

BRADLEY J. FEST

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Department of Literature, Media, and Writing
Hartwick College
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Current Academic Positions

Associate Professor of English, Department of Literature, Media, and Writing, Hartwick College,
2021–present

Previous Academic Positions

Cora A. Babcock Chair in English, Hartwick College, 2022–25
Winifred D. Wandersee Scholar in Residence, Hartwick College, 2019–20
Assistant Professor of English, Department of English, Hartwick College, 2017–2021
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 Assistant, Department of English, University of Pittsburgh, 2008–12
Teaching Fellow, Department of English, University of Pittsburgh, 2007–08
Teaching Assistant, Department of English, University of Pittsburgh, 2005–07

Education

PhD in English (Critical and Cultural Studies), University of Pittsburgh, 2013
MFA in Creative Writing, concentration in poetry, University of Pittsburgh, 2007
BA in English and Creative Writing, graduated with honors, *cum laude*, University of Arizona, 2004

Teaching and Research Areas

Creative writing, poetry, twentieth- and twenty-first-century United States literature, history of literary criticism and theory, digital studies, environmental humanities, postmodernism, science and speculative fiction, the maximalist novel, the long poem, experimental poetry and poetics, avant-garde literature, fiction, creative nonfiction, electronic literature, film, new media, video games, modernism, nineteenth-century US literature, contemporary global literature, comics, and the graphic novel.

Poetry Collections

2018–2024: *Sonnets* (currently under consideration at various contests and presses). 87 pages.

Postrock (currently under consideration at various contests and presses). 97 pages.

2013–2017: *Sonnets* (Ipswich, AU: LJMcD Communications, 2024). 102 pages.

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

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

Essays: Peer-Reviewed Articles and Book Chapters

“Is an Archive Enough?: Megatextual Debris in the Work of Rachel Blau DuPlessis,” in “Big, Ambitious Novels by Twenty-First-Century Women,” ed. Courtney Jacobs and James Zeigler, special issue, *Genre* 54, no. 1 (April 2021): 139–65.

“Coda: Writing Briefly About Really Big Things,” in *Begging the Question: Critical Reasoning in Chaucer Studies, Book History, and Humanistic Inquiry (Methodologies II)*, by Joseph A. Dane (Los Angeles: Marymount Institute Press, 2019), 177–81.

“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, <https://widescreenjournal.files.wordpress.com/2021/06/metaproceduralism-the-stanley-parable-and-the-legacies-of-postmodern-metafiction.pdf>.

“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.

Critical Interviews (Peer Reviewed)

“An Interview with Paul A. Bové” (in progress; will be conducted spring 2026).

“Art Is for Everybody: An Interview with Anna Kornbluh,” *boundary 2* (under consideration).

“Grateful and Generous Reading: An Interview with Robert T. Tally Jr.,” *boundary 2* 52, no. 4 (forthcoming November 2025).

With Rachel Blau DuPlessis, “Something Worth Leaving in Shards: An Interview with Rachel Blau DuPlessis,” *boundary 2* 50, no. 2 (May 2023): 1–30.

“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.

Reprinted Peer-Reviewed Articles and Critical Interviews

“Coda: Writing Briefly About Really Big Things,” repr. in *Petitio Principii: Begging the Question: Critical Reasoning in Chaucer Studies, Book History, and Humanistic Inquiry (Methodologies II)*, by Joseph A. Dane (2019; repr., Los Angeles: FreeReadPress, 2024), 209–14.

“Isn’t It a Beautiful Day? An Interview with J. Hillis Miller,” 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.

“‘Then Out of the Rubble’: David Foster Wallace’s Early Fiction,” repr. with slight revisions in *David Foster Wallace and ‘The Long Thing’: New Essays on the Novels*, ed. Marshall Boswell (New York: Bloomsbury, 2014), 85–105.

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, Anthologies, and Edited Collections

“Postrock,” *Always Crashing*, forthcoming August 19, 2025.

“2022.07,” “2022.08–09,” “2022.10,” “2023.17–18,” and “2023.19,” *Lothlorien Poetry Journal*, February 1, 2025, <https://lothlorienpoetryjournal.blogspot.com/2025/02/five-poems-by-bradley-j-fest.html>.

“2023.26,” “2023.27,” and “2023.28,” *Magazine1*, January 22, 2025, <https://www.magazine-1.com/bradley-fest>.

“2023.32,” *Cleaver*, December 17, 2024, <https://www.cleavermagazine.com/2023-32-by-bradley-fest/>.

“2023.21,” “2023.22/24,” and “2023.25,” *Broken Lens Journal* (Fall 2024),
<https://www.brokenlensjournal.com/202321>, <https://www.brokenlensjournal.com/202322/24>,
<https://www.brokenlensjournal.com/202325>.

“2022.11,” “2023.01,” “2023.11,” “2023.12,” “2023.13,” and “2023.14,” *Pamenar Online Magazine*, September 16, 2024, <https://www.pamenarpress.com/post/bradley-fest>.

“2023.29–30,” “2024.01–02,” “2024.03,” “2024.05–06,” and “2024.08–09,” *Does It Have Pockets*, July 1, 2024, <https://www.doesithavepockets.com/poetry/bradley-j-fest>.

“2024.04” and “2024.07,” *Eunoia Review*, June 9, 2024,
<https://eunoiareview.wordpress.com/2024/06/09/2024-04/>,
<https://eunoiareview.wordpress.com/2024/06/09/2024-07/>.

