

Daniel Worden
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Education

Ph.D. in English and American Literature, Brandeis University, 2006.
Dissertation: "Like a Man: The Production of Masculinity in Modern American Fiction"
Director: Caren Irr
Readers: Michael T. Gilmore and Sean McCann (Wesleyan University)

M.A. in English and American Literature, Brandeis University, 2002

B.A. in English and Philosophy, Texas Christian University, 2000

Current Academic Position

Associate Professor of Art in the College of Art & Design
Rochester Institute of Technology, 2021-present.

Academic Employment

Rochester Institute of Technology
Associate Professor, Department of English and School of Individualized Study, 2018-2021
Visiting Assistant Professor, School of Individualized Study, 2016-2018

University of New Mexico
Associate Professor of English, 2014-2016
Assistant Professor of English, 2012-2014
Visiting Assistant Professor of English and University Honors, 2011-2012

University of Colorado at Colorado Springs Assistant Professor of English, 2008-2012 (on leave 2011-2012)

Wake Forest University
Visiting Assistant Professor of English, 2007-2008

California College of the Arts
Lecturer in Writing and Literature, 2006-2007

Research and Teaching Areas

American Culture after 1865; Comics and Graphic Novels; Media Studies; Environmental Humanities; Modernism, Postmodernism, and Contemporaneity; Documentary and Nonfiction; Gender, Masculinity, and Sexuality Studies; Cultures of Globalization and Neoliberalism; Digital Humanities; Critical Theory

Publications

Books

Neoliberal Nonfictions: The Documentary Aesthetic from Joan Didion to Jay-Z. Charlottesville: University of Virginia Press, 2020.

Published in the “Cultural Frames, Framing Culture” series, edited by Robert Newman and Justin D. Neuman

Reviewed in *American Literary History Review Online*, *Public Books* and *The Quietus*

Masculine Style: The American West and Literary Modernism. New York: Palgrave Macmillan, 2011. Paperback edition, 2013.

Published in the “Global Masculinities” series, edited by Michael Kimmeland Judith Kegan Gardiner.

"Highly Recommended" by *Choice*, April 2012.

Winner of the Western Literature Association's Thomas J. Lyon Book Award in Western American Literary and Cultural Studies, 2012

Reviewed in *Choice*, *Great Plains Quarterly*, and *Western American Literature*

Edited Volumes

New Directions in Print Culture Studies: Archives, Materiality, and Modern American Culture. Edited by Jesse W. Schwartz and Daniel Worden. New York: Bloomsbury, 2022.

Reviewed in *Journal of Modern Periodical Studies*

The Comics of R. Crumb: Underground in the Art Museum. Jackson: University Press of Mississippi, 2021.

Published in the “Critical Approaches to Comics Artists” series, edited by David Ball

Reviewed in *Studies in American Humor*

Postmodern, Postwar, and After, with Jason Gladstone and Andrew Hoberek. Iowa City: University of Iowa Press, 2016.

Published in the “New American Canon: The Iowa Series in Contemporary Literature and Culture,” edited by Sam Cohen

Reviewed in *American Literary History Online*, *Mediations*, *Orbit: A Journal of American Literature*, and *Twentieth-Century Literature*

The Comics of Joe Sacco: Journalism in a Visual World. Jackson: University Press of Mississippi, 2015. Paperback edition, 2017.

Published in the “Critical Approaches to Comics Artists” series, edited by David Ball

Reviewed in *Biography*, *ImageText*, and *Journal of Graphic Novels & Comics*

Named a Notable Scholarly Publication by the Comics Studies Society, 2015

Oil Culture, edited with Ross Barrett. Minneapolis: University of Minnesota Press, 2014.

Reviewed in *American Quarterly*, *Consumption Markets & Culture*, *English Studies in Canada*, *Environmental History*, *Journal of American History*, *Journal of Historical Geography*, and *Reviews in American History*

Edited Features and Special Issues

Understanding Comics at 30, with Rachel Miller, a special issue of *INKS: The Journal of the Comics Studies Society* 6.3 (Fall 2022).

“Reconsidering Claudia Rankine’s *Citizen: An American Lyric*. A Two-Part Symposium.” *Los Angeles Review of Books* (6-7 January 2016).
<http://goo.gl/CspCCe> and <http://goo.gl/pNYm5N>

Oil Culture, with Ross Barrett, a special issue of *Journal of American Studies* 46.2 (May 2012).

Postmodernism, Then, with Jason Gladstone, a special double issue of *Twentieth-Century Literature* 57.3/4 (Fall/Winter 2011).

Forthcoming or Under Review

Petrochemical Fantasies: The Art and Energy of American Comics, book manuscript under advance contract and under review at The Ohio State University Press. Submitted in June 2023.

“The Work of Art in the Age of Transmedia Production (with regards to Walter Benjamin),” *Angelaki* (forthcoming in October 2023).

“Can Comics Think?: Automation on The Cubicle Island.” *Ilan Manouach in Review: Critical Approaches to his Conceptual Comics*, edited by Pedro Moura. Forthcoming in English from Routledge and in French from Echo Chamber.

"Drawing Energy." *Routledge Handbook of Energy Humanities*, edited by Graeme Macdonald and Janet Stewart. Forthcoming from Routledge.

“Speed Lines: Futurism and Superheroes.” *Comics and Modernism: History, Form, Culture*, edited by Jonathan Najarian. Forthcoming from University Press of Mississippi.

