

BRADLEY J. FEST

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Department of English
Hartwick College
One Hartwick Drive
Oneonta, NY 13820

Current Academic Position

Assistant Professor of English, Department of English, Hartwick College, 2017–present

Previous Academic Positions

Adjunct Instructor, Department of English, Carnegie Mellon University, 2016–17
Adjunct Instructor, Department of English, University of Pittsburgh, 2016–17
Visiting Lecturer, Department of English, University of Pittsburgh, 2014–16
Visiting Postdoctoral Lecturer, Department of English, University of Pittsburgh, 2013–14
Visiting Instructor, Department of English, University of Pittsburgh, 2012–13
Teaching Fellow, Department of English, University of Pittsburgh, 2007–08
Teaching Assistant, Department of English, University of Pittsburgh, 2005–07, 2008–12

Education

PhD in English, University of Pittsburgh, 2013
MFA in Creative Writing, University of Pittsburgh, 2007
BA in English and Creative Writing, graduated with honors, *cum laude*, University of Arizona, 2004

Teaching and Research Areas

Twentieth- and twenty-first-century United States literature, creative writing, poetry, history of literary criticism and theory, digital studies, environmental humanities, postmodernism, science and speculative fiction, electronic literature, film, new media, videogames, network theory, modernism, nineteenth-century US literature, contemporary global literature, the graphic novel.

Poetry Collections

2013–2016: *Sonnets* (currently under consideration with various presses and contests). 75 pages.

The Shape of Things (Norwich, UK: Salò, 2017). 96 pages.

The Rocking Chair (Pittsburgh, PA: Blue Sketch, 2015). 132 pages.

Essays: Refereed Articles and Book Chapters

“Coda: Writing Briefly about Really Big Things,” in *Begging the Question: Chauceriana, Book History, and Humanistic Inquiry (Mythologies II)*, by Joseph A. Dane (Los Angeles: Marymount Institute Press, forthcoming 2019), 163–67.

“Reading Now and Again: Hyperarchivalism and Democracy in Ranjan Ghosh and J. Hillis Miller’s *Thinking Literature across Continents*,” *CounterText* 4, no. 1 (April 2018): 9–29,
<https://doi.org/10.3366/count.2018.0114>.

“Toward a Theory of the Megatext: Speculative Criticism and Richard Grossman’s ‘Breeze Avenue Working Paper,’” in *Scale in Literature and Culture*, ed. Michael Tavel Clarke and David Wittenberg (New York: Palgrave Macmillan, 2017), 253–80.

“Mobile Games, *SimCity BuildIt*, and Neoliberalism,” *First Person Scholar*, November 9, 2016, <http://www.firstpersonscholar.com/mobile-games-simcity-buildit-and-neoliberalism/>.

“Metaproceduralism: *The Stanley Parable* and the Legacies of Postmodern Metafiction,” in “Videogame Adaptation,” ed. Kevin M. Flanagan, special issue, *Wide Screen* 6, no. 1 (2016): 1–23, <http://widescreenjournal.org/index.php/journal/article/view/105/145>.

“Geologies of Finitude: The Deep Time of Twenty-First-Century Catastrophe in Don DeLillo’s *Point Omega* and Reza Negarestani’s *Cyclonopedia*,” *Critique: Studies in Contemporary Fiction* 57, no. 5 (2016): 565–78.

“Apocalypse Networks: Representing the Nuclear Archive,” in *The Silence of Fallout: Nuclear Criticism in a Post-Cold War World*, ed. Michael J. Blouin, Morgan Shipley, and Jack Taylor (Newcastle upon Tyne, UK: Cambridge Scholars, 2013), 81–103. (An earlier draft of this essay was the recipient of the 2011 SFRA Student Paper Award; selected as one of the best books of 2013 by Zero Books.)

“The Inverted Nuke in the Garden: Archival Emergence and Anti-Eschatology in David Foster Wallace’s *Infinite Jest*,” *boundary 2* 39, no. 3 (Fall 2012): 125–49. (Awarded the 2013 SLSA Schachterle Prize for the best essay written by a nontenured scholar.)

“‘Then Out of the Rubble’: The Apocalypse in David Foster Wallace’s Early Fiction,” *Studies in the Novel* 44, no. 3 (Fall 2012): 284–303. Repr. and rev. as “‘Then Out of the Rubble’: David Foster Wallace’s Early Fiction,” in *David Foster Wallace and “The Long Thing”: New Essays on the Novels*, ed. Marshall Boswell (New York: Bloomsbury, 2014), 85–105.

Interviews (Peer Reviewed)

“An Interview with Jonathan Arac,” *boundary 2* 43, no. 2 (May 2016): 27–57.

“Isn’t It a Beautiful Day? An Interview with J. Hillis Miller,” *boundary 2* 41, no. 3 (Fall 2014): 123–58. Repr. in *Reading Inside Out: Interviews and Conversations*, by J. Hillis Miller, ed. David Jonathan Y. Bayot (Portland, OR: Sussex Academic Press, 2017), 191–224.

Reviews

“The Function of Videogame Criticism,” review of *How to Talk about Videogames*, by Ian Bogost, *b2o Review*, August 3, 2016, <http://www.boundary2.org/2016/08/the-function-of-videogame-criticism/>.

