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PUBLISHED BOOKS

Creative Non-fiction and Drama

- Native Country of the Heart*. New York: Farrar, Straus, & Giroux, 250 pp. Spring 2019.
- This Bridge Called My Back: Writings by Radical Women of Color, 4th Edition*. Albany, NY: SUNY Press, 2015. Co-edited with Gloria Anzaldúa
- A Xicana Codex of Changing Consciousness: Writings 2000-2010*. Durham, NC: Duke University Press, 2011. Poetry and Essays.
- Watsonville: Some Place Not Here & Circle in the Dirt: El Pueblo de East Palo Alto*. Albuquerque, NM: West End Press, 2002. Drama.
- The Hungry Woman: A Mexican Medea & The Heart of the Earth: A Popol Vuh Story*. Albuquerque, NM: West End Press, 2001. Drama.
- Waiting in the Wings: Portrait of a Queer Motherhood*. Ithaca, NY: Firebrand Press, 1997. Memoir.
- Heroes & Saints and Other Plays*. Albuquerque, NM: West End Press, 1994. Drama.
- The Last Generation*. Boston: South End Press, 1993. Poetry, Fiction and Essays.
- Loving in the War Years – Lo Que Nunca Pasó Por Sus Labios*. Cambridge, MA: South End Press, 1983, 2000. Poetry and Essays.
- Cuentos: Stories by Latinas*. New York: Kitchen Table, Women of Color Press, 1983. Co-edited with Alma Gómez and Mariana Romo-Carmona.
- The Bridge Called My Back: Writings by Radical Women of Color*. Watertown, MA: Persephone Press, 1981; New York: Kitchen Table Press, 1983; Berkeley: Third Woman Press, 2002. Coedited with Gloria Anzaldúa.

OTHER PUBLICATIONS

Anthologized Works (A Selected List)

- “Kathy de Colusa” (Poetry, nominated for Pushcart Prize) in *Memories Flow in Our Veins: Forty Years of Women’s Writing* by Calyx Editorial Collective. Ooligan Press, 2016.
- “Queer Aztlán – The Re-formation of Chicano Tribe” in *Aztlán: Essays on Chicano Homeland* (Updated & Expanded Edition). Rudolfo Anaya and Francisco Lomelí, eds. University of New Mexico Press, 2015.
- “The Slow Dance” and “Poema Como Valentín” in *The New Anthology of American Poetry: Postmodernisms 1950-Present*. Axelrod, Gould et al., editors. New Brunswick, NJ: Rutgers University Press, 2012
- “Waiting for Da God” in *La Voz Latina: Contemporary Plays by Latinas since the 1980s*. Dr. Elizabeth C. Ramirez and Catherine Casiano, Eds. University of Illinois Press, 2011.
- “The (W)rite to Remember – Indígena as Scribe” in *Companion to Latino Studies*. Juan Flores and Renato Rosaldo, Eds. Oxford, England: Blackwell Publishing Ltd., 2007.
- “An Irrevocable Promise -- Staging the Story Xicana” in *Radical Acts: Teaching Feminism, Theater and Transformation*. Ann Elizabeth Armstrong and Kathleen Juhl, Eds. San Francisco: Aunt Lute Press, 2007.
- “Cherrie Moraga – A Select Equity Group Series on Playwriting.” An Interview by Adelina Anthony in *Bomb: The Americas Issue*. Winter 2007.
- “Cherrie Moraga” -- Interview by Inci Bilgin (Foreign Languages Department, Bogazici University), in *JAST (Journal of American Studies in Turkey): Special Chicano/a Studies issue*, 2007.
- “And Frida Looks Back: The Art of Latina/o Queer Heroics” in *Cast Out: Queer Lives in Theater*. Robin Bernstein, ed. University of Michigan Press, 2006.
- “Sour Grapes – The Art of Anger in América” in *The Color of Theater: Race, Culture, and Contemporary Performance*, Roberta Uno with Lucy Mae San Pablo Burns, Eds. New York/London: Continuum Press, 2002.
- “Watsonville: Some Place Not Here” in *Latino Plays from South Coast Repertory Hispanic Playwrights Project Anthology*. Juliette Carrillo and José Cruz Gonzales, Eds. New York: Broadway Play Publishing, Inc., 2000.