“2023.15–16,” *Osmosis*, December 3, 2023, <https://osmosispress.com/2023/12/03/bradley-j-fest-2023-15-16/>.

“2023.07–08” and “2023.10,” *Pere Ube*, September 20, 2023,
<https://pereube.univer.se/twobybradleyjfest>.

“Archives of Spring,” *Decadent Review*, April 18, 2023,
<https://thedecadentreview.com/corpus/archives-of-spring/>.

“2021.05,” “2022.03,” and “2022.04,” *Kitchen Sink* 1, no. 1 (March 2023): 55–57,
https://drive.google.com/file/d/10us6pIfevn_m8pw5Bz6buiD6_a6vT_Ax/view.

“2021.06,” “2022.01,” and “2022.05,” *IceFloe Press*, March 15, 2023, <https://icefloepress.net/2021-06-2022-01-2022-05-bradley-j-fest/>.

“2022.06,” “2023.02,” “2023.03,” “2023.04,” and “2023.05–06,” *D.O.R (Deadly Orgone Radiation)*, no. 2 (April 2023): 135–46, <https://lachlanjmcdougall.wordpress.com/2023/03/14/d-o-r-issue-2-now-available/>.

“2022.02,” *Apocalypse Confidential*, November 17, 2022,
<https://apocalypse-confidential.com/2022/11/17/2022-02/>.

“Archives of Autumn,” *Decadent Review*, October 1, 2022,
<https://thedecadentreview.com/corpus/archives-of-autumn/>.

“Archives of Summer,” *Decadent Review*, July 25, 2022,
<https://thedecadentreview.com/corpus/archives-of-summer/>.

“Sestina I,” “Sestina II,” “Sestina III,” and “Aubade and After,” *Always Crashing*, no. 5 (2022): 106–17.

“2020.12,” “2021.01,” “2021.02,” “2021.03,” and “2021.04,” *Version (9) Magazine* 1, no. 3 (Summer 2022): 17–21, <https://version9magazine.com/edition-1-volume-3-summer-2022/>.

“2020.07,” “2020.08,” “2020.09,” “2020.10,” and “2020.11,” *Version (9) Magazine* 1, no. 2 (Autumn 2021): 57–62, <https://version9magazine.com/category/issues/e-book-autumn-2021/>.

“2015.04,” “2015.15,” “2015.18,” “2015.26,” “2016.02,” and “2016.28,” *Aesthetic Directory*, September 1, 2021, <https://www.theaesthetic.directory/journal> (dead link; see https://www.academia.edu/51138528/2015_04_2015_18_2015_18_2015_26_2016_02_and_2016_28). (Nominated for a 2021 Pushcart Prize.)

“c o n t e m p o r a n e i t y,” “Silence,” and “Blason IV,” *Version (9) Magazine* 1, no. 1 (Summer 2021): 18–22, <https://version9magazine.com/edition-1-volume-1-summer-2021/>.

“2016.29” and “2016.30,” *Matter*, no. 29 (May 2021),
<https://mattermonthly.com/2021/05/19/2016-29/> and
<https://mattermonthly.com/2021/05/19/2016-30/>.

“2015.10,” “2015.23,” and “2016.10,” *Babel Tower Notice Board*, May 7, 2021,
<https://www.thebabeltowernoticeboard.com/featured-writing/three-poems-by-bradley-j-fest> (dead link; see https://www.academia.edu/48828539/2015_10_2015_23_and_2016_10).

“2020.01,” “2020.02,” “2020.03,” “2020.04,” “2020.05,” and “2020.06,” *Always Crashing*, December 22, 2020, <https://www.alwayscrashing.com/current/2020/12/17/bradley-j-fest-6-sonnets>.
 (“2020.01” nominated for a 2021 Best of the Net award.)

“2015.09,” “2016.27,” “2018.01,” “2019.01,” and “2019.02,” *Call Me [Brackets]*, no. 5 (December 2020), <https://callmebrackets.net/poems-from-bradley-j-fest/>.

“2015.11” and “2015.12,” *Adjacent Pineapple*, no. 6 (August 2020),
<https://www.adjacentpineapple.com/bradley-j-fest> (dead link; see https://www.academia.edu/43771787/2015_11_and_2015_12).

“2019.03,” *Pine Hills Review*, July 8, 2020, <https://pinehillsreview.com/2020/07/08/bradleyjfest/>.

“Paraclausithyron,” *Flatbush Review*, no. 5, July 1, 2020, <http://www.flatbushreview.com/bradley-j-fest.html>.

“2016.31,” “2016.33,” “2016.36: Preface,” and “2017.01: Afterword,” *Always Crashing*, no. 3 (2020): 87–95.

“Dead Horse Bay” and “Archives of Winter,” in “Poetics for the More-than-Human World: An Anthology of Poetry and Commentary,” ed. Mary Newell, Bernard Quetchenbach, and Sarah Nolan, special issue, *Dispatches from the Poetry Wars*, May 2, 2020,
<https://www.dispatchespoetrywars.com/poetics-for-the-more-than-human-world/2-poems-41/>.

“Meditations at Oneonta” and “Humid Figures and a Handful of Dust,” *Pamenar Online Magazine*, March 3, 2020, <https://www.pamenarpress.com/post/bradley-j-fest>.

“2019.04,” *Rabid Oak*, no. 17 (February 2020), <https://rabidoak.com/issues/issue-17/2019-04/>.