“Apocalyptic Everyday: Climate Change in Contemporary Comics.” *Routledge Companion to Literature and the Environment*, edited by Sharae Deckard, Trease De Loughry, Kerstin Oloff, and Claire Westall. Forthcoming from Routledge.

Articles and Book Chapters

“Comics.” *The Routledge Companion to Politics and Literature in English*, edited by Matthew Stratton. New York: Routledge, 2023. 323-337.

“The Legacy of Conquest in Comics: *Texas History Movies*, Jack Jackson, and Revision.” *The Divided States: Unraveling National Identity in the 21st Century*, edited by Laura J. Beard and Ricia A. Chansky. Madison: University of Wisconsin Press, 2023. 90-115.

“*Understanding Comics at 30: An Introduction*” with Rachel Miller. *INKS: The Journal of the Comics Studies Society* 6.3 (Fall 2022), 231-37.

“Plastic Man and Other Petrochemical Fantasies.” *Life in Plastic: Artistic Responses to Petromodernity*, edited by Caren Irr. Minneapolis: University of Minnesota Press, 2021. 97-114.

“Television and Other Popular Media from the 1960s to Now.” *Raymond Williams at 100*, edited by Paul Stasi. London: Rowman & Littlefield, 2021. 151-168.

“Cibopathic.” In *An Ecotopian Lexicon*, edited by Brent Ryan Bellamy and Matthew Schneider-Meyerson. Minneapolis: University of Minnesota Press, 2019. 42-51.

“Oil and Corporate Personhood: Ida Tarbell's *The History of the Standard Oil Company* and John D. Rockefeller.” In *Materialism and the Critique of Energy*, edited by Brent Bellamy and Jeff Diamanti. Chicago/Alberta: MCM Prime, 2018. 315-329.

“Memoir.” In *American Literature in Transition, 2000-2010*, edited by Rachel Greenwald Smith. New York: Cambridge University Press, 2018. 125-37.

“Speculative Ecology: Rachel Carson's Environmental Documentaries.” In *Remaking Reality: U.S. Documentary Culture after 1945*, edited by Sara Blair, Joseph B. Entin, and Franny Nudelman. Chapel Hill: University of North Carolina Press, 2018. 83-98.

“The Memoir in the Age of Neoliberal Individualism.” In *Neoliberalism and Contemporary Literary Culture*, edited by Mitchum Huehls and Rachel Greenwald Smith. Baltimore: Johns Hopkins University Press, 2017. 160-77.

“Texas.” In *Fueling Culture: 101 Words for Energy and Environment*, edited by Imre Szeman, Jennifer Wenzel, and Patricia Yaeger. New York: Fordham University Press, 2017. 349-52.

“On Joan Didion: An Introduction,” with Alex Trimble Young. *A/B: Auto/Biography Studies* 31.3 (2016): 581-86.

“‘Amnesiac Fugue’: Joan Didion's Journalism and Neoliberal America.” *A/B: Auto/Biography Studies* 31.3 (2016): 604-09.

“Settlement, Promise, and Catastrophe.” In *The Cambridge Companion to Western American Literature*, edited by Steven Frye. New York: Cambridge University Press, 2016. 32-45.

“Neoliberal Style: Alex Haley, Hunter S. Thompson, and Countercultures.” *American Literature* 87.4 (December 2015): 799-823.

“The Popular Western.” In *The Cambridge History of Western American Literature*, edited by Susan Kollin. New York: Cambridge University Press, 2015. 111-127.

"Laughing Horse Magazine and Modernism in New Mexico." *Journal of Modern Periodical Studies* 5.2 (2015): 195-221.

“The Politics of Comics: Popular Modernism, Abstraction, and Experimentation.” *Literature Compass* 12.2 (February 2015): 59-71.

“Joe Brainard’s Grid, or, the Matter of Comics.” *nonsite.org* 15 (January 2015). <http://nonsite.org/article/joe-brainards-grid-or-the-matter-of-comics>

"Graphic Narratives in the U.S." In *Oxford Bibliographies in American Literature*, edited by Jackson R. Bryer and Paul Lauter. New York: Oxford University Press, 2013. <http://goo.gl/TA4zdA>

“Landscape Culture: Ansel Adams and Mary Austin’s *Taos Pueblo*.” *Criticism* 55.1 (Winter 2013): 69-94.

"'Securing the Color': The Racial Economy of *Deadwood*." In *The Last Western: Deadwood and American Empire*. Edited by Jennifer Greiman and Paul Stasi. New York: Bloomsbury, 2013. 85-106.

"Oil Culture: An Introduction," with Ross Barrett. *Journal of American Studies* 46.2 (May 2012): 269-272.

“Fossil Fuel Futurity: Oil in *Giant*.” *Journal of American Studies* 46.2 (May 2012): 441-460.

“Introduction: Postmodernism, Then,” with Jason Gladstone. *Twentieth-Century Literature* 57.3/4 (Fall/Winter 2011): 291-308.

Reprinted in *Background Readings for Teachers of American Literature*, 2nd edition, edited by Venetria K. Patton (Boston: Bedford/St. Martin’s, 2014)

“Literary Cultures of the American Southwest.” In *A Companion to the Literature and Culture of the American West*. Edited by Nicolas S. Witschi. Malden, MA: Wiley-Blackwell, 2011. 81-97.

Selected as a *Choice Outstanding Academic Title*, 2011.

“On Modernism’s Ruins: The Architecture of ‘Building Stories’ and *Lost Buildings*.” In *The Comics of Chris Ware: Drawing is a Way of Thinking*. Edited by Martha Kuhlman and David M. Ball. Jackson, MS: University Press of Mississippi, 2010. 107-120.