“Poetics of Control,” review of *The Interface Effect*, by Alexander R. Galloway, *b2o Review*, July 15, 2015, <http://boundary2.org/2015/07/15/poetics-of-control/>.

Review of *Consider David Foster Wallace: Critical Essays*, ed. David Hering, *Critical Quarterly* 53, no. 2 (Summer 2011): 102–6.

“Revisiting the End: Margaret Atwood’s Eco-Jeremiad,” review of *The Year of the Flood*, by Margaret Atwood, *Hot Metal Bridge* (October 2009), <http://hotmetalbridge.org/2009/10/revisiting-the-end-atwood-s-eco-jeremiad/> (dead link).

“Keep On Keepin’ On: Pynchon Rewriting American History,” review of *Inherent Vice*, by Thomas Pynchon, *Hot Metal Bridge* (September 2009), <http://hotmetalbridge.org/2009/09/keep-on-keepin-on-pynchon-rewriting-american-history/> (dead link).

Poetry in Journals and Edited Collections

“2016.35,” *Nerve Cowboy*, no. 45 (forthcoming 2019).

“2016.16,” “2016.17,” “2016.18,” “2016.21,” “2016.22,” and “2016.26,” *Mannequin Haus*, no. 13 (forthcoming February 2019).

“2015.11” and “2015.12,” *Adjacent Pineapple*, no. 6 (forthcoming 2019).

“2015.28,” *Tenebrae: A Journal of Poetics*, no. 2 (Autumn 2018): 16.

“2016.09,” *amberflora*, no. 4, September 1, 2018, <http://amberflora.com/issue-4/bradley-j-fest-2016-09/>.

“2016.15,” *Likely Red*, April 23, 2018, <https://likelyred.com/2018/04/23/2016-15-by-bradley-j-fest/>.

“2014.07,” “2014.08,” “2015.03,” “2015.07,” and “2015.08,” *The Airgonaut*, February 1, 2018, <https://theairgonautblog.wordpress.com/2018/02/01/five-poems-2/>.

“2016.11,” “2016.13,” “2016.20,” “2016.24,” and “2016.25,” *HVTN* 3, no. 2 (November 2017): 25–29.

“2015.05” and “2015.06,” *Epigraph Magazine*, no. 16 (September 2017): 8–9, http://www.epigraphmagazine.com/uploads/1/5/6/7/15676572/epigraph_issue_016.pdf.

“2015.13,” “2015.16,” “2015.25,” and “2015.27,” in “Relativity of Zen,” ed. Adam Pottle, *Grain* 44, no. 3 (Spring 2017): 50–53.

“2015.17,” *The Offbeat*, no. 17 (Fall 2016): 82.

“The Shape of Things I,” “Architects and Their Books,” “What We Are Looking At,” “Tristeza,” “An Ode to 2013: We Are the National Security Agency’s Children,” “Throw Out Your Life,” and “The Shape of Things II,” *Verses* 33, nos. 1–3 (2016): 123–59. (Finalist for the 2015 Tomáš Šalamun Prize).

“2016.01,” “2016.19,” and “2016.23,” *Masque & Spectacle*, no. 9 (September 2016), <https://masqueandspectacle.com/2016/09/01/3-poems-bradley-j-fest/>. (“2016.19” nominated for Best of the Net.)

“2015.01,” *TXTOBJX*, July 28, 2016, <http://txtobjx.com/post/148094387492/201501>.

“Architects and Their Books,” *Verse* (blog), April 16, 2016,
<http://versemag.blogspot.com/2016/04/bradley-fest-2015-tomaz-salamun-prize.html>.

“2014.01,” “2014.02,” “2014.03,” “2014.04,” “2014.05,” and “2014.06,” *Empty Mirror*, October 13, 2015, <http://www.emptymirrorbooks.com/features/six-sonnets-by-bradley-j-fest.html>.

“2015.02,” *Small Po[r]tions*, no. 5 (Fall 2015): 69,
<http://smallportionsjournal.com/2015/09/29/bradley-j-fest-2015-02/>.

“The Shape of Things I,” “Winter, or, Some (Future) Ambiguities,” and “We’re Just Like Yesterday’s Headlines,” *PLINTH*, no. 3 (Spring 2015), <http://www.plinth.us/issue03/fest.html>.

“Oceanic” and “Survival City,” in “Sci-Pulp Poetics,” special issue, *PELT*, no. 3 (September 2014): 52–55, <http://organismforpoeticresearch.org/two-poems-bradley-fest/>.

“One Summer near Niagara,” *2River View* 18, no. 4 (Summer 2014),
http://www.2river.org/2RView/18_4/poems/fest.html.

“If the Marianas Trench Were a Gathering of Sound,” *After Happy Hour Review*, no. 1 (Spring 2014): 22, <http://afterhappyhourreview.com/>. Reprinted in *After Happy Hour Review: Best of 2014 Edition* (Fall 2014): 24.

“2013.04,” “2013.05,” and “2013.06,” *Spork*, July 7, 2013,
<http://archive.sporkpress.com/2013/07/07/3-poems-brad-fest-pt-22/>.