“2016.16,” “2016.17,” “2016.18,” 2016.21,” “2016.22,” and “2016.26,” *Mannequin Haus*, no. 12 (January 2020), <https://quinhausvi.weebly.com/bradley-j-fest.html>.

“2016.05” and “2016.08,” in “Tenth-Anniversary Issue,” special issue, *Sugar House Review*, no. 19 (2019): 67–68.

“Ekphraseis,” *Masque & Spectacle*, no. 18, September 1, 2019,
<https://masqueandspectacle.com/2019/09/01/ekphraseis-bradley-j-fest/>.

“Blason I,” “Blason II,” and “Blason III,” *Queen Mob’s Teahouse*, August 8, 2019,
<https://queenmobs.com/2019/08/poems-bradley-j-fest/> (dead link). Poems removed from site on June 13, 2020 by Fest’s request.

“2016.35,” *Nerve Cowboy*, no. 45 (Winter 2019): 62.

“2016.04,” *Breakwater Review*, no. 24 (Spring 2019), <https://www.breakwaterreview.com/bradley-fest>.

“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://likelyredcom.wordpress.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 (dead link; see https://www.academia.edu/34729578/2015_05_and_2015_06).

“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,” *Verso* 33, nos. 1–3 (2016): 123–59. (Finalist for the 2015 Tomaž 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, <https://txtobjx.com/2016/07/2015/>.

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

“2015.02,” *Small Po[r]tions*, no. 5 (Fall 2015): 69.

“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, <https://organismforpoeticresearch.org/opr/two-poems-bradley-fest-peltvol3-pelt/>.

“If the Marianas Trench Were a Gathering of Sound,” *After Happy Hour Review*, no. 1 (Spring 2014): 22, <https://afterhappyhourreview.com/AHH%20Issue%201.pdf>.

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

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

“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 (dead link).

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

“Endless Road,” *Arizona Celebration: 1994 Poetry Anthology* (Phoenix, AZ: Arizona Department of Education, 1994), 84.

Reprinted Poems

“2015.10,” “2015.23,” and “2016.10,” in *What We Did during the Apocalypse: The Archive of ‘The Babel Tower Notice Board’*, ed. Richard Capener (Glasgow, UK: Hem, 2024), 451–53,

<https://www.hempressbooks.com/shop/p/what-we-did-during-the-apocalypse-the-archive-of-the-babel-tower-notice-board>.

“Archives of Winter,” *Decadent Review*, January 16, 2023,
<https://thedecadentreview.com/corpus/archives-of-winter/>.

“Dead Horse Bay” and “Archives of Winter,” in *Poetics for the More-than-Human World: An Anthology of Poetry and Commentary*, ed. Mary Newell, Bernard Quetchenbach, and Sarah Nolan (Brooklyn, NY: Spuyten Duyvil, 2021), 109–12.

“Blason I,” “Blason II,” and “Blason III,” in *The Second Chance Anthology*, ed. Tyler Pufpaff (Variant Literature, 2020), 2–7, https://d6159faf-6d67-4ca5-9657-a03cee5e9bf5.filesusr.com/ugd/db4dce_ffb156222cb0430fb895e24947d452.pdf.

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

“If the Marianas Trench Were a Gathering of Sound,” in *After Happy Hour Review: Best of 2014 Edition* (Fall 2014): 24.

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

Poems Attributed to Bradley J. Fest but That He Did Not in Fact Write

“Cute Noise Indeed,” *Who Dis?*, April 1, 2023, <https://who-dis.wtf/2023/04/01/cute-noiseIndeed/> (dead link). (Poem appears to be assembled from my tweets published roughly between December 2022 and January 2023, potentially by @petro_ck, Twitter, https://twitter.com/petro_ck/status/1642702162743693312 [dead link]. See @BradleyFest, Twitter, <https://twitter.com/BradleyFest>.)

Selected Public, Online, and Weblog Writing

“Remembering J. Hillis Miller (1928–2021),” *The Hyperarchival Parallax*, February 9, 2021,
<https://bradleyfest.com/2021/02/09/remembering-j-hillis-miller-1928-2021/>.

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

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

“Repackaging the Archive (Part XI): Decadence and Sincerity in the Risk Society: Partying Until the World Ends,” *The Hyperarchival Parallax*, August 22, 2014,

<https://bradleyjfest.com/2014/08/22/repackaging-the-archive-part-xi-decadence-and-sincerity-in-the-risk-society-partying-until-the-world-ends/>.

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

“Infinite Oppenheimer and Postnatural Metahistory: Jonathan Hickman’s *Manhattan Projects*,” *The Hyperarchival Parallax*, December 20, 2013, <https://bradleyjfest.com/2013/12/20/infinite-oppenheimers-and-postnatural-metahistory-jonathan-hickmans-manhattan-projects/>.

“Repackaging the Archive (Part VII): *CIV II* and Nihilism,” *The Hyperarchival Parallax*, June 20, 2012, <https://bradleyjfest.com/2012/06/20/repackaging-the-archive-part-vi-civ-ii-and-nihilism/>.

“No Sense of an Ending: Some Notes on the Meganarrative and the Reaction to the Ending of *Mass Effect*,” *The 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/>.

“Freedom and the Bomb Threats at the University of Pittsburgh, Spring 2012,” *The Hyperarchival Parallax*, April 20, 2012, <https://bradleyjfest.com/2012/04/20/freedom-and-the-bomb-threats-at-the-university-of-pittsburgh-spring-2012/>.

“Repackaging the Archive (Part V): Vital Materiality and Milemarker, Part 1,” *The 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,” *The 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),” *The 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/>.