- "Heart of the Earth: A Popol Vuh Story" in *Puro Teatro: An Anthology of Latina Theater, Performance and Testimonios*. Alberto Sandoval and Nancy Saporta, eds. University of Arizona Press, 2000.
- "The Hungry Woman: A Mexican Medea" in *Out of the Fringe: Latino/a Theater and Performance*. Caridad Svich, et al, eds. New York: Theater Communications Group, 2000.
- "Heroes and Saints" in *Highway 99: A Literary Journey through California's Great Central Valley*. Heyday Books, 1996.
- "Giving Up the Ghost" in *The Actor's Book of Gay and Lesbian Plays*. Eric Lane and Nina Shengold, eds. New York: Penguin Books, 1995.
- "What We're Rolling Around in Bed With" (with Amber Hollibaugh) in *Powers of Desire: The Politics of Sexuality*. New York: Monthly Review Press, 1983.

THEATER PRODUCTIONS - STAGED WORKS (*A Selected List*)

The Mathematics of Love.

- Awarded the 2015 MAP Fund Grant (Doris Duke & Mellon Foundations) and the 2016 Creative Work Fund Grant (Walter & Elise Haas and the William and Flora Hewlett Foundations).
- World premiere at Brava Theater Center. San Francisco, CA. Directed by the playwright and designed by Celia Herrera Rodríguez.
- Workshop production at University of South Florida, Tampa Campus Theater. Directed by Dora Arreola. September 29 – October 2, 2017.
- Workshop production at The Nitery Theater, Stanford University Theater and Performance Studies, May 5-8, 2017, directed by Shayok Misha Chowdhury.

New Fire – To Put Things Right Again. Commissioned by the Gerbode and Hewlett Foundations Playwright's Collaboration Award.

- World Premiere at Brava Theater Center. San Francisco, CA, in a co-production with cihuatl productions, January 13, 2012. Directed by playwright; designed by Celia Herrera Rodríguez.

Digging Up the Dirt – Prison Correspondence Poet to Pervert. Awarded the 2010 National Association of Latino Art and Culture Master Artist Grant.

- World Premiere at Breath of Fire Latina Theater. Santa Ana, CA in a co-production with cihuatl productions on July 30, 2010. Directed by the playwright and Adelina Anthony; designed by Celia Herrera Rodríguez.

La Semilla Caminante. Commissioned by 2008 Creative Work Fund. A collaboration with visual artist, Celia Herrera Rodriguez and Choreographer, Alleluia Panis; with Campo Santo Theater of San Francisco.

- Workshop production directed by the playwright. April 23-25, 2010. Intersection for the Arts, San Francisco.

Extras. Translation and Adaptation of play by Mexican playwright, Sabina Berman.

- Premiered @ Rubicon Theater in Ventura, CA. 2008 International Festival.

The Hungry Woman: A Mexican Medea. Commissioned by Berkeley Repertory Theater.

- Presented by Stanford University, Department of Drama, Piggott Theater, May 11- May 22, 2005, co-directed by the playwright and Adelina Anthony; conceptual design by Celia Herrera Rodríguez.
- Also presented at: the School of Film, Dance & Theater at Arizona State University (2014); the Department of Theater at University of Massachusetts, Amherst (2007), directed by Dora Arreola; the Department of Theater Arts and Performance Studies at Brown University (2006), directed by Patricia Ybarra; and III Congreso Internacional de literatura chicana. Málaga, Spain (2002); among other venues.

Amor Eterno. Lead playwright for a commission by The Latino Theater Initiative of The Center Theater Group, Mark Taper Forum, Los Angeles. Staged Reading. @ The Ricardo Montalban Theater in Hollywood, CA, directed by Laurie Woolery in June 2004; Staged Reading @ El Teatro Campesino, San Juan Bautista, CA, directed by Diane Rodriguez in January 2005.

