

Victoria Pettersen Lantz
Assistant Professor
Department of Theatre and Musical Theatre, SHSU

Degrees Earned

PhD, Theatre Research, University of Wisconsin-Madison, May 2010

MA, Theatre Research, University of Wisconsin-Madison, May 2005

BA, Theatre with English Minor, Lewis and Clark College, May 2003

Publications

Books

Victoria Pettersen Lantz and Angela Sweigart-Gallagher, eds. *Youth and Nationalism in Theatre and Performance*. Routledge Advances in Theatre and Performance series. New York: Routledge, 2014
--, "Introduction: Temporality, Youth, and Nation" and "Making Contact: Trinidadian and Thai Identities in Movement at CTW2012"

Book Chapters and Peer Reviewed Articles

"Black Fridays: Transatlantic Entertainments and the Racial Construction of Robinson Crusoe's Man Friday," *Popular Entertainment Studies* 5.2 (Fall 2014): 48-64

"What Comes 'After Chekhov'?": Mustapha Matura and West Indian Reiterations of *Three Sisters*." *Adapting Chekhov: The Text and its Mutations*. Eds. Douglas Clayton and Yana Meerzon. Routledge Advances in Theatre and Performance series. New York: Routledge, 2012

"Using the 'Modder' Tongue: *As Time Goes By* and the Stage and Language of New Britain." *Border-Crossings: Narrative and Demarcation in Postcolonial Literatures and Media*. Eds. J. K. S. Makokha, Jennifer Wawrzinek and Russell West-Pavlov. Heidelberg: Winter, 2012

"Don't Discover Me': Border Narratives, Mexican Cultural Performance, and *Angel's* 'The Cautionary Tale of Numero Cinco.'" *The Literary Angel: Essays on Influences and Traditions Reflected in the Joss Whedon Series*. Eds. Tamy Burnett and AmiJo Comeford. Jefferson, NC: McFarland, 2010

Reviews, Encyclopedia Entries, and Other Academic Writing

"Caribbean Popular Culture." *Blackwell Encyclopedia of Postcolonial Studies*. Ed. Sangeeta Ray and Henry Schwartz. Malden, MA: Wiley-Blackwell. 2016

Book Review. Ybarra, Patricia A. *Performing Conquest: Five Centuries of Theater, History, and Identity in Tlaxcala, Mexico*. Ann Arbor: University of Michigan Press, 2009. *Theatre Journal*. 64.3 (2012): 460-462.

Book Review. *Weyward Macbeth: Intersections of Race and Performance*. Eds. Scott L. Newstok and Ayanna Thompson. New York: Palgrave Macmillan, 2010. *Theatre Survey*. 53.2 (2012): 337-339.

Book Review. Prabhu, Anjali. *Hybridity Limits, Transformations, Prospects*. New York: SUNY Press, 2007. *Interventions: International Journal of Postcolonial Studies* 10.1 (2008): 137-139.

Artistic Performances

Director, *The Love of the Nightingale*, by Timberlake Werkenbaker, Sam Houston State University, October 2016

Director, *Woyzeck: On and On* translated and adapted by Nick Lantz, Sam Houston State University, August 2016

Director, *According to Coyote* by John Kaufman, Huntsville Old Town Theatre, March 2016

Director, *The Caucasian Chalk Circle* by Bertolt Brecht, Sam Houston State University, November 2015

Director, *Top Girls* by Carol Churchill, Sam Houston State University, January 2015

Co-creator and Performer, *All Night Check*

- Minnesota Fringe Festival, Minneapolis, MN, August 2016
- Festival of Original Theatre, Toronto, CA, February 2016
- ASTR Conference, Baltimore, MD, November 2014

Creator and Performer, *WUP Concierge Desk*, American Society for Theatre Research Annual Conference, Dallas, TX, November 2013.