“The Eco-Jeremiad: Projecting Crises of the ‘Moment,’” *The Hyperarchival Parallax*, March 7, 2009, <https://bradleyjfest.com/2009/03/07/the-eco-jeremiad-projecting-crises-of-the-moment/>.

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

The Hyperarchival Parallax, 2008–present, <http://www.bradleyjfest.com>.

Works in Progress

Too Big to Read: The Megatext in the Twenty-First Century.

Synthware (sixth poetry manuscript).

2024–20XX: *Sonnets* (seventh poetry manuscript).

“Hyperarchival Poetics.”

“Thomas Pynchon’s Optical Society.”

Literary Light (second academic monograph).

“‘There Is No Answer’: Milemarker’s *Overseas*, Converge’s ‘Wretched World,’ and Russian Circles’ ‘Gnosis.’”

The Hyperarchival Parallax: Essays on Contemporary Culture.

Translations of Bradley J. Fest’s Work

“Oda letu 2013: Smo otroci Nacionalne varnostne agencije,” translated by Marko Bauer and Andrej Tomažin, *Literatura XXXI*, no. 338 (August 2019): 160–80. (Translations into Slovenian of “An Ode to 2013: We Are the National Security Agency’s Children,” “Desertification Is Not Just the Earth’s Pastime,” “The Decibel Curfew Does Not Apply,” “That Was a Bad Idea,” and “I Am a Mechanic,” from *The Shape of Things*.)

“Oblika reči I,” “Zima ali neke (prihodnje) dvoumnost,” and “Smo kot včerajšnje naslovnice,” translated by Marko Bauer and Andrej Tomažin, *IDIOT*, no. 18 (April 2017): 110–15, <https://id.iot.si/data/pdf-revije/idiot-18.pdf>. (Translations into Slovenian of “The Shape of Things I,” “Winter, or, Some (Future) Ambiguities,” and “We’re Just Like Yesterday’s Headlines” from *The Shape of Things*.)

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>.

Ruth Charnock and Mark West, “Book Reviews,” *C21 Literature: Journal of 21st-Century Writings* 4, no. 1 (2016): 1–10, <https://doi.org/10.16995/c21.3>.

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

Sabbatical leave, Fall 2025

The Word Works 2024 Reading Period, semifinalist (for *2018–2024: Sonnets*), 2025

Tomaž Šalamun Prize, semifinalist (for “2023: Sonnets,” an excerpt from *2018–2024: Sonnets*), 2024
Bad Betty Press, longlisted (for *Postrock*), 2023
The Hudson Prize, Black Lawrence Press, semifinalist (for *Postrock*), 2023
2022 Quinquennial Award for five years of service to Hartwick College, 2023
Cora A. Babcock Chair in English, 2022–25
Nominated for a Pushcart Prize by *The Aesthetic Directory*, 2021
Nominated for Best of the Net by *Always Crashing* (for “2020.01”), 2021
The Tenth Gate Prize, finalist (for *2013–2017: Sonnets*), 2020
New American Poetry Prize, semifinalist (for *2013–2017: Sonnets*), 2019
Winifred D. Wandersee Scholar in Residence, Hartwick College, 2019–20
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 *2013–2017: Sonnets*), 2017
Tomaž Šalamun Prize, finalist (for poems from *The Shape of Things*), 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, Advising, and Travel Grants

Faculty Research Grant for “*Synthwave, 2024–20XX: Sonnets*, Bové Interview, and *Literary Light*,” 2025–26
Faculty Research Grant for *Synthwave*, 2024–25
National Endowment for the Humanities Grant to support the Oneonta Literary Festival, Arts and Humanities Division, Hartwick College, 2024–25
New Faculty Advisor Award, Sigma Tau Delta, 2023–24
Faculty Research Grant for *2018–202X: Sonnets*, 2023–24
Cora A. Babcock Chair in English Research Funds, 2022–25
Faculty Research Grant for *Too Big to Read*, 2022–23
Faculty Research Grant for *Postrock*, 2021–22
Faculty Research Grant for *Too Big to Read*, 2021–22
Winifred D. Wandersee Scholar-in-Residence Program Research Funds, 2019–20
Faculty Research Grant for *Postrock* and *Too Big to Read*, Hartwick College, 2019–20
New Faculty Startup Funds, Hartwick College, 2017–19
Innovation in Education Grant for “Bringing Game Studies to Pitt,” 2016 (not funded)
Modern Languages Association Travel Grant, 2016
Course Development Grant for Critical Game Studies, 2015–16

Writing in the Disciplines Faculty Seminar Fellowship, 2015
Dean's Discretionary Travel Funds, 2015–16
Society for Literature, Science, and the Arts Travel Award, 2013
Visiting Postdoctoral Lecturer Travel Grant, 2013–14
Arts and Sciences Graduate Student Organization Travel Grant, 2010
Graduate and Professional Student Association Travel Grant, 2010

Invited Talks and Presentations

“Megatexts After Capitalism,” *New Inscriptions*, Virtual Mini-Conference, October 17, 2020 via Zoom videoconference.

“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

Cleaver issue 49 release reading, April 27, 2025, via Zoom videoconference, hosted by Karen Rile with Sarah C. Baldwin, Brian Benson, Andrea Bishop, Lisa K. Buchanan, John Calderazzo, Jocelyn Jane Cox, Adam Doniger, Jeff Friedman, Vicki Mayk, Ess Pokornowski, Rachel Talbot, Matt Thomas, Gretta Trafficante, and Robyn Wheelock. (Makeup reading for being sick for issue 48 release.) Cleaver Magazine, “Issue 49 Contributors Reading,” YouTube, April 30, 2025, <https://www.youtube.com/watch?v=wFy1t8Cdy-k>.