Warriors of the Spirit and Other Plays. Produced through Oakland Unified School District, Sequoia Theater. These original scripts were developed, in part, through the oral testimonies of, and improvisations with, elementary school students; directed by the playwright. They include:

- "When All Our Ghosts Come to Visit," 2004.
- "Warriors of the Spirit—A Protest Play about Kids, Prisons & Budget Cuts," 2003.
- "The History and Future of the People of the Corn," 2002.

To be published as a collection of children's plays in 2018 by West End Press, Albuquerque, NM.

Watsonville: Some Place Not Here. Winner of the 1995 Fund for New American Plays Award. Commissioned by Brava Theater Center, with support from the Rockefeller Foundation.

- World Premiere at Brava Theater Center of San Francisco on May 25, 1996, directed by Amy Mueller.
- Opens at Milagro Theater in Portland, OR. Director (TBA.) May 3 – 26, 2018.
- Staged Reading at The John F. Kennedy Center for the Performing Arts on February 19, 1996, directed by Amy Mueller.
- Staged Reading at South Coast Repertory Theater of Costa Mesa, CA on August 6, 1995, directed by José Luis Valenzuela; presented by Casa Zapata, Stanford University in 2015.

A Circle in the Dirt. Commissioned by The Committee for Black Performing Arts at Stanford University.

- World Premiere at Stanford University, November 29 - December 3, 1995, directed by Roberto Gutiérrez Varea; presented by Casa Zapata, Stanford University in 2016.

Heart of the Earth: A Popol Vuh Story. Commissioned by INTAR Theater, New York.

- World Premiere at the Public Theater in New York, September 14, 1994, directed by Ralph Lee (a collaboration with composer, Glen Velez and visuals by Ralph Lee).
- Opened at INTAR Theater of New York, January 10, 1995 & at The John F. Kennedy Center for the Performing Arts in January 1997.

Heroes and Saints. Commissioned by the Los Angeles Theater Center. Winner of the Pen West Drama Award and the Will Glickman Prize.

- World Premiere at The Mission Theater in San Francisco, produced by Brava Theater Center, April 4 - May 17, 1992, directed by Albert Takazauckas.
- Also presented at: Borderlands Theater in Tucson, Arizona. Teatro Visión in San José, California; The Working Theater in New York City, among other venues.

Shadow of a Man. Winner of the Fund for New American Plays Award.

- World Premiere at The Eureka Theater in San Francisco, co-production with Brava! For Women in the Arts, November 10 - December 9, 1990, directed by María Irene Fornes. Produced by University and College Theater programs throughout the country.

Coatlícue's Call/ El llamado de Coatlicue

- Premiered at Theater Artaud in San Francisco. October 25, 1990. Conceived and performed by Guadalupe García. Directed by the playwright.

Giving Up the Ghost

- Premiered at the Theater Rhinoceros in San Francisco. February 10 - March 12, 1989. Directed by Anita Mattos and José Guadalupe Saucedo. An earlier version opened at The Front Room Theater in Seattle. March 8, 1987. Directed by Laura Esparza. Produced by University and College Theater programs throughout the country.

La Extranjera

- Concert staged reading of musical at INTAR Theater, New York City, Summer 1984.

TEACHING POSITIONS AND RELATED EXTENDED RESIDENCIES

Professor. The Department of English and Co-director of Las Maestras Center for Chicana Indigenous Thought and Art Practice. University of California, Santa Bárbara, 2017 to the present.

Artist-in-Residence. The Department of Theater and Performance Studies; and, the program in Comparative Studies in Race and Ethnicity, Stanford University, 1996 to 2017.

Shared appointment with Comparative Studies in Race & Ethnicity and the Institute for Diversity in the Arts began in 2004.