“2013.01,” “2013.02,” and “2013.03,” *Spork*, June 30, 2013,
<http://archive.sporkpress.com/2013/06/30/3-poems-brad-fest-pt-12/>.

“Two Parts of a Parallax Gap¹,” *Flywheel Magazine*, no. 2 (January 2012),
<http://www.flywheelmag.com/962/two-parts-of-a-parallax-gap%C2%B9/>.

“A Second E(ff)luvium,” *BathHouse: Hypermedia Arts Journal* 8, no. 1 (February 2011),
http://bhjournal.com/issues/Vol8_1/bradley-fest-effluvium.php (dead link).

“Nothingness Introduced into the Heart of the Image,” in *Open Thread Regional Review*, vol. 2, ed. Cecilia Westbrook (Pittsburgh, PA: Open Thread, 2010), 53.

“The One/Symphony of the Great Transnational,” *Spork* 6, no. 1 (2007),
http://www.sporkpress.com/6_1/pieces/Fest.html.

“One Summer Near Niagra,” University of Arizona Poetry Center, 2004, broadside. (Winner of the 2004 University of Arizona Poetry Center Award.)

Selected Public, Online, and Weblog Writing

“The Time of Megatexts: Dark Accumulation and Mark Z. Danielewski’s *The Familiar*,” .pdf distributed on Facebook and Twitter in advance of Mark Z. Danielewski’s appearance on Facebook Live, December 7, 2017, <https://www.facebook.com/groups/TheFamiliarBookClub/files/>.

“‘Eternal, Shiny, and Chrome’: The Fabulous Capitalist Megadisasters of the 2010s,” *Hyperarchival Parallax*, June 19, 2015, <https://bradfest.wordpress.com/2015/06/19/eternal-shiny-and-chrome-the-fabulous-capitalist-megadisasters-of-the-2010s/>.

“Remembering Tomáš Šalamun (1941–2014),” *Hyperarchival Parallax*, January 3, 2015, <https://bradfest.wordpress.com/2015/01/03/remembering-tomaz-salamun-1941-2014/>.

“*Edge of Tomorrow* and the Gamification of Being,” *Hyperarchival Parallax*, June 14, 2014, <https://bradfest.wordpress.com/2014/06/11/edge-of-tomorrow-and-the-gamification-of-being/>.

“No Sense of an Ending: Some Notes on the Meganarrative and the Reaction to the Ending of *Mass Effect*,” *Hyperarchival Parallax*, April 23, 2012, <https://bradfest.wordpress.com/2012/04/23/no-sense-of-an-ending-some-notes-on-the-mega-narrative-and-the-reaction-to-the-ending-of-mass-effect/>.

“Repackaging the Archive (Part V): Vital Materiality and Milemarker, Part 1,” *Hyperarchival Parallax*, May 18, 2011, <https://bradfest.wordpress.com/2011/05/18/repackaging-the-archive-part-v-vital-materiality-and-milemarker-part-1/>.

“*Pandorum* as Tale of Archival Crisis,” *Hyperarchival Parallax*, July 6, 2010, <https://bradfest.wordpress.com/2010/07/06/pandorum-as-tale-of-archival-crisis/>.

“The Culture Vulture as Hero: Jonathan Lethem’s *Chronic City* (and Slavoj Žižek),” *Hyperarchival Parallax*, April 7, 2010, <https://bradfest.wordpress.com/2010/04/07/the-culture-vulture-as-hero-jonathan-lethem%E2%80%99s-chronic-city-and-slavoj-zizek/>.

“How the BCS Could Have a Playoff System (and Not because Barack Obama Said So),” *College Rag*, March 2, 2009, <http://www.collegerag.org/wordpress/> (dead link).

The Hyperarchival Parallax, 2008–present, <http://www.bradleyjfest.com>. (Over 1400 followers.)

Works in Progress

“Atomic Mimesis, Nuclear History: Illuminating the Bomb in Thomas Pynchon.”

“‘There Is No Answer’: Milemarker’s *Overseas*,” blog post.

“Thomas Pynchon’s Optical Society.”

Poastrock (fourth poetry manuscript).

“The Megatextual Impulse in Contemporary Poetry: Rachel Blau DuPlessis’s *Drafts*.”

Too Big to Read: The Megatext in the Twenty-First Century (in talks with Ohio State University Press about the manuscript).

The Hyperarchival Parallax: Essays on Contemporary Culture.

Translations of Bradley J. Fest's Work

The Shape of Things (currently being translated by Andrej Tomažin into Slovenian).

“The Shape of Things I,” “Winter, or, Some (Future) Ambiguities,” and “We’re Just Like Yesterday’s Headlines,” translated into Slovenian as “Oblika reči I,” “Zima ali neke (prihodnje) dvoumnost,” and “Smo kot včerajšnje naslovnice,” by Marko Bauer and Andrej Tomažin, *Idiot*, no. 18 (April 2017): 110–15.

Reviews of and Responses to Bradley J. Fest's Work

Mathias Nilges, review of *David Foster Wallace and “The Long Thing”: New Essays on the Novels*, ed. Marshall Boswell, *ALH Online Review*, series ix, January 4, 2017: 1–3, <https://academic.oup.com/DocumentLibrary/ALH/Online%20Review%20Series%209/Mathias%20Nilges%20Online%20Review%20IX.pdf>.