Featured writer at The College of New Jersey, Ewing Township, NJ, February 11, 2025.

Cleaver issue 48 release reading, February 2, 2025, via Zoom videoconference, hosted by Tricia Park with David Lydon-Staley, Chris Rosales, Tracie Adams, Sinclair Cabocel, Eden Royce, Connor Fisher, Jeff Gabel, Coleman Bigelow, Jeremy G. Moss, Krista Puttler, Herman Beavers, and Kiely Todd Roska. (Couldn’t participate because Fest got sick.)

Featured writer at Writers Salon, Community Arts Network of Oneonta (CANO), Oneonta, NY, November 21, 2024.

Featured writer for the Visiting Writers Series, Hartwick College, Oneonta, NY, September 25, 2024.

Book launch for *2013–2017: Sonnets* (LJMcD Communications, 2024), Roots Public Social House, Oneonta, NY, August 29, 2024.

Featured writer to promote the release of the State University of New York at Delhi’s literary magazine *Agate*, Bushel Collective, Delhi, NY, April 26, 2023.

Always Crashing Issue 5 Release Reading, Significant Others Reading Series, July 12, 2022, via Zoom videoconference, hosted by Meghan Lamb with Mary Biddinger and Day Heisinger-Nixon.

Poetics for the More-than-Human World: An Anthology of Poetry and Commentary Reading, July 16, 2020, via Zoom videoconference, with Cara Chamberlain, Petra Kuppers, Andrew Melrose, Eléna Rivera, Arthur Sze, and Jen Web.

Always Crashing Issue 3 Release Party, May 28–29, 2020, via Zoom videoconference, with Armand Eduard, Robert Wilson Engle, Jill Khouri, Colin Rafferty, and Joe Sacksteder.

Words for the New Year, First Night, Foothills Performing Arts Center, Oneonta, NY, December 31, 2019, with Eva Davidson, Joe Mish, J. Kirby Olson, Bertha Rogers, and Julie Suarez-Hayes.

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.

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

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.

Featured Writer at the 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.

Featured Writer at the 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.

Featured Writer at the Pitt MFA Reading Series, Fuel and Fuddle, Pittsburgh, PA, February 9, 2009.

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

Presentations and Organized Panels

“Megatextual Eco-Utopia: Jonathan Hickman’s *X-Men* and Mutant Poiesis,” *Aesthetics, Politics, and Ecological Overshoot*, Modern Language Association Convention, Toronto, ON, January 8–11, 2026.

“The Comics Megatext: Floppies, Trades, Marvel Unlimited, Podcasts, and *The X-Men*,” *Comics as Physical Objects*, Modern Language Association Convention, Toronto, ON, January 8–11, 2026.

“Megatextual Kinaesthetics: The Wanderer Above the Sea of *Elden Ring*,” *Hypergraphia and Hypographia: Literary Maximalism and the Literature of Writer’s Block*, Modern Language Association Convention, New Orleans, LA, January 9, 2025.

Presider and organizer, *Twenty-First-Century Forms*, Modern Language Association Convention, Philadelphia, PA, January 4, 2024.

“Introduction to *Twenty-First-Century Forms* and Hyperarchival Poetics,” *Twenty-First-Century Forms*, Modern Language Association Convention, San Francisco, CA, January 6, 2023, <https://hcommons.org/deposits/item/hc:50371/>. (Organized and presided over roundtable discussion.)

“A Megatextual Impulse in the Twenty-First-Century Long Poem: Rachel Blau DuPlessis’s *Drafts and Traces, with Days*,” *Twenty-First-Century Forms*, Modern Language Association Convention, via Zoom videoconference, January 7, 2021. (Organized and presided over roundtable discussion.)

“Megatextual Debris: Rachel Blau DuPlessis’s *Drafts*,” Hartwick Faculty Lecture Series, Hartwick College, Oneonta, NY, Spring 2020 (proposal submitted; 2019–20 series canceled due to COVID-19 outbreak).

“The Space of Megatexts: ‘Reading’ Mark Leach’s *Marienbad My Love*,” *Bad Books*, Modern Language Association Convention, Seattle, WA, January 10, 2020.

“Megatextual Debris: Rachel Blau DuPlessis’s *Drafts* before and after 2008,” *US Women Writers and Economic Forms, C19–C21*, American Literature Association Conference, Boston, MA, May 26, 2019.

“Jacques Derrida’s ‘No Apocalypse, Not Now’ at Thirty-Five,” *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.)

“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 Oppenheimer 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.

“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.)

“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.

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.)

“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.

Invited Guest Lectures

“On the Sonnet,” guest lecture and class visit in Andrew Erkkila’s CWR 206 Introduction to Creative Writing, The College of New Jersey, Ewing Township, NJ, February 11, 2025.

“On the Critical Interview,” guest lecture in Margot Reynolds’s COMM 3200 Interviewing (two sections), State University of New York at Oneonta, Oneonta, NY, April 11, 2023.

“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.

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

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

Speaker Introductions

Introduction for Amish Trivedi, Visiting Writers Series, Hartwick College, Oneonta, NY, April 10, 2025.

Introduction for Rachel Blau DuPlessis, Oneonta Literary Festival, Hartwick College, Oneonta, NY, October 17, 2024.