“Neoliberalism and the Western: HBO’s *Deadwood* as National Allegory.” *The Canadian Review of American Studies* 39.2 (Summer 2009): 221-246.

“Birth in the Briar Patch: Charles W. Chesnutt and the Problem of Racial Identity.” *The Southern Literary Journal* 41.2 (Spring 2009): 1-20.

“Masculinity for the Million: Gender in Dime Novel Westerns.” *Arizona Quarterly* 63.3 (Autumn 2007): 35-60.

“‘I Like to be Like a Man’: Female Masculinity in *O Pioneers!* and *My Ántonia*.” In *Violence, the Arts, and Willa Cather*. Edited by Merrill Skaggs and Joseph Urgo. Madison, NJ: Fairleigh Dickinson University Press, 2007. 273-281.

"The Shameful Art: *McSweeney's Quarterly Concern*, Comics, and the Politics of Affect." *Modern Fiction Studies* 52.4 (Winter 2006): 891-917.

Short Essays and Reviews

“Forum on Fossil Capital, Part 2: The Ideology of Fossil Capital.” *Energy Humanities* (July 14, 2023). <https://www.energyhumanities.ca/news/forum-2-the-ideology-of-fossil-capital>

“Close Reading the Wordless Novel: A Review of Grant F. Scott’s *Lynd Ward’s Wordless Novels, 1929-1937*.” *Journal of Modern Literature Blog* (January 12, 2023). <https://journalofmodernliterature.blogspot.com/2023/01/close-reading-wordless-novel-review.html>

“Head Shop,” “Punk,” and “Underground.” *Key Terms in Comics Studies*, edited by Simon Grennan, Erin La Cour, and Rik Spanjers. New York: Palgrave Macmillan, 2021. 144, 261, 338.

Review of *Hemingway in Comics* by David K. Elder with Sharon Hamilton, Jace Gatzemeyer, and Sean C. Hadley. *The Hemingway Review* 40.2 (Spring 2021): 141-144.

Review of Jane Elliott's *The Microeconomic Mode: Political Subjectivity in Contemporary Popular Aesthetics*. *CLIO: A Journal of Literature, History, and the Philosophy of History* 47.2 (2020): 239-242.

“*The New Yorker* by the Numbers,” *Circulating American Magazines* (March 2020). <https://sites.lib.jmu.edu/circulating/2020/03/18/the-new-yorker-by-the-numbers-by->

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“‘A Diary of Time Itself’: An Academic Roundtable on Chris Ware’s *Rusty Brown*,” edited by Martha Kuhlman. *The Comics Journal* (March 2020).

<http://www.tcj.com/a-diary-of-time-itself-an-academic-roundtable-on-chris-wares-rusty-brown/>

Review of *Left in the West: Literature, Culture, and Progressive Politics in the American West*, edited by Gioia Woods. *Great Plains Quarterly* 40.1 (Winter 2020): 116.

Review of Don Graham, *Giant: Elizabeth Taylor, Rock Hudson, James Dean, Edna Ferber, and the Making of a Legendary American Film*. *Western American Literature* 54.4 (Winter 2020): 458-460.

“Researcher Spotlight: Dr. Daniel Worden on Oil Comics.” Billy Ireland Cartoon Library & Museum, The Ohio State University (9 Jan. 2019).

<https://library.osu.edu/site/cartoons/2019/01/09/researcher-spotlight-dr-daniel-worden-on-oil-comics/>

“*Lit: A Memoir* by Mary Karr.” In *Disability Experiences: Memoirs, Autobiographies, and Other Personal Narratives*, edited by G. Thomas Couser and Susannah B. Mintz. Volume 1. Farmington Hills, MI: Macmillan ReferenceUSA, a part of Gale, a Cengage Company, 2019. 396-398.

“Social Justice Comics Today: An Interview with the Creators of *The Beast: Making a Living on a Dying Planet*.” *Los Angeles Review of Books* (25 August 2018). <https://lareviewofbooks.org/article/social-justice-comics-today-an-interview-with-the-creators-of-the-beast-making-a-living-on-a-dying-planet/>

Review of Richard W. Etulain, *Ernest Haycox and the Western*. *Western American Literature* 23.2 (Summer 2018): 261-263.

Review of Susan Kollin, *Captivating Westerns: The Middle East and the American West*. *American Literary History Online Review*, Series XIII (November 2017). <http://goo.gl/w9o1Vx>

“Hillbilly Jesus, Take Me Home: Gary Panter’s *Songy of Paradise*.” *Los Angeles Review of Books* (16 September 2017).

<https://lareviewofbooks.org/article/hillbilly-jesus-take-me-home-gary-panter-songy-of-paradise>

Review of *Debates in Digital Humanities 2016*. *Afterimage* 44.5 (2017). 31-32.

“The Short Story in the Age of Tumblr: On Nick Francis Potter’s *New Animals*.” *Los Angeles Review of Books* (12 January 2017). <https://lareviewofbooks.org/article/short->

[story-age-tumblr-nick-francis-potters- new-animals/](#)

“Toys Off the Shelf: Marvel’s ‘Star Wars’ Comics.” *Los Angeles Review of Books* (6 January 2016).

<https://lareviewofbooks.org/essay/toys-off-the-shelf-marvels-star-wars-comics>

Review of *Carbon Nation: Fossil Fuels in the Making of American Culture* by Bob Johnson. *Journal of Interdisciplinary History* 46.3 (Winter 2016): 468-469

Review of *The Mediating Nation: Late American Realism, Globalization, and the Progressive State* by Nathaniel Cadle. *American Literary Realism* 48.2 (Winter 2016): 187-188.

