immigrant journey stories. As well as serving as a guest actor for final readings of political issue plays by Harlem youth. <http://www.epictheatreensemble.org/>

*Repertorio Espanol*- has committed its resources to making theatre accessible and part of the classroom experience with the aim of instilling cultural pride, promoting self-awareness, and divulging the riches of Spanish-language theatre. Guided students in writing original plays addressing the administration, immigration and gender violence, culture, loss and racism, directed final performance at Repertorio Theatre. Directed Romeo and Juliet scenes at Mathers HS. Instructed play adaptations of classic Spanish literature - short stories and social justice superhero scenes to Spanish speaking HS students. <http://repertorio.nyc/#/education>

*Dream Yard*- programs develop artistic voice, nurture young peoples' desire to make change and cultivate the skills necessary to reach positive goals. We believe that young people in the Bronx need a continuous set of supports to help them towards positive outcomes as they navigate their educational pathway, youth develop the necessary tools to become creative and engaged citizens, life-long learners and the leaders and innovators of the 21st century. Instructor for social justice theater and poetry residencies for HS and elementary students. <http://www.dreamyard.com/>

*Life Jacket Theatre* – Queer Detainee Empowerment Project: Our Stories are our Power! A theatre residency where the QDEP community shared struggles and strategies to create a bold future of liberation to empower a new reality. Through text, improvisation, storytelling and movement detainee narratives were explored and celebrated towards a vision for a more equitable world.

*lati Theatre* - Tracing the Immigrant experience: Devising original narratives and physical tableaux of migration and identity with the PTA – mothers of Sunset Park elementary school. NYC

*Art + Action Intensive*: Addressing Mass Incarceration through the Arts with Gibney Dance. Co-facilitated workshop. take participants through the process of a month-long pilot residency, Living Story Lab, that was facilitated with incarcerated young people at Rikers Correctional. The pedagogy and structure of that pilot program was developed in response to the needs of the youth, using their cultural rituals as an entry point, in order to create new ways of offering sacred space in challenging environments. We explored narrative - storytelling within a multidisciplinary process, using visual art, theatre of the oppressed power dynamics, writing, drumming and dance. The program arch used a core praxis of Life-mapping - Past, Present and Future - as a tool for reflection, envisioning and choice-making for the future of each participant while building community.

*Harvard Dance Center.* Co-facilitated with Ana Candida Carneiro, an exploration of intersecting Butoh dance and writing, and addresses themes of transcultural dialogue. This workshop creates the relationship of an ensemble to respond with movement and sound, and expands that collaboration as a springboard for solo text or group theatrical text, based on Butoh Dance techniques and provides a holistic relationship with the body, leading to breaking down boundaries in the theatrical space. It interweaves writing prompts, moments of movement and exchange sequences. Developing the writing materials that emerged into concrete dramaturgical proposals. Utilizing the imagination of a map on the floor and the metaphors of travel and migration, we will create a synergy where the participants will interact in a non-traditional way to create the unexpected.

Facilitator for *Theatre of the Oppressed New York City*, forum theatre troupe residency at The Aids Center of Queens County with immigrant participants, four years. Additional troupes also include Atlas, DIY, Sunset Park, Red Hook Community Justice Center and Crossroads Detention Center. Presentations include Legislative Theatre at Queens Museum with ACQC troupe. Master class on Legislative Theatre co-facilitated with Katy Rubin for the Theatre of the Oppressed NYC 3rd annual Legislative Theatre Festival, The New School. Intensive intro workshop with Gibney Dance, The Queens Community House, National Immigrant Integration Conference, Washington DC Community, The Wexner Foundation, Manhattan Bridges High School and The Cooperative Development Program in Sunset Park with Latina leaders. Facilitator for an intensive workshop with Safe Horizon's human trafficking survivors leadership group, culminating in an original forum play that the group will perform at advocacy events. Facilitator for the Racial Equity in the Arts Innovation Lab, training 60 New York City arts and cultural organizations to deepen their racial equity work for the organization Race Forward in forum theatre techniques.

*People's Theatre Project-* People's Theatre Project, a nonprofit arts and social justice organization, unites members of under-represented communities to raise awareness of their shared struggles through the personally and socially transformative process of collaborative theatre making. In both community and school-based settings, all People's Theatre Project programs for children and youth follow the organization's unique curriculum that engages the actors in a variety of theatre making projects inspired by social themes and culminates in a theatrical collage performed for the community. Concentration on racial injustice through the restorative justice approach of facilitating. High school and middle school students. NYC

*Urban Art Beat* – Co- Program content creator and Facilitator for Living Story Lab pilot program, art sessions on Rikers Island Correctional Facility offered to male youth. Narrative - storytelling is explored and expressed within a multidisciplinary process, using music, visual art, theatre, lyric writing, drumming and dance. Arch of the program used Past, Present and Future - as a tool for reflection and steps for a vision for the future for each participant; to create lasting, organic experiences in the space with youth.

Facilitation for performance workshop on generating original material on the topic of immigration and it's current politics. Ritual Theatre and Butoh Dance facilitator for *Pangea World Theatre Ensemble* and community participants. National Performance Network contract residency. Minneapolis.  
<http://www.pangeaworldtheater.org/>

Teaching Artist and coordinator for *Language in Play* Program, directed by Tony Plana. Five month residency at MS 442 Middle School, Brooklyn. Students learn a variety of theatre techniques, including Boal and Spolin exercises to perform/ write original work to culminate in a final presentation. NYC



*Aquinas Catholic School* and Convent, Bronx, NYC. Directed the full production of *Sister Act: The Musical* and *Dream Girls: The Musical* with an all female high school cast of Dominican, African American and Caribbean descent student body.