Introduction for Anna Kornbluh, “Historical Fictions, Heist Flicks, and Other Climate Genres for a Burning World,” Babcock Lecture, Oneonta Literary Festival, Hartwick College, Oneonta, NY, October 17, 2024.

Introduction for Robert T. Tally, “Mapping and Monsters: Critical Theory in the Teratocene,” Babcock Lecture, Hartwick College, Oneonta, NY, April 25, 2024.

Introduction for Joshua Zelesnick, Visiting Writers Series, Hartwick College, Oneonta, NY, April 11, 2024.

Introduction for Robert Bensen, Visiting Writers Series, Hartwick College, Oneonta, NY, November 8, 2023.

Introduction for Sten Carlson, Visiting Writers Series, Hartwick College, Oneonta, NY, April 28, 2023.

Introduction for Paul Benzon, “The Poetics and Politics of the Paralegible,” Babcock Lecture, Hartwick College, Oneonta, NY, April 5, 2023.

Introduction for Tessa Yang, Visiting Writers Series, Hartwick College, Oneonta, NY, November 16, 2022.

Introduction for Michael Peters, Visiting Writers Series, Hartwick College, Oneonta, NY, April 13, 2022.

Introduction for Roger Hecht, Visiting Writers Series, Hartwick College, Oneonta, NY, October 13, 2021.

Introduction for Alice Lichtenstein, Visiting Writers Series, Hartwick College, Oneonta, NY, November 20, 2019.

Introduction for Lauren Russell, Visiting Writers Series, Hartwick College, Oneonta, NY, November 7, 2019.

Introduction for George Hovis, Visiting Writers Series, Hartwick College, Oneonta, NY, October 16, 2019.

Introduction for Tessa Yang, Visiting Writers Series, Hartwick College, Oneonta, NY, October 2, 2019.

Introduction for Geoff Peck, Visiting Writers Series, Hartwick College, Oneonta, NY, April 18, 2019.

Introduction for Robin Clarke, Visiting Writers Series, Hartwick College, Oneonta, NY, April 4, 2019.

Introduction for Stephanie King, Visiting Writers Series, Hartwick College, Oneonta, NY, November 8, 2018.

Panel Moderation

Faculty moderator, *Poetry, Poe, and Horror* and *Creative Nonfiction: Life, Legends, and Loss*, Sigma Tau Delta Convention, St. Louis, MO, April 4–5, 2024.

Faculty moderator, *Poetry: The Force of Loss* and *Poetry: Body-Shaped Poems*, Sigma Tau Delta Convention, Denver, CO, March 31–April 1, 2023.

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

Moderator, *Irish Writers, Irish Identities*, Undergraduate Literature Conference, University of Pittsburgh, Pittsburgh, PA, March 30, 2012.

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.

Video

With Racheal Fest, brf6nomadology, “English Grad Students in Love Part I,” YouTube, December 5, 2010, <https://youtu.be/hfisFMNns5M>.

Appearances

Guest on “The Review of *LeBron, Inc.* with Dr. Bradley J. Fest,” *The Jabsteps* (podcast), episode 116, by Salvatore Pane and Geoff Peck, aired August 27, 2019,
<https://soundcloud.com/thejabsteps/episode-116-the-review-of-lebron-inc-with-dr-bradley-j-fest>.

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>.

Media Coverage

“Routine, Rejection All Part of the Process,” Hartwick College, August 7, 2024,
<https://www.hartwick.edu/about-us/stories/routine-rejection-all-part-of-the-process-says-poet>.

“Hartwick English Professor Introduces Digital-Age Phenomenon,” Hartwick College, April 24, 2018, <https://www.hartwick.edu/news/hartwick-english-professor-introduces-a-digital-age-phenomenon/>.

Hartwick College, “Creative Writing at Hartwick w/ Bradley J. Fest,” YouTube, April 4, 2019,
<https://www.youtube.com/watch?v=L1HlCs0FGG4&t=1s>.

“Hartwick’s Fest Authors Book of Poetry,” Hartwick College, September 27, 2017,
<https://www.hartwick.edu/news/hartwicks-fest-authors-book-poetry> (dead link).

Professional Service and Editorial Work

Referee, Routledge, 2024

Referee, University of New Mexico Press, 2023

Referee, *Genre*, 2023

Referee, *Christianity and Literature*, 2021

Referee, *Contemporary Literature*, 2021

Referee, University of Minnesota Press, 2021

Referee, “Weird Sciences and the Sciences of the Weird,” special issue, *PULSE: A Journal of Science and Culture*, 2020

Referee, “Transnational Nuclear Imperialisms,” special issue, *Journal of Transnational American Studies*, 2020

Referee, “Literature and Complicity,” special issue, *Comparative Literature Studies*, 2019

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, *Cultural and Religious Studies*, 2015

Referee, *College Literature: A Journal of Critical Literary Studies*, 2014–17

Criticism Co-Editor, *Hot Metal Bridge*, 2009

Assistant Criticism Editor, *Hot Metal Bridge*, 2008

Assistant Poetry Editor, *Nidus*, 2005–06

Invited Blurb

Blurb for *Insert Coin* (Georgetown, KY: Finishing Line, 2025), by Joshua Zelesnick,
<https://www.finishinglinepress.com/product/insert-coin-by-joshua-zelesnick/>.

Judging

Judged with Tessa Yang the 2020–25 Anna Sonder Prizes for Poetry from the Academy of American Poets, Hartwick College, Oneonta, NY.