Review of *Playing House in the American West: Western Women’s Life Narratives, 1839-1987* by Cathryn Halverson. *Legacy* 32.1 (2015): 138-140.

"Loss as Life in *Building Stories*." *The Comics Journal* (12 Oct. 2012).

<http://www.tcj.com/loss-as-life-in-building-stories/>

Review of *The Oil Prince's Legacy: Rockefeller Philanthropy in China* by Mary Brown Bullock. *Journal of American Studies* 46.2 (May 2012): 522-524.

Review of *Cosmodernism: American Narrative, Late Globalization, and the New Cultural Imaginary* by Christian Moraru. *The Comparatist* 36 (May 2012): 328-330.

"Oil Abstractions: Review of Teddy Wayne's *Kapitoil: A Novel*." *American Book Review* 33.3 (March/April 2012): 16.

"The Trouble with Human Rights: A Review of Robert Meister's *After Evil: A Politics of Human Rights*." *Postmodern Culture* 22.1 (Sept 2011): 9 par.

Review of *Cow Boys and Cattle Men: Class and Masculinities on the Texas Frontier, 1865-1900* by Jacqueline M. Moore. *Western Historical Quarterly* 42.2(Summer 2011): 257-258

“Free Market Formalism: Reading Economics as Fiction—Review of Michael W. Clune’s *American Literature and the Free Market, 1945-2000*.” *Electronic Book Review* (March 2011): 12 par. <http://electronicbookreview.com/essay/free-market-formalism-reading-economics-as-fiction/>

“Hollywood Modernism: Review of Tom Cerasulo’s *Authors Out Here: Fitzgerald, West, Parker, and Schulberg in Hollywood*.” *Twentieth-Century Literature* 56.3 (Fall 2010): 414-421.

“A Salamander and Seahorse in Sepia Tone: Review of Nicki Greenberg’s *The Great Gatsby: A Graphic Adaptation of the Novel by F. Scott Fitzgerald*.” *The F.Scott Fitzgerald Review* 8.1 (Sept 2010): 231-237.

“Late Postmodernism: Review of Phillip E. Wegner’s *Life Between Two Deaths, 1989-2001: U.S. Culture in the Long Nineties*.” *Reviews in Cultural Theory* 1.2 (2010): 13-17.

“HBO’s *Deadwood* and Serial Necessity: A Riposte to Sean O’Sullivan’s ‘Reconnoitering the Rim: Thoughts on *Deadwood* and Third Seasons.’” *Electronic Book Review* (July 2010): 9 par.
<http://electronicbookreview.com/essay/hbos-deadwood-and-serial-necessity-a-response-to-sean-osullivans-reconnoitering-the-rim-thoughts-on-deadwood-and-third-seasons/>

Review of *Bad Modernisms*, edited by Douglas Mao and Rebecca L. Walkowitz. *Studies in the Novel* 41.1 (Spring 2009): 132-134.

Review of *Exploding the Western: Myths of Empire on the Postmodern Frontier* by Sara L. Spurgeon. *Western Historical Quarterly* 37.3 (Autumn 2006): 392.

“‘I Like to be Like a Man’: Female Masculinity in *O Pioneers!* and *My Ántonia*.” *Willa Cather Newsletter and Review* 49.2 (Fall 2005): 28-29.

“Irvin Faust” and “Sol Yurick.” *Greenwood Encyclopedia of Multiethnic American Literature*. Edited by Emmanuel Nelson. Westport, CT: Greenwood Press, 2005. 703-704, 2362-2363.

“Killing the Big Other: Review of Slavoj Žižek’s *The Puppet and the Dwarf: The Perverse Core of Christianity*.” *Postmodern Culture* 14.2 (January 2004): 13 par.

Curatorial Work

“The Anatomy of a Comic: The Art of Adam Kubert.” With Steven Galbraith and Amelia Hugill-Fontanel. Cary Graphic Arts Collection, Rochester Institute of Technology. November 7, 2018 – January 18, 2019.

Frozen in Time: The Stephen Cooper Comic Book Collection. Jun. 2019. RIT Cary Graphic Arts Collection Digital Exhibits, Rochester, NY.
<https://cary-exhibits.rit.edu/exhibits/show/cooper-comics>

Fellowships and Grants

FEAD Grant. College of Art & Design, Rochester Institute of Technology, 2022-2023. Supported research on comics and fossil fuels.

Miller Fellowship, College of Liberal Arts, Rochester Institute of Technology, Fall 2019. Supported a research project on comics and the petroleum industry.

PLIG Grant, Rochester Institute of Technology, 2019-2020. Supported a study of transformative pop-up courses and microcredentials.

Lucy Shelton Caswell Research Award, Billy Ireland Cartoon Library and Museum at the Ohio State University, 2018-2019. Supported a research project on comics and the petroleum industry.

PLIG Grant, Rochester Institute of Technology, 2018-2019. Supported a project-based course on comics in the Cary Graphic Arts Collection.

Seed Money Grant, Sponsored Research Services, Rochester Institute of Technology, 2018-2019. Supported a prototype digital archive of editorial cartoons in the RIT Archive.

Participant in the NEH Summer Institute, "City of Print: New York and the Periodical Press." CUNY College of Technology, Summer 2015.

Teaching Allocation Grant, University of New Mexico, Spring 2015. Supported a team-taught course on New Mexico Film and Literature.