Courses Taught:

Undergrad/Graduate (all creative writing courses integrate critical literature studies)

- Writing for Performance & Dramatic Writing
- Intensive Playwriting (advanced)
- Other(ed) Bodies in the Act - Chicanx Theater
- Del Otro Lado - Latinx Performance with queer emphasis

- Salt of the Earth - Docu-Drama in U.S.
- Flor y Canto – Poetry Workshop
- Indigenous Identity in Diaspora -- People of Color Art Practice in América
- Out of Place – Creative Writing Workshop (mixed genre)
- Chronicle of Desire – Creative Nonfiction Writing Workshop

Graduate Courses

- The Body Other – Graduate Critical/Creative Writing (2 consecutive levels)
- Performing Identities (graduate performance studies seminar)
- The (W)Rite to Remember – Performance and Xicana Indigenous Thought (graduate seminar)

Guest Faculty. Diversity Studies-Chicano Theater. California College for the Arts, Oakland, CA. Fall 2016.

Visiting Professor: Instructor in Creative Writing and Chicano Theater. Chicano Studies Department. University of California at Berkeley. Fall Semester, 1999-2001.

Guest Faculty: Instructor in Playwriting. MFA program, Creative Writing Department. St. Mary's College, Moraga, California. Fall 1997 & 1999.

Playwright-in-Residence. Theater Communications Group (TCG) National Theater Artist Residency Program. Brava Theater Center in San Francisco. 1996-7.

Regents Professor, Instructor in Literature and Playwriting. Department of English, The University of California at Los Angeles. Winter 1996.

Playwright-in-Residence & Instructor in Latino Theater. Committee for Black Performing Arts at Stanford University. 1994-1995.

Artist in Residence, Instructor in Creative Writing and Theater. California Arts Council Residency Program. Brava Theater Center in San Francisco. 1991 to 1995.

Instructor in Writing and Theater. Chicano Studies, The University of California at Berkeley. 1986 -1991.

Instructor in Literature. California State University at Hayward (1987); Stanford University (1986); San Francisco State University (1980 & 1986).

Instructor in Women's Studies. San Francisco State University (1986) and University of Massachusetts (1981).

PUBLIC ENGAGEMENTS (*A Selected List*)

Keynote Addresses, Artist Residencies, Public Readings, and Distinguished Lectures.

2018

- A Reading and Conversation with Rita Mae Brown, Cherrie Moraga and Chloe Schwenke, Sponsored by Red Hen Press. AWP (Association of Writers and Writing Programs) Conference. Tampa Convention Center, Florida. March 9, 2018.
- Moe Endowed Lecture in Gender, Women and Sexuality Studies. Gustavus Adolphus College, St. Peter, MN. April 11, 2018.

2017

- Guest Artist-Speaker (with Celia Herrera Rodríguez), sponsored by the University Museum of Contemporary Art (MUAC) Post Graduate Studies in Art History at the National Autonomous University of Mexico (UNAM). October 19-20, 2017.
- One World Symposium 2017: "Global Perspectives on Inheritance." Keynote address. California State University, Sacramento. April 18, 2017.

- Jeannette K. Watson Distinguished Visiting Professorship in the Humanities Center. Syracuse University (February 18- March 5).

2016

- Keynote. University of Houston. International Association of Hispanic Women's Literature and Culture Conference (November 10-12).
- Visiting Artist-Activist. Western Washington, Associated Students, Multicultural Center (October 20-21).
- University of Oregon, Eugene. Center for the Study of Women in Society. Public address and activist-artist workshop (October 13 & 14).
- Playwright Residency. University of Southern Florida, The School of Theater and Dance (September 27-29).
- San Bernadino Valley College, Arts, Lecture and Diversity Committee (September 22)
- Meredith Miller Memorial Lecture. Princeton University. Program in Gender and Sexuality Studies (March 10).
- Texas State University, San Marcos. "Women in the Academy" (March 23).
- University of Texas, Austin. "Abriendo Brecha:" Activist Scholarship Conference. Keynote (March 24).
- La Esperanza Peace and Justice Center. San Antonio, TX. "Celebrating *This Bridge Called My Back* – 35 Years Later" (March 26).