Judged with Lisa Darien the 2019 Anna Sonder Prize for Poetry from the Academy of American Poets, Hartwick College, Oneonta, NY.

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

Teaching Experience

Associate Professor, Hartwick College, 2021–present

ENGL 101 Writing Essentials (Fall 2022, 3 cr., [2 sections; taught first six weeks while instructor was on leave])

ENGL 190 Introduction to Textual Analysis (Fall 2023; 3 cr., WD, GEO 2)

ENGL 213 Introduction to Creative Writing (Fall 2021, Spring 2022, Fall 2022, Fall 2023, Fall 2024; 3 cr., EL, GEO 2)

ENGL 220 Introduction to Textual Analysis (Spring 2026; 3 cr., WD, GEO 2)

ENGL 251 Poetry and Technology (Fall 2021; 3 cr., WD, GEO 2, 4, 6)

ENGL 295 English Internship (Fall 2021; 2 cr.)

ENGL 299 Directed Study for Sophomores (Spring 2022; 2 cr.)

ENGL 312 Intermediate Poetry Workshop (Fall 2021, Fall 2022, Fall 2023, Fall 2024; 4 cr., EL, WGS, GEO 2, 4)

ENGL 247 Four Modern American Poets (January 2022; 3 cr., DR, WGS, GEO 4)

ENGL 384 Contemporary American Poetry: Feminist Poetry and Poetics (January 2026; 3 cr., WGS, GEO 2, 4)

ENGL 352 Critical Game Studies (Spring 2022, Spring 2024; Spring 2026; 4 cr., WD, EL, WGS, GEO 2, 4, 6)

ENGL 395 English Internship (Spring 2022, Fall 2022; 2 cr.)

ENGL 412 Advanced Poetry Workshop (Spring 2023, Spring 2025; 4 cr., EL, ILS, WGS, GEO 2, 4)

ENGL 470 Mark Z. Danielewski's *The Familiar* (Fall 2024; 4 cr.)

ENGL 489 Senior Project Methods (Fall 2022, Fall 2023; 1 cr.)

ENGL 490 Senior Thesis Project (January 2023, January 2024, January 2025; 4 cr.)

ENGL 495 English Internship (Fall 2021; 2 cr.)

Assistant Professor, Hartwick College, 2017–21

ENGL 190 Introduction to Textual Analysis and Criticism (Spring 2021; 3 cr., WD, GEOS 2, 4, 6)

ENGL 213 Introduction to Creative Writing (Fall 2017, Spring 2018, Fall 2020, Spring 2021; 3 cr., EL, GEO 2)

ENGL 247 Four Modern American Poets (Spring 2020; 3 cr., DR, WGS)

ENGL 250 Reading Modern Poetry (Fall 2017; 3 cr.)

ENGL 350 Poetry and Technology (Spring 2018; 3 cr., WL3)

ENGL 310 Creative Nonfiction Workshop (Spring 2019; 3 cr., EL)

ENGL 311 Intermediate Fiction Workshop (Spring 2019; 4 cr., EL)

ENGL 312 Intermediate Poetry Workshop (Fall 2017, Fall 2018, Fall 2019, Fall 2020; 4 cr., EL, GEOS 2, 4)

ENGL 395 English Internship (Spring 2021 [2 sections]; 1 cr.)

ENGL 412 Advanced Poetry Workshop (Spring 2019, Spring 2021; 4 cr., EL, GEO 2, 4)

ENGL 470 John Ashbery in Context (Spring 2020; 4 cr., ILS)

ENGL 489 Senior Project Methods (Fall 2018, Fall 2020; 1 cr.)

ENGL 490 Senior Thesis Project (January 2018, January 2019, January 2021; 4 cr.)

HON 102-H Honors Creative Challenge (Spring 2020; 1 cr.)

INTR 150 Nature Writing (Fall 2018; 1 cr.)

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

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

Visiting Lecturer, University of Pittsburgh, 2013–16
ENG CMP 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 sections], Spring 2015 [2 sections], 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
ENG CMP 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)
ENG CMP 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)
ENG WRT 0400 Introduction to Creative Writing (Fall 2006)
ENG WRT 0530 Introduction to Poetry Writing (Summer 2006, Spring 2007)

Senior Thesis Director

Ash Rhodes, “Melville’s Characters and Lessons in *Moby-Dick*,” Hartwick College, Spring 2025.
Aliyah Brooks, “A Lesson on Learning,” Hartwick College, January 2025.
Joseph Lester, “Hawk, Hot, and Cold Raise a Child,” Hartwick College, January 2025.
Victoria Nash, “A Music for England: J. R. R. Tolkien’s Legendarium and Music as Access to Mythology,” Hartwick College, January 2025.
Joseph Catalano, “What Lies within Us,” Hartwick College, January 2024.
Sofia Escobar, “Sky Scorpion,” Hartwick College, January 2024.
Jordan Delage, “Fractal Theory,” Hartwick College, January 2024.
Sara VanValkenburg, “Towers and Islands: An Exploration of Power and Desire,” Hartwick College, January 2024.
Mia Capanna, “‘Pixie Dust’ and ‘All the Things I Hate about ALL,’” Hartwick College, January 2023.
Breanna Dunwell, “Sleepless Night,” Hartwick College, January 2021.
Matt McRell, “The Treasured and the Trash,” Hartwick College, January 2019.
Katherine Sanchez, “Against My Will,” Hartwick College, January 2019.
Kasper Smith, “K’oming Out: A Personal Memoir Regarding Transition and Self-Discovery in a Challenging World,” 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

Wesley Bruce, “Shades of Afrofuturism,” Hartwick College, January 2025.