B-Side Modernism/Raymond Danowski Poetry Library Fellowship, sponsored by the academic journal *Nonsite*, the Mellon Foundation, and Emory University. Summer 2014.

Participant in the National Humanities Center's Summer Institute in Literary Studies on Tom McCarthy's *Remainder*, led by Walter Benn Michaels. Summer 2013.

RAC Grant, University of New Mexico, Spring 2013. Supports archival research for *Cool Realism: The New Journalism and American Literary Culture* book project.

Fellowship from the Office of the State Historian and Historical Society of New Mexico Scholars Program. Santa Fe, NM. Spring 2012. Supported research on *Laughing Horse* magazine at UNM's Center for Southwest Research.

Faculty Assembly Women's Committee Mini-Grant. UCCS, Spring 2010. Supported work on *Cool Realism: The New Journalism and American Literary Culture* book project.

Innovations in Scholarship for Inclusive Excellence Grant. UCCS, Office of Diversity and Inclusiveness, Spring 2010. Supported conference travel.

Participant in the NEH Summer Seminar on "Magazine Modernism." University of Tulsa, Summer 2010.

Teaching Enhancement Grant. UCCS, Office of the Provost, Fall 2009. Supported the development of digital archives for English 440: Comics and Graphic Narratives.

Dorot Foundation Fellowship. The Harry Ransom Center at the University of Texas at

Austin, Summer 2009. Supported research in the Norman Mailer papers for *Cool Realism: The New Journalism and American Literary Culture* book project.

Faculty Travel Grant. California College of the Arts, Fall 2006. Supported conference travel.

Andrew W. Mellon Foundation Short-Term Fellowship. The Huntington Library, Summer 2006. Supported research in the Mary Austin papers.

Scholar in Residence. Georgia O'Keeffe Museum Research Center in American Modernism, 2005-2006. Supported the completion of the dissertation.

American Heritage Center Travel Grant to the University of Wyoming, Summer 2004. Supported research in the Owen Wister papers for the dissertation.

Ernest Hemingway Research Grant to the John F. Kennedy Library, Summer 2004. Supported research in the Ernest Hemingway papers for the dissertation.

Academic Honors and Awards

Featured Faculty in the RIT Faculty Scholarship Report, 2018-2020.

Recipient of the Keleher Award for Teaching, Department of English, University of New Mexico, 2014.

Nominated for the University of New Mexico's College of Arts & Sciences Teaching Award by the Department of English, 2012.

Winner of the Western Literature Association's Thomas J. Lyon Book Award in Western American Literary and Cultural Studies for *Masculine Style: The American West and Literary Modernism*, 2012.

Nominated for the Faculty Diversity Award by the UCCS Multicultural Office for Student Access, Inclusiveness, and Community, 2010.

Nominated for Educator of the Year by the UCCS Student Government Association, 2009.

Outstanding Teaching Fellow Award in the Department of English and American Literature, Brandeis University, 2005.

ESL Teaching Award. ESL Program, Brandeis University, 2004.

University Prize Instructorship Award. Brandeis University, 2004. For "Masculinity and American Literature," offered in Spring 2005.

Graduate Student Paper Award for "Human Puppetry: The Fetishized Body in

Being John Malkovich.” Mid-Atlantic Popular Culture / American Culture Association Conference, November 2002.

Conference Participation and Lectures

Organizer, Roundtable on “Print Culture Studies and Modern American Culture.” Modern Language Association Convention. San Francisco, CA. January 2023.

Participant, Roundtable on *Fossil Capital*. Modern Language Association Convention. San Francisco, CA. January 2023.

“*Maus* in Comics History: From Funny Animals to the Classroom.” Keynote Lecture at the *Maus* Symposium, St. John Fisher College. April 5, 2022.

Panelist for *The Batman* special screening. The Little Theatre. Rochester, NY. March 5, 2021.

Participant, Webinar on “Pandemic Comics and COVID-19.” MLC Research Centre, Ryerson University, March 2021. <https://vimeo.com/529442764>

Participant, Roundtable on “New Flashpoints in Comics History.” Modern Language Association Convention. Virtual. January 2021.

“True Crime: Climate Change’s Documentary Aesthetic.” Modern Language Association Convention. Virtual. January 2021.

Panelist for “May the Fourth Be With You: Star Wars Comics in the Cary Collection.” RIT Cary Graphic Arts Collection. May 2020.
<https://www.youtube.com/watch?v=6kkdXlc8Auw>

“Comics in the Archive: Digital Approaches to the 1956 Newsstand.” Co-presented with Rebekah Walker (RIT Library). Michigan State University ComicsForum. East Lansing, MI. February 2020.

“Comics in the Archive: Digital Approaches to the 1956 Newsstand.” Co-presented with Rebekah Walker (RIT Library). Association for Computing and the Humanities Conference. Pittsburgh, PA. July 2019.

“After Legitimacy: R. Crumb in Comics Studies.” Comics Studies Society Annual Conference. Ryerson University. Toronto, ON. July 2019.

“Reading, Looking, Feeling: Comics After Legitimacy.” Brandeis Novel Symposium. Brandeis University. April 2019.

“Joan Didion, the New Journalism, and Personal Style.” Barrett Honors College Lecture Series. Arizona State University. March 2019.

“Sequence in Comics.” Sequence Symposium. Visual Studies Workshop. March 2019.

“Graphic Modernisms” Undergraduate Seminar Leader. Modernist Studies Association Conference. Columbus, OH. November 2018

“Caricatures of History: Texas History Movies and the Politics of Educational Comics.” Modernist Studies Association Conference. Columbus, OH. November 2018.