Creator and Performer, *Dr. Womb and Dr. Tomb's Wondrous Wandering Ward of Cures, Clarifications, Correctives and Creams for All that Ails and Avails the Utilitarian and Utterly Unreliable Uterus*, Northeastern Illinois University Theatre, Chicago, IL, March 2013.

Director, *Defamation* by Nick Lantz. The Wood Stove House and Lancaster Arts Walk, Lancaster, PA, May 2012.

Director, *(Untitled)* by Kevin Ressler. 24-Hour Play Festival, The Candy Factory, Lancaster, PA, November 2011.

Director, *Information for Foreigners* by Griselda Gambaro, UW-Madison University Theatre, Madison, WI, April 2007.

Director and Performer, *The Fruit of All Evil* (collaborative performance), UW-Madison University Theatre, Madison, WI, April 2006.

Artistic Exhibitions

Group Exhibition (textual/mixed media), Exquisite Uterus Project, Union Art Galley, UW-Milwaukee, October 2013

Selected Peer-Reviewed Presentations/Posters

Working Group Coordinator. "Reclaiming the 'F' Word: Historical and Contemporary Feminist Performance as Theatrical Activism" Working Group. American Society for Theatre Research Conference. Portland, OR. November 2015

Workshop Co-Leader, "Tapping the Power of Applied Theatre in the University Classroom." American Alliance for Theatre & Education Conference. Milwaukee, WI. August 2015

"Bang the Gong: Asian Soundscapes in American Popular Culture and Mimicking Mimicry." Transracial Performance Working Group. American Society for Theatre Research Conference. November 2014

Session chair, "Nationalism and Youth in Theatre and Performance Post-Publication Roundtable." American Alliance for Theatre & Education Conference. Denver, CO. August 2014

“A Few Steps Beyond [Brecht]”: Femi Osofisan’s Creation of Public Debate and Agency.” South Central MLA Conference. New Orleans. October 2013.

“Reenacting a ‘Monumental Act:’ Memorializing and Theatricality on Remembrance Day in Gettysburg, PA.” Performance Studies International 19. Stanford University. June 2013.

“Reenacting a ‘Monumental Act:’ Memorializing and Theatricality on Remembrance Day in Gettysburg, PA.” Performing War Working Group. American Society for Theatre Research Conference. Nashville. November 2012.

“Workshops for Working Girls: Sistren Theatre Collective and Explorations of How Caribbean Women Work.” Mid-American Theatre Conference. Chicago. March 2012.

Selected Guest Lectures/Invited Talks

Guest Theoretical Director. The Goblin Market Graduate Student Design Projects. Dept. of Theatre. Michigan State University. November and December 2016

“Creative Drama Outreach.” Skype presentation/discussion. Graduate Theatre Pedagogy Course. National University of Theatre and Film I.L. Caragiale. Bucharest, Romania. October 2016

“Black Fridays: Popular Culture, Race, and Postcoloniality surrounding Robinson Crusoe’s Friday.” First Friday Faculty Forum Series. Dept. of English. SHSU. Huntsville, TX. February 2014

“Lynching Dramas.” Skype presentation/discussion. American Social Problem Plays Course. SHSU. Northeastern Illinois University. Chicago, IL. October 2013

“Caribbean Theatre.” Caribbean Literature Graduate Course. SHSU. The Woodlands, TX. April 2013

“Rocking the Cradle: Political Musical Theatre and the Politics in *Hairspray*.” Fulton Theatre Series ASIDES. Lancaster, PA. December 2011

Grants

Faculty Research Grant, Sam Houston State University, Summer 2016, \$5,000

- Individual grant to travel to Trinidad and Tobago to attend the Tobago Heritage Festival and continue research on colonial and postcolonial representations of *Robinson Crusoe’s* Friday.

Faculty and Student Team (FAST) Grant, Sam Houston State University, Summer 2016, \$10,000

- Interdisciplinary grant to develop, publish, and produce an adaptation of Georg Büchner’s *Woyzeck*. Departments include Theatre and Musical Theatre, English, and Music.