2015

- University of Richmond (Virginia). Women, Gender and Sexuality Studies Program, et al., (October 15).
- DePaul University, Chicago. "Celebrating *This Bridge Called My Back* – 35 Years Later." Latino and Latin American Studies, et al., (October 5).
- University of Maryland, Baltimore County. Department of American Studies (September 28.)
- Baltimore Book Festival (September 26).
- Lambda Literary Writer's Retreat for Emerging LGBT Voices. Playwriting Workshop. University of Southern California (June 22-29).
- Fordham University. Departments of Modern Languages and Literatures; and Theater Department. (Public Address and Theater Workshop (March 25).
- Center for Latino/Latina Studies and Engagement. Oregon State University, Corvallis. Public Address and Theater Workshop (February 10-11).
- University of California, Santa Cruz. Departments of Literature & Creative Writing; and, Latino/Latin American Studies. Public Address and Writer's Residency (January 15-16).

2014

- Arizona State University, School of Film, Dance and Theater. Featured Theater Artist Residency.
- MESEA Conference. Saarbrücken, Germany. Performance, Keynote Address & Public Reading, City Hall.
- University of California, Los Angeles. Latino/a Commencement Address.
- BAAD – Bronx Academy of Arts and Dance. Dramatic Reading.

2013

- Yale University LGBT Studies James Robert Brudner '83 Memorial Prize Lecture.
- DePaul University, Latino Studies. Public Conversation with journalist, María Hinojosa.
- New Mexico State University, Women's Studies. Public Address.
- University of California @ Davis Women's Studies. Public Address.
- Rutgers University, New Jersey. Rutgers Center for Latino Arts and Culture. Featured Artist and extended Writer's Residency.

2012

- 27th Annual Ernesto Galarza Commemorative Lecture. Chicano Studies, Stanford University.
- Keynote. 8th Annual Raza Unida Youth Conference. University of Oregon.
- Mujeres de Maiz. Community-based public reading and book signing; fundraiser for Self-Help Graphics, East Los Angeles.
- Keynote & Residency. First Annual Gloria Anzaldúa Commemorative Lecture. Gender and Sexuality Center, University of Texas.
- Public Lecture. University of San Francisco College of Arts and Sciences.
- Keynote. 24th Annual Student of Color Conference. University of California, Riverside.
- Keynote. Global Queerness Conference. College of Wooster, OH.
- Featured Reader. National Association of Latino Arts and Culture. Annual Conference.

- Fall Book Tour: Fall for the Book Festival, George Mason University (VA); Wellesley College (MA) Latina Students' Organization and Women's Studies; Wesleyan University (CT) Latino Students Organization; New York University Performance Studies; Dartmouth College (NH) Theater Department.

2011

- Keynote. "Transitions and Continuities in Contemporary Chicano/a Culture." Centre for Mexican Studies, University College Cork, Ireland.
- Robert C. Elliot Lecture, Department of Literature. University of California, San Diego.
- Keynote. Shepard Symposium for Social Justice. University of Wyoming.
- Plenary presentation. Centre dona i literatura. Conference in Barcelona, Spain.
- Hispanic Heritage Month Reading. Latina Studies, Mills College.

2010

- "Combating Hate, Censorship & Forbidden Curricula Conference. Public Address and Reading. University of Arizona, Ethnic Studies, affiliated.
- American Studies Association of Turkey. Keynote address. Alanya, Turkey.
- Harvard University Divinity School. Public lecture.

2009

- One World Theater Conference, Cal Arts. Reading and Panel.
- Ethnic Studies Graduation and 40th anniversary of Third World Strike. Commencement Address. Zellerbach Playhouse, UC Berkeley.

2008

- Keynote. New World Theater Intersection Conference. University of Massachusetts.
- Los Angeles County Museum of Art, with Helena Viramontes. Literary Reading.

2007

- Plenary Keynote. "Signatures of the Past: Cultural Memory in Contemporary Anglophone North American Drama." The Centre for Canadian Studies and the Modern Languages and Literatures Department. University of Brussels.
- 17th Western Regional LGBT College Conference. University of California, Riverside. Keynote.
- Gender Education and The Cross-Cultural Center Faculty Colloquium. University of California at Irvine. Public Lecture.