“Oil Comics: Corporate Relations, Speculation, and Climate Change.” CXC Scholarly Symposium. The Ohio State University. September 2018.

“Oil Comics: Corporate Relations, Speculation, and Climate Change.” Petrocultures 2018: Transitions. University of Glasgow. August 2018.

“*Zap* and the Underground Archive.” Canadian Society for the Study of Comics Annual Conference. Toronto, ON. May 2018.

“Genre Beauty: *Pretty Deadly*’s Metaphysical Historicism.” International Comic Arts Forum. University of Washington. Seattle, WA. November 2017.

“True Crime: The Documentary Aesthetics of Maggie Nelson and Taryn Simon.” International Auto/Biography Association Chapter of the Americas Conference. York University, Toronto. May 2017.

“The Legacy of Conquest in Comics: *Texas History Movies*, Jack Jackson, and Colonialism.” Canadian Society for the Study of Comics Annual Conference. Toronto, ON. May 2017.

Invited Speaker, Production of Literature Lecture Series at Carleton University. Ottawa, ON. October 2016.

“Speculative Ecology: The Documentary Aesthetic and Deep Oil.” Petrocultures 2016: The Offshore. Memorial University of Newfoundland. September 2016.

Organizer, Roundtable on “Joan Didion: Essayist, Journalist, Memoirist, Novelist.” Modern Language Association Convention. Austin, TX. January 2016.

Participant, Roundtable on “Periodizations and their Publics Since 1945.” Modern Language Association Convention. Austin, TX. January 2016.

“Words by the Minute: Norman Mailer’s Nonfiction in the Magazines.” Norman Mailer Society Conference. Provincetown, MA. October 2015.

Organizer and Moderator, Roundtable “On Claudia Rankine’s *Citizen: An*

American Lyric." ASAP 7: The Association for the Study of the Arts of the Present Conference. Greenville, SC. September 2015.

"Graphite, Ink, Steel: The Materials of Minimalism in Donald Barthelme, Lydia Davis, and Donald Judd." ASAP 7: The Association for the Study of the Arts of the Present Conference. Greenville, SC. September 2015.

"Neoliberal Memoir and the Textuality of the Self." ACLA Conference. Seattle, WA. March 2015.

Organizer and Moderator, Roundtable on "The Comics of Joe Sacco: Journalism in a Visual World." Modern Language Association Convention. Vancouver, BC. January 2015.

Organizer and Participant, Roundtable on "Digital Humanities and Western American Literature: The Tony Hillerman Portal as a Research and Teaching Tool." Western Literature Association Conference. Victoria, BC. November 2014.

"Neoliberalism as Style: Alex Haley, Hunter S. Thompson, and Countercultures." American Studies Association Annual Meeting. Washington, DC. November 2013.

"Dave Eggers and the Ontology of Memoir." ASAP 5: The Association for the Study of the Arts of the Present Conference. Detroit, MI. October 2013.

"Detectives in the West: Tony Hillerman in Context." Public Lecture at the Tony Hillerman Digital Portal Preview Event. Zimmerman Library, University of New Mexico. June 2013.

Organizer and Participant, Roundtable on "The Postmodern/Postwar After the New Modernist Studies." Modernist Studies Association Conference. Las Vegas, NV. October 2012.

"Oil and Corporate Personhood: Form and Style in Ida Tarbell's *The History of the Standard Oil Company*." Invited Paper, Petrocultures: Oil, Energy, Culture Conference at the University of Alberta. Edmonton, AB. September 2012.

"*Laughing Horse* Magazine and Modernism in New Mexico." Public Lecture at the University of New Mexico's Center for Southwest Research. April 2012.

"Joan Didion and Neoliberal Form." American Literature Association Conference. Boston, MA. May 2011.

"Between Anarchy and Hierarchy: Masculinity, Race, and National Belonging in *The Life and Adventures of Nat Love*." Invited Paper, Race, Radicalism, and Repression on the Pacific Coast and Beyond Conference at the University of Washington. Seattle, WA. May 2011.

Panel Curator of "Postmodernism, Then." Post45 5th Anniversary Conference. Cleveland, OH. April 2011.

"Minimalist Mapping: Joan Didion, the Counterculture, and El Salvador." Invited Paper, American Comparative Literature Association Conference. Vancouver, BC. March 2011.

"Dialectic of Cool: New Journalism, Subjectivity, and the Institutionalization of the Postmodern." Invited Paper, Marxist Literary Group's Institute on Culture and Society. Antigonish, Nova Scotia. June 2010.

"On Norman Mailer's Moodiness." American Literature Association Conference. San Francisco, CA. May 2010.

"Fossil Fuel Futurity: Oil in *Giant*." American Studies Association Annual Meeting. Washington, DC. November 2009.

"Graphic Realism: Contemporary Comics, War, and Literary History." Invited Paper, American Comparative Literature Association Conference. Cambridge, MA. March 2009.

"Between Anarchy and Hierarchy: Nat Love and Theodore Roosevelt's Manly Feelings." Western Literature Association Conference. Boulder, CO. October 2008.

"'Secret Without Being Hidden': Southwestern Modernism in Ansel Adams and Mary Austin's *Taos Pueblo*." Invited Paper, American Literature Association Conference. San Francisco, CA. May 2008.

"Secular Passion: Zane Grey's *Riders of the Purple Sage* and the Politics of Anti-Mormonism." Narrative Conference. Austin, TX. May 2008.