Co- Creator with Mei Ann Teo of *First Do No Harm*, partnered with H.E.A.L.T.H. for youths organization and Whole Foods NYC.

FIRST DO NO HARM is a free workshop for under-served youth that employs a communal theatre practice towards a holistic fusion of mental, physical and spiritual awareness. We begin by forming a daily practice through meditation and yoga and examine how we feed our bodies through nutritional education by visiting community gardens and shared daily lunches made together. From this place of physical and mental clarity, we explore the unlocked potential of our personal and social histories through performance, storytelling and writing. Through creating a piece together that explores the inherited assumptions of how we live, we hope that communally, we can push past limitations and create sustainability in new healthy habits. Culminating performance August 2013 in the site specific Riley-Levin Children's Garden. 2 week workshop NYC.

*John Robert Powers Acting Academy*. Training Director and Instructor. Instructed and managed a staff of teachers in diverse training in Manhattan and the NYC branch of !IPOP! The International Presentation of Performers. Developed hundreds of kids, teens and young adults for the professional acting industry with top NYC / Los Angeles agents, casting directors and managers. Students she has coached have been featured in major motion pictures, Broadway/ off Broadway theatres, and national television programs and commercials. Arranged promotional photo shoots and marketing layouts, printing.

Classes taught include: Film Study, Intro to commercials, scene-study, soap-sitcom, Monologue, Improvisation, Audition Technique, Life skills, The Business of Acting and performing in self-written work.

*Crossing Thresholds Artist Training Retreat*. Lead Butoh Dance sessions. Theater/ Performance/ Creativity Retreat/ Training on Lake Atitlan, Guatemala. Forging ancient ritual to the forefront of modern theatre – A theatrical retreat for artist (presented by Teo Castellanos, Tarell Mc Craney and Raquel Almazan) Participants trained/created, using exercises influenced by Zen, Michael Chekhov, Butoh, and Viewpoints. Discipline and ritual plays a part in the training and creative process, from stillness of meditation to the chaos of free movement, mythology, archetypes, imagination, and creative expression. The group created a daily practice of yoga, physical dance, writing and original ensemble work. This retreat also included immersion in Guatemalan culture, hike retreats and site specific performances.

Teaching Artist for *Future Stage*, Fidelity Investments Program with *LEAP Learning Through the Expanded Arts Organization* New York City. Four consecutive years. Six month long residency as a Teaching Artist to high school students who learned theatre techniques to perform and write autobiographical work. Students wrote ten minute plays, participated in a detailed rehearsal process that Almazan directed, towards a professional presentation. Selection process to perform Broadway/ off-Broadway and selected plays published through Samuel French. Workshops with celebrity theatre artists, sessions with seasoned dramaturgs, attending Broadway shows and panels with high profile playwrights was also integrated into the process of what students experienced. [www.leapnyc.org](http://www.leapnyc.org)

\*Originated several exercises and techniques for curriculum programming.

\*Program was featured in The New York Times, Back Stage and the New York Post.

*Co- Creator of New Rites Collective Arts Program.* Lead facilitator of the arts program with the Off Broadway Company Theatre East.

The New Rites Collective is a summer residency program whose focus is for at risk youth to gain exposure to visual and performing arts through an innovative blueprint for social and cultural change. The first annual program was held at Innovation Diploma High School in New York City during the summer of 2010 and incorporated writing, visual arts, new media, and performance based workshops along with mentoring, counseling and design/production opportunities. This course provided youth an opportunity to use the power of the arts to connect notions of their own "self" to the world and foster social and cultural change. Culminated in a final multi-interdisciplinary performance. [www.theatreeast.org](http://www.theatreeast.org)

\*Created curriculum that included an introduction to Butoh Dance, Shakespeare and Theatre of the Oppressed workshops.

Performer/facilitator with *Educational Play Productions*, a company dedicated to dealing with the social issues of children and teens. Plays a variety of roles in repertory in over 25 NYC Public Schools with this company founded by Carmen Rivera and Candido Tirado award winning Puerto Rican playwrights. Facilitated post-show debriefs with large audiences of students.

Conflict/Resolution Workshop. *Brooklyn Arts Council.* Integrating original performances with youths through community arts. In this workshop artists/students learn the creative and developmental process of solo/group work based on, oral histories and autobiographical material within the themes of personal and social conflict-resolution. As a means for exploring their participation in society as students, sons/daughters, and future leaders. Voice and body technique-building a series of vocal/physical exercises for training/performance. Exposure to these performances- new material and techniques will provide a common basis for the study and discussion of finding different approaches to conflict.

[www.brooklynartscouncil.org](http://www.brooklynartscouncil.org)

*Wingspan Arts NYC- Teatro en Espanol.* Teacher to elementary students. Through games and role-playing, kids dive into the world of the Spanish language. With dance, art, and theatre, kids learn voice and movement techniques of acting that develop into a final presentation. Improv, scene work, group collaborations and solo performance are explored in the Spanish language. Students use their creativity to put together original material they build on with the new Spanish words they learn every course.

[www.wingspanarts.org](http://www.wingspanarts.org)

*Art Spring Organization:* theatre arts facilitator to incarcerated women – beginners and advanced, an arts based organization that serves underserved and institutionalized women and girls with programs designed to promote personal growth and develop life skills through art-making and self-expression. Since 1994, Art Spring has been responding to the needs of adult female inmates and adjudicated girls through it's two principal programs: Inside Out and Breaking Free. These interdisciplinary arts programs incorporate movement, theatre games, writing, drawing, story-telling and performance as transformational tools.

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