2006

- MEChA (Movimiento Estudiantil Chicano de Aztlán) Cinco de Mayo Celebration. University of San Francisco. Public Lecture.
- Puente Conference, Community College Program Statewide Training. Writer's Residency. Asilomar Conference Center, CA.
- VONA (Voices of Our Nations Arts) Foundation. Writer's Residency. The Voices Summer Writing Workshop for Writers of Color. University of San Francisco.
- Keynote. "Women's Health: Colonized, Resisted, Reclaimed" – Women's Studies Conference. Southern Connecticut State University, New Haven.

2005

- St. Joseph's University and Philadelphia Consortium of Women's and Gender Studies Programs. Writer's Residency.
- Aztlán Graduation. California State University, Northridge. Commencement Address.

2004

- MELUS (Society for the Study of Multi Ethnic Literature of the U.S.) Conference (Keynote) and The Brackenridge Distinguished Visiting Professor Lecture. University of Texas, San Antonio.
- Keynote. First Annual Women of Color Mixed Heritage/Ethnicity/Race Conference. Women's Studies Program, University of New Mexico, Albuquerque.
- Border Book Festival. Las Cruces, NM. Reading-Performance.
- MACLA (Mexican American Center for Latino Arts) Latina Arts Series. San Jose State University. Reading-Performance.

2003

- Keynote. “Revolution and Resistance: A Conference on the State of Chicana/o Art and Activism.” University of California, Riverside.
- “Celebración de Nuestra América.” The Humanities Center and Latino Studies, De Paul University, Chicago. Artist Residency.
- Keynote. “Women and Power: Reclaiming Faith” – Women’s Studies Conference. Middle Tennessee State University, Murfreesboro.
- The Jessie Daniel Ames Lecture Series. Southwestern University, Georgetown, Texas.
- Distinguished Lecture Series. Schochet Center for GLBT Studies. University of Minnesota, Minneapolis.

2002

- American Theater in Higher Education (ATHE) Conference, San Diego. Keynote.
- III Congreso Internacional de literatura chicana. Málaga, Spain. Keynote.

AWARDS

National Recognition

Lambda Literary Foundation Pioneer Award, 2013.
 Yale University LGBT James R. Brudner Prize for 2013
 Makers – Women who Make America Honoring, New York City, September 2012.
 National Association of Latino Arts and Culture Master Artist Award, 2009.
 United States Artists Rockefeller Fellowship in Literature. 2007
 American Studies Association Lifetime Achievement Award. 2002.
 National Association for Chicana and Chicano Studies Scholars Award, 2001.
 David R. Kessler Award. The Center for Lesbian and Gay Studies, City University of New York. 2000.
 Theater Communications Group National Theater Artist Residency Program, 1996.
 The Fund for New American Plays Award -- The John F. Kennedy Center for the Performing Arts, 1995, 1991.
 The National Endowment for the Arts Theater Playwrights' Fellowship, 1993.
 The American Book Award, Before Columbus Foundation, 1986.

Other Theater/Literary Artist Awards

Creative Work Fund ((Walter & Elise Haas and the William and Flora Hewlett Foundations), 2016.
 MAP Fund (Doris Duke and Andrew W. Mellon, Foundations) Award for Theater, 2015
 Hedgebrook Writers Residency Fellow, 2013.
 Comparative Studies and Race and Ethnicity Scholars Fellowship, 2012-13
 Hewlett-Gerbode Foundation Playwrights Collaboration Award, 2009.
 Creative Work Fund for Playwriting. 2008.
 Yaddo Artist Residency. 2008.
 The Pen West Literary Award for Drama, 1993.
 The Critics' Circle Award for Best Original Script, 1992.
 The Will Glickman Playwriting Award, 1992.
 The Drama-logue Award for Playwriting, 1992.
 The Outlook Foundation, Literary Award, 1991.
 The California Arts Council Artists in Community Residency Award, 1991-2 /1993-5.
 The Creative Arts Public Service (CAPS) Grant for Poetry, New York State, 1983.
 The Mac Dowell Colony Fellowship for Poetry, New Hampshire, 1982.