Mike Good, review of *The Rocking Chair*, by Bradley J. Fest, *Hollins Critic* 53, no. 2 (April 2016): 19.

Mark West, review of *David Foster Wallace and “The Long Thing”: New Essays on the Novels*, ed. Marshall Boswell, *C21: Journal of 21st-Century Writings* 4, no. 1 (Spring 2016), <http://eprints.lincoln.ac.uk/22988/1/22988%203-38-1-PB.pdf>.

Alexander R. Galloway, “Allegories of Control,” *Culture and Communication* (blog), July 22, 2015, <http://cultureandcommunication.org/galloway/allegories-of-control>.

Paul Quinn, “Pierce the Shell,” review of *David Foster Wallace and “The Long Thing”: New Essays on the Novels*, ed. Marshall Boswell, *Times Literary Supplement* (June 12, 2015): 3–4.

Honors and Awards

Sigma Tau Delta English Honors Society, Hartwick College’s Pi Gamma Chapter, 2018

Hartwick College Honors Society, 2018

Nominated for Best of the Net by *Masque & Spectacle* (for “2016.19”), 2017

Tarpaulin Sky Book Prize, Semifinalist (for *The Shape of Things*), 2017

The Fourth River Folio Contest, Finalist (for poems from *2013–2016: Sonnets*), 2017

Tomaž Šalamun Prize, Finalist, 2015

University of Pittsburgh Honors Convocation Faculty Honoree, 2014

Society for Literature, Science, and the Arts Schachterle Prize, 2013

Nominated for the Eric O. Clarke Dissertation Prize, 2013

Dietrich School of Arts and Sciences Dean’s Scholarship, 2013

English Department Distinguished Teaching Award, 2011

Science Fiction Research Association Student Paper Award, 2011

Passed PhD Project Exams with Distinction, 2010

First Year PhD Fellowship, University of Pittsburgh, 2007–08

Phi Beta Kappa, 2004

Poetry Center Award, University of Arizona, 2004

Hattie Lockett Award, University of Arizona Poetry Center, 2003

Golden Key International, 2002

University of Arizona Honors Scholarship, 2000–04

Research, Teaching, and Travel Grants

New Faculty Startup Funds (\$4000), 2017–19
Modern Languages Association Travel Grant, 2016
Course Development Grant for Critical Game Studies (\$4500), 2015–16
Writing in the Disciplines Faculty Seminar Fellowship (\$1500), 2015
Dean’s Discretionary Travel Funds, 2015–16
Visiting Postdoctoral Lecturer Travel Grant (\$1000), 2013–14
Society for Literature, Science, and the Arts Travel Award, 2013
Visiting Postdoctoral Lecturer Travel Grant, 2013
Arts and Sciences Graduate Student Organization Travel Grant, 2010
Graduate and Professional Student Association Travel Grant, 2010

Invited Talks

“Imagination, Disaster, Megatexts,” University of Louisiana at Lafayette, Lafayette, LA, March 15, 2017.

“Immersive Pedagogy: Teaching Videogames In and Out of the Classroom,” Digital Brown Bag Series, University of Pittsburgh, Pittsburgh, PA, November 2014.

“Tales of Archival Crisis: 1914–2014,” PARSEC (Pittsburgh Area Science Fiction Enthusiast Club), Carnegie Library of Pittsburgh, Pittsburgh, PA, May 2014.

“The Nuclear Archive: American Literature before and after the Bomb,” St. Lawrence University, Canton, NY, February 2014.

Invited Readings

Words for the New Year, First Night, Foothills Performing Arts Center, Oneonta, NY, December 31, 2018, with Robert Bensen, Eva Davidson, Joe Mish, J. Kirby Olson, Bertha Rogers, and Julie Suarez-Hayes.

Red Dragon Reading Series, CME, Great Hall, State University of New York Oneonta, Oneonta, NY, September 18, 2018, with Julie Suarez-Hayes.

Featured Writer at Community Arts Network of Oneonta’s Sixteenth Annual City of the Hills Art and Music Festival, Big Read-In, Capresso Coffee Bar and Cuisine, Oneonta, NY, August 4, 2018, with Carol Ohmart Behan, Racheal Fest, April Ford, Betty Fraley, and Andrew Reinbach.

Featured writer at the Writers’ Salon, Community Arts Network of Oneonta, Oneonta, NY, May 17, 2018.

Visiting Writers Series, Hartwick College, Oneonta, NY, November 16, 2017, with Chelsea Jacobson, <https://soundcloud.com/bradley-fest/bradley-j-fest-the-shape-of-things-ii-reading-on-november-16-2017>.

Hemingway’s Summer Poetry Series, Hemingway’s, Pittsburgh, PA, June 13, 2017, with Nikki Allen, Jennifer Jackson Berry, Jason Irwin, Kayla Sargeson, and others, <http://www.kostany.com/hemingwayspoetryseries/2017-06-13/Bradley%20J.%20Fest%20Reading%20of%202017-06-13.mp3>.