"*Taos Pueblo*: Region, Culture, Form." Modernist Studies Association Conference. Long Beach, CA. November 2007.

"A Discipline of Sentiments: Masculinity in Ernest Hemingway's *Death in the Afternoon*." Modern Language Association Annual Convention. Philadelphia, PA. December 2006.

"Neoliberalism, Sovereignty, and Circulation in HBO's *Deadwood*." Rethinking Marxism. Amherst, MA. October 2006.

"Booze, Bravado, and Bullfighting: Ernest Hemingway's Modernist Masculinity." Public Lecture at the Georgia O'Keeffe Museum. Santa Fe, NM. March 2006.

"Marrying Men: Intimacy in Owen Wister's *The Virginian*." Western Literature

Association Conference. Los Angeles, CA. October 2005.

“‘I Like to be Like a Man’: Female Masculinity in *O Pioneers!* and *My Ántonia*.” 10th International Cather Seminar. Lincoln, NE. June 2005.

“Specters of Masculinity: John Steinbeck and the Failure of Allegory.” Twentieth-Century Literature and Culture Conference. Louisville, KY. February 2005.

“‘A Clumsy Vehicle at Best’: *The Grapes of Wrath* and the Family.” Public Lecture in the Graduate Lecture Series. Brandeis University Department of English and American Literature. Waltham, MA. December 2004.

“The National Region: Narratives of the West and the Making of Americans.” American Studies Association Annual Meeting. Atlanta, GA. November 2004.

“Masculinity for the Million.” Narrative Conference. Burlington, VT. April 2004.

“The Man with No Family Name: Deadwood Dick, Dime Novels and Narrative Masculinity.” Popular Culture Association/American Culture Association Conference. San Antonio, TX. April 2004.

“The Old Ways Die Hard: *Shane* and the Return of Class in Postwar American Fiction.” Marxism and the World Stage. Amherst, MA. November 2003.

“Birth in the Briar Patch: Southern Structure in *The Conjure Woman* and *The House Behind the Cedars*.” American Literature Association Conference. Cambridge, MA. May 2003.

“Human Puppetry: The Fetishized Body in *Being John Malkovich*.” Mid-Atlantic Popular Culture/American Culture Association Conference. Pittsburgh, PA. November 2002.

“Naming Freedom: American Names in *Moby Dick* and *Up From Slavery*.” Modern Language Association Annual Convention. New Orleans, LA. December 2001.

“Formal Wordplay: Djuna Barnes and the Politics of Form.” Cortland New York Conference on Language & Literature. Cortland, NY. October 2001.

Teaching Experience

Rochester Institute of Technology, 2016-present

Courses: ARTH 600: Postmodernism and After: Aesthetics of the Contemporary (Fall 2016, Spring 2022)

ARTH 550/650: Documentary Aesthetics (Spring 2019)

ARTH 556: Art Comics (Fall 2017-21)

DHSS 488 / SOIS 497: Comics in the Archive (Spring 2019)

DHSS 101: Introduction to Digital Humanities (Fall 2016-18)

DHSS 102: Industrial Origins of the Digital Age (Spring 2018)
ENGL 315: Digital Literature (Fall 2017)
ENGL 411: Themes in American Literature (Spring 2020)
ILLS 105: Making Comics (Spring 2018-20)
ILLS 142: Comics: Image & Text in Popular Culture
(Spring 2017-22)
SOIS 244: American Lives, American Values (Spring 2017)
SOIS 344: Superheroes (Summer 2020)
Independent Studies on Comics as Data, Diary Comics, and Fantasy
Comics

University of New Mexico, 2011-2016

Courses: English 250: Analysis of Literature (Spring 2013)
English 297: Later American Literature (2014-2016)
English 315: Interdisciplinary Approaches to Literature: American
Masculinities (cross-listed with American Studies and Women's
Studies) (Spring 2012); Comics and Graphic Novels (2015-2016)
English 388: Literature and Film: Literary Nonfiction and Documentary Film
(Fall 2012); New Mexico Film and Literature (Spring 2015)
English 463: Modern American Literature (Spring 2012, Fall 2013)
English 470: Modernist Literature (Fall 2012)
English 472/572: Postmodern/Postwar/Contemporary (Spring 2013)
English 500: Introduction to the Professional Study of English (Fall 2013)
English 572: Neoliberal Literature (Spring 2014)
English 660: Modernism and the American West (Fall 2014)
University Honors 121: Legacy of the Southwest (Fall 2011)
University Honors 301: Comics and Graphic Novels (Fall 2011)
Independent Studies on Comics and Graphic Narratives, Marxist
Theory, Political Aesthetics, and Toni Morrison

University of Colorado at Colorado Springs, 2008-2011.

Courses: English 300: Literary Criticism in Theory and Practice (Fall 2008-2010)
English 337: American Literature: Modernism to Contemporary (Spring
2011)
English 339: Survey of American Literature II (Spring 2009/2010)
English 440: Genre Studies: Comics and Graphic Narratives (Spring
2010)
English 470: Seminar in Literary Theory: Postmodernism (Fall 2010)
English 495: Senior Seminar: Sexuality in Theory, Literature, and Film
(cross-listed with Women's and Ethnic Studies) (Fall 2009)
Independent Studies on American Realism, Censorship and Postwar
American Literature, and Queer Modernisms

Visiting Assistant Professor, Wake Forest University, 2007-2008.

Courses: Writing Seminar: Exploring the Essay (Fall 2007 and Spring 2008)
Introduction to American Literature: Regions and the Nation (Fall 2007)

Introduction to American Literature: American Literature Elsewhere
(Spring 2008)

Lecturer, California College of the Arts, 2006-2007.