Teaching & Community Service Awards (selected)

- Sister of Fire Award. "Defying Borders: Women Demanding Change." Women of Color Resource Center, Oakland, CA. 2006.
- Chicana Latina Foundation Legacy Award for Excellence in Education. City and County of San Francisco. "For her dedication and contribution to the literary world and mentorship of creative writers." 2004.
- Quelaco Writer's Award. California Legislature Assembly and State Board of Equalization certificate of recognition for literary contribution to Queer Latina/os. 2003.
- The First Annual Cara Award. UCLA Chicano Studies Research Center/ Cesar Chavez Center for Interdisciplinary Instruction in Chicana/Chicano Studies, 1999.
- VIVA. Lesbian and Gay Latino Artists Award. Los Angeles, 1998.
- Lifetime Achievement Award, *Ellas in Acción*, San Francisco, 1995.
- Lesbian Rights Award, Southern California Women for Understanding ("for Outstanding Contributions in Lesbian Literature and for Service to the Lesbian Community"), 1991.

EDUCATION & CREDENTIALS

- INTAR Theater Hispanic Playwrights in Residence Lab, led by María Irene Fornes, New York City. (Intensive playwriting program under Fornés' mentorship) 1984-5.
- Community College Teaching Credential in English and Ethnic Studies, 1986.
- Master of Arts in Literature (Feminist Writings). California State University, San Francisco, 1980.
- Bachelor of Arts in English. Immaculate Heart College, Los Angeles, 1974.

REFERENCE

- The Cherrie Moraga Papers (1970 –1996).
A personal/professional archive of manuscripts and correspondence, housed in the Mexican American Special Collections Division of the Stanford University Libraries.
The 1997 to 2016 addenda to the archive was acquired Special Collections in Fall 2017.
- *The Wounded Heart: Writing on Cherrie Moraga* by Yvonne Yarbro-Bejarano. Austin: University of Texas Press, 2001. (Dr. Yarbro-Bejarano is a Professor of Iberian and Latin American Cultures and Chican@ Literature and Culture at Stanford University.)
- Voices of Feminism Oral History Project. Sophia Smith Collection. Smith College. Interview conducted and archived 2006.
- Feminist Freedom Warriors. Video Archive & Documentary Project. Syracuse University – Professors, Chandra Mohanty and Linda Carty. <http://feministfreedomwarriors.org/>

SELECTED BIBLIOGRAPHY (Chapters, Reviews and Extended Discussions on Moraga's Works)Re: Critical & Creative Writings

- Accomando, Christina. "'All Its People, including Its Jotería': Rewriting Nationalisms in Cherrie Moraga's Queer Aztlán." *Humboldt Journal of Social Relations* 31.1/2 (2008): 111-24.
- Alexander, Jacqui M. "Remembering *This Bridge Called My Back*, Remembering Ourselves" in *Pedagogies of Crossing: Meditations on Feminism, Sexual Politics, Memory, and the Sacred*. Durham: Duke University Press, 2005.
- Aldama, Frederick Luis. "Cherrie Moraga" (Interview) in *Spilling the Beans in Chicanolandia*, University of Texas Press, 2006.
- Arrizón, Alicia. *Latina Performance: Traversing the Stage*. Bloomington: Indiana University Press, 1999.