The Hour After Happy Hour Reading Series, Piccolo Forno, Pittsburgh, PA, May 18, 2017, with Bob Hartley, Daniel Parme, Celine Roberts, and Daniel M. Shapiro.

Bonfire Reading Series, Borland Green Ecovillage, Pittsburgh, PA, March 4, 2017, with Dan Thomas-Glass; performance by Landmark Tongues with Alan Lewandowski.

The Hour After Happy Hour Reading Series, Assemble, Pittsburgh, PA, March 27, 2014.

Open Thread Volume 2 Release, Pittsburgh Center for the Arts, Pittsburgh, PA, March 31, 2010.

Pitt MFA Reading Series, Fuel and Fuddle, Pittsburgh, PA, February 9, 2009,
<http://hotmetalbridge.org/2009/10/episode-2-bradley-j-fest-live-at-fuel-fuddle-pitt-mfa-reading-series> (dead link).

University of Arizona Poetry Center Presents Readings by Undergraduate Poets, University of Arizona, Tucson, AZ, November 2003.

Presentations: Conferences, Lectures, Seminars, Moderation, Panel Organization

“The Megatextual Impulse in Contemporary Poetry: Rachel Blau DuPlessis’s *Drafts*,” *Women and Economy*, American Literature Association Conference, Boston, MA, May 23–26, 2019. (Abstract in progress.)

“Jacques Derrida’s ‘No Apocalypse, Not Now’ at Thirty-Five,” Roundtable on the *New Nuclear Criticism*, Modern Language Association Convention, Chicago, IL, January 4, 2019.

“The Megatext Is the Message: Mark Leach’s *Marienbad My Love* and the Postconceptual Novel,” Keyword Seminar on *Length*, Society for Novel Studies, *Novel Theory*, Cornell University, Ithaca, NY, May 31–June 2, 2018. (Seminar leader.)

“Too Big to Read: The Megatext in the Twenty-First Century,” Hartwick Faculty Lecture Series, Hartwick College, Oneonta, NY, May 2, 2018.

“The Time of Megatexts: Dark Accumulation and Mark Z. Danielewski’s *The Familiar*,” *The Power of Digital Talk*, Society for Literature, Science, and the Arts, *Out of Time*, Arizona State University, Tempe, AZ, November 9–12, 2017.

“Metaproceduralism: *The Stanley Parable* and the Legacies of Postmodern Metafiction,” *Videogame Adaptation*, Keystone Digital Humanities Conference, University of Pittsburgh, Pittsburgh, PA, June 2016. (Organized panel.)

“The Megatext and Neoliberalism,” *The Novel in and against Neoliberalism*, Society for Novel Studies Conference, *The Novel in or against World Literature*, Pittsburgh, PA, May 2016.

“‘Fictional Quantities That Make Themselves Real’: Speculation, Petropolitics, and Deep Time in Reza Negarestani’s *Cyclonopedia*,” *Anthropocene and Deep Time in Literary Studies*, Modern Language Association Convention, Austin, TX, January 2016.

“Speculative Criticism, Black Metal Theory, and Utopia: Richard Grossman’s ‘Torah Ball,’” *Utopian Geologies*, The Society for Utopian Studies Conference, *Global Flows: Diaspora, Diversity, and Divergence in Utopia*, Pittsburgh, PA, November 2015. (Organized panel.)

Moderator, “Poetry and the Novel: A Conversation with Ben Lerner,” University of Pittsburgh Humanities Center, Pittsburgh, PA, April 2015.

“Geologies of Finitude: The Deep Time of Twenty-First Century Catastrophe in Don DeLillo’s *Point Omega* and Reza Negarestani’s *Cyclonopedia*,” *Postcolonial Finance and Disaster Capitalism in Twentieth- and Twenty-First-Century Fiction*, The Louisville Conference on Literature and Culture since 1900, University of Louisville, Louisville, KY, February 2015.

“Apocalypse on Repeat: William Carlos Williams’s *Spring and All* and the Nuclear Imagination,” *William Carlos Williams: The Poet-Doctor as Environmentalist*, American Literature Association Conference, Washington, DC, May 2014.

“Infinite Oppenheimers and Postnatural Metahistory: Jonathan Hickman’s *Manhattan Projects*,” Society for Literature, Science, and the Arts Conference, *PostNatural*, Notre Dame University, Notre Dame, IN, October 2013.

Respondent to Günter Leypoldt, “The Charisma of Literary Institutions: Morrison on Oprah,” University of Pittsburgh Humanities Center Colloquium, Pittsburgh, PA, September 2013.

“Literature, History, and Crisis: Walter Benjamin’s ‘Theses on the Philosophy of History,’” Guest Lecture, Introduction to Critical Reading, University of Pittsburgh, Pittsburgh, PA, June 2013.

“Writing Modernity: Walter Benjamin on Charles Baudelaire,” Guest Lecture, Introduction to Critical Reading, University of Pittsburgh, Pittsburgh, PA, June 2013.

“Pedagogical Protocols: Digitizing the American Literature Classroom,” *The Potentials and Perils of the Digital*, University of Pittsburgh English Department Pedagogy Panel, Pittsburgh, PA, March 2013.