Courses: Writing Skills Workshop (Fall 2006 and Spring 2007)
Modern and Postmodern Literature (Fall 2006) Literary
Theory (Spring 2007)
Independent Study on Adaptations (Spring 2007)

Teaching Fellow (Instructor), Brandeis University, 2002-2005. Courses:
University Writing Seminar (Fall 2002 through Spring 2005)
ESL Summer Graduate Course: The American Short Story (2003)
Masculinity and American Literature (cross-listed with Women's
Studies) (Spring 2005)

Teaching Assistant, Brandeis University, 2001-2005.

Courses: Studies in Popular Culture, Professor Paul Morrison (Fall 2001)
Aesthetics: Painting, Photography, and Film, Professor Andreas Teuber (Fall
2002)
American Literature: 1900-2000, Professor Patricia Chu (Spring 2003)
Classic Hollywood Cinema, Professor Paul Morrison (Fall 2004)
The Alternative Press, Professor Caren Irr (Fall 2004)

Service at the Rochester Institute of Technology

Member at Large, University Council, 2021

Coordinator of the Comics Studies Initiative, School of Individualized Study, 2016-2021

Member of the Genesee Country Village and Museum Partnership Committee, 2018-
2021

Chair of the SOIS Promotion Committee, 2019-2020

Faculty Chair, School of Individualized Study, 2019-2021

Member of the English Department Curriculum Committee, 2019-2020

Search Committee Member, Assistant Professor of Project Management, School of
Individualized Study & College of Engineering, 2019-2020 (search incomplete)

Organizer of the Comics Studies Lecture Series, School of Individualized Study, 2016-
2020

Member of Digital Humanities Assistant Professor (Tenure Track) Search Committee,
Department of English, 2018-2019

Faculty Member of the School of Individualized Study Undergraduate Admissions and Advising FLEX Committee, 2016-2021

Faculty Member of the School of Individualized Study Graduate Review Committee, 2016-2021

Member of Dean of Faculty Search Committee, RIT Kosovo, 2017-2018.

Co-Founder of the Documentary Research Group, 2017-2018.

Advising at the University of New Mexico

Chair of Committee: Margaux Brown (MA, English, 2015); Diana Filar (MA, English, 2015)

Member of Committee: Oliver Baker (PhD, English, 2019); Vincent Basso (PhD, English, 2019); Ann D'Orazio (PhD, English, 2017); Julie Williams (PhD, English, 2017); Kathryn Manis (MA, Art History, 2015); Sarah Sheesley (MFA, Creative Nonfiction, 2015); Benjamin Dolan (MFA, Creative Nonfiction, 2014); Lauranne Podharec (MA, French, 2014)

Director of Undergraduate Honors Theses: Kelsey Flint-Martin (2013), Christopher Bartlett (2014), and David Garcia (2015)

Selected Service at the University of New Mexico

Member of the eHillerman Digital Advisory Group, Center for Southwest Research, 2012-2016.

Member of the Anaya Lecture Committee, English Department, 2012-2016.

Member of Search Committee, Assistant Professor of Irish Literature, 2014-2015.

Member of the Graduate Committee, Department of English, 2013-2014.

Participant on Job Market Panels sponsored by the English Graduate Student Association, 2012-2014.

Reader for English Department Assessment, Spring 2012

Selected Service at the University of Colorado at Colorado Springs

Elected Representative of the College of Letters, Arts, and Sciences to Faculty Assembly, 2010-2011.

Faculty Sponsor of Sigma Tau Delta, the English Honor Society, 2009-2011.

Member of the Jeffrey Rubin-Dorsky Essay Prize Committee, 2008-2011.

Member of the President's Fund for the Humanities Committee, 2008-2010.

Member of the Cesar E. Chavez and Rosa Parks Scholarship Competitions Committee, 2008-2009.

Professional Activity

Co-director of the Rochester Indie Comics Expo (RICE), 2021-present.

Thesis Committee Member for Westley Barnes, PhD in the School of Art, Media, and American Studies, University of East Anglia, June 2023.

Member of the Petrocultures Research Cluster at the University of Alberta, 2012-present.

Faculty for the NEH Summer Institute "City of Print: New York and the Periodical Press," City Tech (CUNY), Summer 2020.

Member of the Comics Studies Society Book Award Selection Committee, 2018-2020.

Member of the George O'Keeffe Museum Research Center Fellowship Selection Committee, 2014-2018.

Member of the Georgia O'Keeffe Museum Research Center Committee, 2015-2017.

Member of the Thomas J. Lyon Book Award Committee, Western Literature Association, 2014.

Review Editor for *Postmodern Culture*, 2013-2015.

Reader for *African American Review*, *American Literary History*, *American Literature*, *Cather Studies*, *Contemporary Literature*, *Inks*, *Journal of American Studies*, *PMLA*, *Postmodern Culture*, *Society and Space*, *Twentieth-Century Literature*, *Western American Literature*, *International Journal of Ageing and Later Life*, *Culture, Society and Masculinities*, and others.

Reader for Bloomsbury Academic, Columbia University Press, Fordham University Press, The Ohio State University Press, Palgrave Macmillan, Routledge, University of Iowa Press, University of Nebraska Press, University of New Mexico Press, University of Texas Press, University of Virginia Press, and others.

Participant, Futures of American Studies Institute. Dartmouth College, Summer 2010.

Participant, School of Criticism and Theory. Cornell University, Summer 2004.