- _____. *Queering Mestizaje: Transculturation and Performance*. Ann Arbor: The University of Michigan Press, 2006.
- Arteaga, Alfred. "Heterotextual Reproduction" in *Chicano Poetics: Heterotexts and Hybridities*. Cambridge: Cambridge University Press, 1997.
- Ávila, Anthony Nuño. "Chicanas Ante La Posmodernidad, La Literatura De Cherrie Moraga, Articulación De Subjetividades Propias." *Letras Femeninas*, vol. 34, no. 2, 2008, pp. 175–194
- Bolf, Victoria. Review: "A Xicana Codex of Changing Consciousness." May 3, 2011. *Lambda Literary*. <http://www.lambdaliterary.org/reviews/05/03/a-xicana-codex-of-changing-consciousness-by-cherrie-moraga/>
- Bost, Suzanne. "Medicine: Cherrie Moraga's Boundary Violations" in *Encarnación: Illness and Body Politics in Chicana Feminist Literature*. Fordham University Press, 2010.
- Brady, Mary Pat. "Against Nostalgia for the Whole and the One: Cherrie Moraga, Aztlán, and the Spatiality of Memory" in *Extinct Lands, Temporal Geographies: Chicana Literature and the Urgency of Space*. Duke University Press, 2002.
- Cloud, Christine. "Cherrie Moraga's 'Loving in the War Years: Lo Que Nunca Pasó Por Sus Labios': Auto-ethnography of the 'New Mestiza.'" *Confluencia* 26.1 (2010): 84-97.
- Evans, Mary. Book review: "A Xicana Codex of Changing Consciousness, Writings 2000–2010." *European Journal of Women's Studies*. November 2012 19: 507-508.
- Garza, María Alicia C. "High Crimes Against the Flesh: The Embodiment of Violent Otherization in Cherrie Moraga's 'Heroes and Saints'" *Letras Femeninas* 30.1 (2004): 26-39.
- González, Tanya. "The (Gothic) Gift of Death in Cherrie Moraga's 'The Hungry Woman: A Mexican Medea (2001)'" *Chicana/Latina Studies* 7.1 (2007): 44-77.
- Greenberg, Linda Margarita. "Learning from the Dead: Wounds, Women, and Activism in Cherrie Moraga's 'Heroes and Saints'" *MELUS* 34.1 (2009): 163-84.
- Hong, Grace Kyungwon. "On Being Wrong and Feeling Right: Cherrie Moraga and Audre Lorde" in *Death beyond Disavowal: The Impossible Politics of Difference*, University of Minnesota Press, 2015.
- Moya, Paula. Postmodernism, "Realism," and the Politics of Identity: Cherrie Moraga and Chicana Feminism" in *Learning from Experience: Minority Identities, Multicultural Struggles*. Berkeley: University of California Press, 2002.
- Quintana, Alvina. "Hybrid Politics -- Xicana Codex of Changing Consciousness." *The Women's Review of Books*, vol. 29, no. 4, 2012, pp. 28–29.
- Pérez, Laura. "Spirit Glyphs: Reimagining Art and Artist in the Work of Chicana Tlamatinime" in *Modern Fiction Studies*. Volume 44, number 1, Spring 1998.
- _____. *Chicana Art: The Politics of Spiritual and Aesthetic Altarities*. Duke University Press, 2007.
- Soto, Sandra K. "Cherrie Moraga's Going Brown – 'Reading Like a Queer'" in *GLQ: A Journal of Lesbian and Gay Studies* 11.2 (2005) 237-263.
- _____. "Making Familia from Racialized Sexuality: Cherrie Moraga's Memoirs, Manifestos, and Motherhood in" *Reading Chican@ Like a Queer*, University of Texas Press, 2010, pp. 15–38,
- Torres, Lourdes and Immaculada Pertusa. *Tortilleras: Hispanic and U.S. Latina Lesbian Expression*. Philadelphia: Temple University Press, 2003.

Re: Theater

- Arrizón, Alicia. *Latina Performance: Traversing the Stage (Unnatural Acts: Theorizing the Performative)*. Bloomington: Indiana University Press, 1999.
- _____. *Queering Mestizaje: Transculturation and Performance*. Ann Arbor: The University of Michigan Press, 2006.
- Díaz-Sánchez, Micaela. "Impossible Patriots: The Exiled Queer Citizen n Cherrie Moraga's The Hungry Woman-A Mexican Medea" in *Signatures of the Past – Cultural Memory in Contemporary Anglophone North American Drama*. Brussels, Peter Lang, 2008.
- Elam Jr, Harry J. "Towards a New Territory in 'Multicultural Theater' in the Color of Theater, Race, Culture and Contemporary Performance." Roberta Uno and Lucy Mae San Pablo Burns, eds. London/New York: Continuum, 2002.
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