“Decadence and Sincerity: Partying until the World Ends,” *Celebrity, Authenticity, and Decadence*, Mid-Atlantic Popular and American Culture Association Conference, Pittsburgh, PA, November 2012. (Organized panel.)

“Narrative, Late Capitalism, and Tactical Play in *World of Warcraft*,” Guest Lecture, Narrative and Technology, University of Pittsburgh, Pittsburgh, PA, October 2012.

“Nuclear Luminosity: The Fabulous Metahistorical Textuality of *Mason & Dixon*,” Graduate Scholarship Collective Fall Symposium, University of Pittsburgh, Pittsburgh, PA, October 2012.

“Literature Has Always Belonged to the Nuclear Era? *Ulysses* and Nuclear Criticism’s Fabulous Textuality,” *Nuclear Criticism and the Exploding Word Roundtable*, Northeast Modern Language Association Conference, Rochester, NY, March 2012.

“Genre and the Posthuman: Greg Bear’s *Blood Music* and Donna Haraway’s ‘Manifesto for Cyborgs,’” Guest Lecture, Science Fiction, University of Pittsburgh, Pittsburgh, PA, November 2011.

Collaborative presentation with Sten Carlson and Robin Clarke about their co-authored manuscript, *Dear Human Converter Box*, “The Robot Poet: Toward an Assemblage Theory of Poetry/a Poetics of Assemblage,” *Poesis and the Procedural*, Society for Literature, Science, and the Arts Conference, *Pharmakon*, Kitchener, ON, Canada, September 2011. (Organized panel.)

“The Apocalypse Archive: Reconsidering Nuclear Criticism,” The Society for Utopian Studies Conference, *Archiving Utopia/Utopia as Archive*, Pennsylvania State University, State College, PA, October 2011.

“The Virtuous Feedback Loop of Influence: Barth Reading Wallace Reading Barth,” *The Echoes of David Foster Wallace*, Duquesne Graduate Conference, *Echoes: Across Disciplines, Texts, and Times*, Duquesne University, Pittsburgh, PA, March 2011. (Organized panel.)

“The Archival Erotics of *Repo Men*,” University of Pittsburgh Graduate Scholarship Collective Spring Symposium, Pittsburgh, PA, February 2011.

“Tales of Archival Crisis: Neal Stephenson’s Reimagining of the Post-Apocalyptic Frontier,” Science Fiction Research Association Conference, *Far Stars and Tin Stars: Science Fiction and the Frontier*, Carefree, AZ, June 2010. (Received SFRA Student Paper Award.)

“William Carlos Williams’s *Spring and All* and the Nuclear Imagination,” Guest Lecture, Reading Poetry, University of Pittsburgh, Pittsburgh, PA, October 2009.

“Prefiguring Archetypes of Control: *The Confidence-Man* as Protocological Network,” *Approaches to Melville*, West Virginia University English Graduate Student Colloquium, West Virginia University, Morgantown, WV, April 2009. (Organized panel.)

“The Eco-Jeremiad: Projecting Crises of the ‘Moment,’” CUNY English Graduate Conference, *Projections: Speculating on Presence, Absence, and Nonsense*, City University of New York, New York, NY, March 2009.

“Reiterating the Eternal Return (of the Same): *Southland Tales* and the Unstable Present,” Society for Literature, Science, and the Arts Conference, *Reiteration*, Charlotte, NC, November 2008.

Exhibitions

Collaboration with visual artist Roberta Gentry, “Nomadology (I); or, This Concerns All of Us,” *Write and React*, Arts Incubator Gallery, Tucson, AZ, May 2008,
<https://bradfest.wordpress.com/2009/09/30/nomadology-i-or-this-concerns-all-of-us/>.

Collaboration with Toi Derricotte and others, “Landscape of the Body: Poems,” Mattress Factory, Pittsburgh, PA, Spring 2005.

Appearances on Radio, Online, and Other Media

Guest on “How Much Is There Actually to Say about These NBA Finals,” *The Jabsteps* (podcast), episode 58, by Salvatore Pane and Geoff Peck, aired June 5, 2017, <https://soundcloud.com/thejabsteps/episdoe-058-how-much-is-there-actually-to-say-about-these-finals>.

Guest on “*Jabsteps* Book Review with Dr. Brad Fest! *Return of the King* (LeBron not Tolkien),” *The Jabsteps* (podcast), episode 57, by Salvatore Pane and Geoff Peck, aired May 29, 2017, <https://soundcloud.com/thejabsteps/episode-057-jabsteps-book-review-with-dr-brad-fest-return-of-the-king-lebron-not-tolkien>.

Guest on “Zaza Sullies the WCF but Kristaps Saves MSG (And Harden's Still MIA),” *The Jabsteps* (podcast), episode 55, by Salvatore Pane and Geoff Peck, aired May 16, 2017, <https://soundcloud.com/thejabsteps/episode-055>.