Daniel Chung, “Lessons About Humanity in *The Martian*,” Hartwick College, January 2025.

Ash Rhodes, “Ardencrest,” Hartwick College, January 2025.

Richard Mercurio, senior thesis in literature, Hartwick College, January 2023.

Erykah Morris-Hill, “Sorry for My Inappropriate Slang,” Hartwick College, January 2022.

Dominique Wheeler, “A Moment of Silence for Addison Dillon,” Hartwick College, January 2022.

Rebecca Peakes, “This Fantastic World,” Hartwick College, Fall 2021.

Henry Blake, “Nervous Conditions: Racial Prejudice and Cultural Conflict in Postcolonial African Feminist Literature,” Hartwick College, January 2021.

Lauren Muldowney, “An Analysis and Exploration of the Concept of the Unconventional First-Person Narrator,” Hartwick College, Fall 2020.

Hannah Warren, “Lacunae,” Hartwick College, Spring 2020.

Hannah Erbe Smith, “Nineteenth Century American Romantics and Their Complex Relationship with Science and Religion,” Hartwick College, January 2020.

Samantha Ford, “Honey, I’m Home!” Hartwick College, January 2020.

Taylor Miller, “Are We Human or Not?” Hartwick College, January 2020.

Madison Draper, “The Dance of Avant-Garde Feminist Poetry,” 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.

Honors Challenges Overseen

Kris Farrow, poetry collection, Honors Creative Challenge (in ENGL 213 Introduction to Creative Writing), Hartwick College, Spring 2022.

Sharhea Wright-Havens, “The Fog,” Honors Creative Challenge (in ENGL 251 Poetry and Technology), Hartwick College, Fall 2021.

Samantha Ford, “Personal Website,” Honors Creative Challenge, Hartwick College, Spring 2020.

Internships Advised

Sofia Escobar, Publishing Intern (ENGL 395), internship with Bright Hill Press, Fall 2022.

Paige Eaton, Managing Editor of *Word of Mouth* (ENGL 395), internship with the Department of English, Hartwick College, Spring 2022.

Sofia Escobar, Marketing Writer (ENGL 295), internship with *The Wick Magazine*, Hartwick College, Fall 2021.

Dominique Wheeler, Publication and Production Assistant (ENGL 495), internship with Bright Hill Press, Fall 2021.

Dominique Wheeler, Literary Center Intern (ENGL 395), internship with Bright Hill Press, Spring 2021.

Dominique Wheeler, Library Intern (ENGL 395), internship with the Stevens-German Library at

Hartwick College, Spring 2021.

Independent and Directed Studies

Sofia Escobar, “Religion, Feminism, and Death in Poetry,” Hartwick College, Spring 2022.
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> (dead link). (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/> [dead link].)
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.

Student Awards (for Papers and Poems Written in Fest’s Courses)

Sofia Escobar, Eleanor B. North Poetry Award for “Microaggressive,” *Rectangle*, Sigma Tau Delta, International English Honor Society, 2022 (National)
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

Writing Center Reading Group, Hartwick College, 2020–22
Professional Development Seminars, Hartwick College, Spring 2021
Biscuits and Bytes, Hartwick College, 2020
Posthuman Reading Group, Hartwick College, 2019–present
Addressing Unconscious Bias in Higher Education, Hartwick College, 2019
Teaching Tables, Hartwick College, 2017–present
Opening Faculty Workshops, Hartwick College, August 2017–22.
New Faculty Workshops, Hartwick College, 2017–18
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

College and Departmental Service

Hartwick College

Information Technology and Communication Committee, 2024–present
Co-Organizer of the Oneonta Literary Festival, 2023–24, <https://www.hartwick.edu/literaryfestival>

Library Redesign Ad Hoc Committee, 2023
Chair, Library and Educational Technology Committee, 2022–26
Game Design Minor Ad Hoc Committee, 2022–23
Organizer, Babcock Lecture, 2022–25, <https://www.hartwick.edu/babcock-lecture/>
Faculty Development Committee, 2020–27
Organizer, Faculty Lecture Series, 2020–27, <https://www.hartwick.edu/faculty-lecture-series/>
Chair, Interdisciplinary Studies Committee, 2020–21
Chair, Senior Thesis Committee, 2020–21
Member of the Women and Gender Studies Program, 2020–present
College-Wide Budget Committee, 2020–21
Faculty Compensation and Budget Committee, 2019–21
Enterprise Resource Generation Committee (Board of Trustees Committee), 2019–23
Interdisciplinary Studies Committee, 2019–20
Search Committee for Assistant Professor of English in Fiction and Nonfiction, 2018–19
Small Group Interview Committee for the Director of the Griffiths Center for Collaboration and Innovation, 2018
Faculty Co-Advisor, Writing Underground, 2018–present
Graduate Advisory Committee, 2018–22
Sigma Tau Delta Faculty Advisor, 2018–2019, 2021–present
Co-Chair, Anna Sonder Prize Committee, 2017–present
Co-Chair, Visiting Writers Series Committee, 2017–present,
<https://www.hartwick.edu/visiting-writers-series/>
Dual Major Subcommittee, 2017–18
Senior Thesis Committee, 2017–19, 2020–21, 2022–25
Department of English Events Committee, 2017–19

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; David Foster Wallace Society; Elizabeth Bishop 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

References available upon request.