Professional Service and Editorial Work

Referee, *Diacronie*, 2019 (in progress)
Referee, *Comparative Literature Studies*, 2019 (in progress)
Referee, *Journal of American Culture*, 2018
Referee, *LIT: Literature Interpretation Theory*, 2017
Referee, *Journal of David Foster Wallace Studies*, 2017
Referee, *boundary 2*, 2015, 2017
Referee, *College Literature: A Journal of Critical Literary Studies*, 2014–17
Referee, *Cultural and Religious Studies*, 2015
Criticism Co-Editor, *Hot Metal Bridge*, 2009
Assistant Criticism Editor, *Hot Metal Bridge*, 2008
Assistant Poetry Editor, *Nidus*, 2005–06

Judging

Judged with Jake Wolff the 2018 Anna Sonder Prize for Poetry from the Academy of American Poets, Hartwick College, Oneonta, NY.

Teaching Experience

Assistant Professor, Hartwick College, 2017–present
ENGL 213 Introduction to Creative Writing (Fall 2017, Spring 2018)
ENGL 250 Reading Modern Poetry (Fall 2017)
ENGL 310 Creative Nonfiction Workshop (Spring 2019)
ENGL 312 Intermediate Poetry Workshop (Fall 2017, Fall 2018)
ENGL 313 Intermediate Fiction Workshop (Spring 2019)
ENGL 350 Poetry and Technology (Spring 2018)
ENGL 412 Advanced Poetry Workshop (Spring 2019)
ENGL 489 Senior Project Methods (Fall 2018)
ENGL 490 Senior Thesis Project (January 2018, January 2019)
INTR 150 Nature Writing (Fall 2018)

Adjunct Instructor, Carnegie Mellon University, 2016–17
76-101 Interpretation and Argument (Fall 2016 [3], Spring 2017 [2])

Adjunct Instructor, University of Pittsburgh, 2016–17
ENGCMP 0200 Seminar in Composition (Spring 2017)
ENGCMP 0440 Critical Writing (Fall 2016, Spring 2017)

Visiting Lecturer, University of Pittsburgh, 2013–16
ENGCMP 0200 Seminar in Composition (Spring 2016)
ENGLIT 0315 Reading Poetry (Fall 2013, Spring 2014, Spring 2016)
ENGLIT 0399 Narrative and Technology (Fall 2013, Spring 2014, Fall 2014 [2], Spring 2015 [2],
Fall 2015)
ENGLIT 0500 Introduction to Critical Reading (Fall 2013, Spring 2014, Fall 2015, Spring 2016)
ENGLIT 1001 Interactive Literature (Spring 2015)
ENGLIT 1350 Postmodern Literature (Fall 2014, Fall 2015)

Visiting Instructor, University of Pittsburgh, 2012–13
ENGCMP 0200 Seminar in Composition (Fall 2012, Spring 2013)
ENGLIT 0315 Reading Poetry (Fall 2012, Spring 2013)

Teaching Assistant, University of Pittsburgh, 2005–07, 2008–12 (Instructor of Record in all sections)
ENGCMP 0200 Seminar in Composition (Fall 2005, Spring 2006)
ENGLIT 0315 Reading Poetry (Summer 2009, Fall 2009, Spring 2010)
ENGLIT 0365 Literature and the Contemporary (Fall 2008, Spring 2009, Summer 2012)
ENGLIT 0500 Introduction to Critical Reading (Summer 2011)
ENGLIT 0570 American Literary Traditions (Summer 2010, Fall 2010, Spring 2011, Fall 2011)
ENGLIT 0635 New Literature (Spring 2012)
ENGWRT 0400 Introduction to Creative Writing (Fall 2006)
ENGWRT 0530 Introduction to Poetry Writing (Summer 2006, Spring 2007)

Independent Studies Directed

Sarah Lane, “Quantitative Research in Fanfiction,” University of Pittsburgh, Spring 2016.
Sarah Lane, *Chick Fight: The Battle against Oppression and Inequality*, board game, University of Pittsburgh, Spring 2015), <https://www.sarazana.com/chick-fight>. (This project was written up in the Pitt News, see Casey Schmauder, “Sarah Lane: The Gamechanger,” *Pitt News Silhouettes*, April 2016, <http://pittnewsprofiles.com/silhouettes-2016/sarah-lane-2/>.)
Dale Shoemaker “The Problems of Higher Education” and “Women in Modern Hip-Hop,” University of Pittsburgh, Spring 2015.
Gabriel Kowalczyk, “Children’s Hospital of Pittsburgh: Human Capital and the UPMC Nexus,” University of Pittsburgh, Spring 2014.

Senior Thesis Director

Matt McRell, [untitled], Hartwick College, January 2019.
Katherine Sanchez, [untitled], Hartwick College, January 2019.
Kasper Smith, [untitled], Hartwick College, January 2019.
Marc Berry, “Vous Ête Votre Seule Limite,” Hartwick College, January 2018.
Chelsea Jacobson, “Reality in Red,” Hartwick College, January 2018.
Kayleigh Matos, “Notebooks at the End of Castlehill,” Hartwick College, January 2018.

Senior Thesis Second Reader or Committee Member

Madison Draper, [untitled], Hartwick College, January 2019.

Kayla Martinez, “Control and Manipulation of Reproduction, Identity, and Sexuality in *The Handmaid’s Tale*, *Brave New World*, and *Uglies*,” Hartwick College, January 2018.
Brandon Taylor, “The Truth about His Time: A View into the Life of John O’Hara and His Perspective on Pennsylvania’s Coal Region in *Appointment in Samarra*,” Hartwick College, January 2018.
Dan Malinowski, “‘You Sing, you / who also / wants’: Charles Olson, Harryette Mullen, and the Representation of Political Communities in Twentieth-Century Avant-Garde American Poetry,” B. Phil., University of Pittsburgh, Spring 2015 (currently a PhD student in English at Rutgers University).

Student Awards

Michael Pugliese, J. K. and Gertrude Miller Award, First Prize, 2015
Stephanie Roman, James Snead Award, First Prize, 2015
Christina Martin, Highly Commended Entrant for The Undergraduate Awards, 2015 (International)
Daniel Willis, Undergraduate Literature Conference Essay Award, Second Prize, 2015
Monique Briones, James Snead Award, First Prize, 2014
Christina Martin, James Snead Award, Second Prize, 2014
Anna Delaney, Marlee and James Myers Award, 2011
Mary Pappalardo, J. K. and Gertrude Miller Award, Third Prize, 2010
Rachel Nagelberg, Composition Program Writing Contest, Honorable Mention, 2006

Professional Development

New Faculty Workshops, Hartwick College, 2017–18
Opening Faculty Workshop, Hartwick College, August 2017
Writing in the Disciplines Faculty Seminar, University of Pittsburgh, Fall 2015.
Participant in the University of Pittsburgh Humanities Center Faculty Seminar, “Affects of the Commons,” with Lauren Berlant, Pittsburgh, PA, April–May 2014
Participant in the University of Pittsburgh Humanities Center Faculty Seminar with Priscilla Wald, Pittsburgh, PA, April–May 2013

University and Departmental Service

Hartwick College

Search Committee, 2018–19
Small Group Interview Committee for Griffith’s Center for Collaboration and Innovation, 2018
Co-Faculty Advisor, Writing Underground, 2018–present
Sigma Tau Delta Faculty Advisor, 2018–present
Graduate Advisory Committee, 2018–20
Chair, Senior Thesis Committee, 2018–19
Chair, Events Committee, 2018–19
Visiting Writers Series Committee, 2017–present
Anna Sonder Prize Committee, 2017–present
Chair, Dual Major Subcommittee, 2017–18
Senior Thesis Committee, 2017–18
Committee on Development, 2017–18

University of Pittsburgh

Digital Humanities Committee, 2015–16
Literature Program Pedagogy and Best Practices Committee, 2014–15

Designed and moderated Facebook page for alumni of Pitt's English Graduate Program, 2014–15
Non-Tenure Stream Faculty Committee, 2013–14
Literature Curriculum Committee, 2011–14
Literature Representative to DM@P (Digital Media at Pitt) Committee, 2012–13
Graduate Procedures Committee, 2011–12
Founding Member of the University of Pittsburgh Graduate Scholarship Collective, 2009–13
Brochure Committee, 2009–10
Personnel Committee, 2008–09, 2010–11
Social Minister of the English Graduate Student Organization, 2008

Professional Affiliations Past and Present

Academy of American Poets; Association of Writers and Writing Programs; American Literature Association; American Studies Association; David Foster Wallace Society; Modern Language Association; Mid-Atlantic Popular and American Culture Association; Northeast Modern Language Association; Science Fiction Research Association; Society for Literature, Science, and the Arts; Society for Novel Studies; Society for Utopian Studies.

Languages

Reading proficiency in French and German; some Spanish.

References

Additional references available upon request

Jonathan Arac, Andrew W. Mellon Professor of English, Founding Director of the Humanities Center; Department of English; University of Pittsburgh; 526 Cathedral of Learning; 4200 Fifth Ave.; Pittsburgh, PA 15260; (412) 624-6506; jarac@pitt.edu

Andrew Hook, writer, editor, and publisher of Salò Press; Norwich, UK; <http://www.andrew-hook.com/>; andrew@andrew-hook.com

Adam Kelly, Senior Lecturer in American Literature; Director of Postgraduate Teaching; Department of English and Related Literature; University of York; Heslington, York, YO10 5DD, UK; adam.kelly@york.ac.uk

J. Hillis Miller, UCI Distinguished Research Professor Emeritus; Departments of Comparative Literature and English; University of California, Irvine; Irvine, CA 92697; (949) 824-6722; jhmiller@uci.edu

Philip E. Smith II, Associate Professor Emeritus; Department of English; University of Pittsburgh; 526 Cathedral of Learning; 4200 Fifth Ave.; Pittsburgh, PA 15260; (412) 624-6520; psmith@pitt.edu

Andrej Tomazin, writer, translator, editor; Ljubljana, Slovenia; an.tomazin@gmail.com

Amy Murray Twynning, Lecturer, Assistant Director of the Literature Program; Department of English; University of Pittsburgh; 526 Cathedral of Learning; 4200 Fifth Ave.; Pittsburgh, PA 15260; (412) 624-4114; murraytwynning@gmail.com

Jake Wolff, Assistant Professor of English; Department of English; University of Central Florida; P.O. Box 161346, Orlando, FL 32816-1346; jake.wolff@ucf.edu