

ABBREVIATED CURRICULUM VITAE

Linda Dalrymple Henderson

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GRADUATE EDUCATION:

Yale University, M.A., M.Phil., June 1972

Ph.D., May 1975 (Dissertation: "The Artist, 'The Fourth Dimension,' and
Non-Euclidean Geometry 1900-1930: A Romance of Many Dimensions")

FIELDS OF SPECIALIZATION: Twentieth-century European and American art, with emphasis on the period 1900-1930; the interdisciplinary study of modernism: art in its broader context, including such areas as the history of geometry, science and technology, philosophy, mysticism, and occultism, music, and literature

BOOKS PUBLISHED:

The Fourth Dimension and Non-Euclidean Geometry in Modern Art.

Princeton: Princeton University Press, 1983; to be reprinted by MIT Press, 2011

New edition includes extensive "Reintroduction" (ca. 400 pp.) augmenting the original book and addressing the fate of the fourth dimension 1950-2000

Duchamp in Context: Science and Technology in the Large Glass and Related Works. Princeton: Princeton University Press, 1998.

From Energy to Information: Representation in Science and Technology, Art, and Literature, co-edited by Linda Dalrymple Henderson and Bruce Clarke. Stanford: Stanford University Press, 2002.

FUTURE BOOKS:

"The Energies of Modernism: Art, Science, and Occultism in the Early 20th Century"

Collection of interdisciplinary essays entitled *Modernism's Fourth Dimensions*, coedited by Linda Dalrymple Henderson and Bruce Clarke, to be published by Penn State Press

EXHIBITIONS CURATED:

Reimagining Space: The Park Place Gallery Group in 1960s New York, Blanton Museum of Art, The University of Texas at Austin, 2008. Includes essay "Park Place: Its Art and History."

CONFERENCES ORGANIZED:

- “From Energy to Information: Representation in Science, Art, and Literature,”
The University of Texas at Austin, April 3-5, 1997; Interdisciplinary
symposium with panels uniting historians of science, art, and literature,
co-organized with Bruce Clarke, English Dept., Texas Tech University
- “Rethinking Space and Time Across Science, Literature, and the Arts,” 17th Annual Conference
of the Society for Literature and Science, Austin, TX, October 23-26, 2003; co-organized
with Bruce Clarke
- “The Counterculture in the 1950s and 1960s: From the Beats to Bucky Fuller,”
Symposium accompanying the exhibition *Reimagining Space: The Park Place Gallery
Group in 1960s New York*, Blanton Museum of Art, The University of Texas, 2008

SELECTED AWARDS AND HONORS:

- Senior Fellow, International Research Institute for Cultural Technologies and
Media Philosophy, Bauhaus University, Weimar, Germany, May-July 2010, May-July
2011
- Regents' Outstanding Teaching Award, 2009
- Academy of Distinguished Teachers, University of Texas at Austin, May 2000-
- Robert W. Hamilton Author Awards, First Prize, for *Duchamp in Context*, 1999
- Graham Foundation Grant for *Duchamp in Context*, 1997
- University Cooperative Society Subvention Award, 1997
- John Simon Guggenheim Fellowship, 1988-1989
- Dallas Museum of Art Vasari Award presented for *The Fourth Dimension
and Non-Euclidean Geometry in Modern Art*, 1985

SELECTED ARTICLES AND ESSAYS:

- “A New Facet of Cubism: ‘The Fourth Dimension’ and ‘Non-Euclidean Geometry’
Reinterpreted.” *The Art Quarterly*, vol. 34 (Winter 1971), 410-33.
- “Mabel Dodge, Gertrude Stein, and Max Weber: A Four-Dimensional Trio.” *Arts
Magazine*, vol. 57 (September 1982), 106-11.
- “Mysticism, Romanticism, and the Fourth Dimension.” In *The Spiritual in Art:
Abstract Painting 1890-1985*, 219-37. Exhibition catalogue, Los Angeles County
Museum of Art, 23 November 1986-8 March 1987.
- “Editor’s Statement: Mysticism and Occultism in Modern Art.” *Art Journal*, vol. 46
(Spring 1987), 5-8.
- “Mysticism as the ‘Tie That Binds’: The Case of Edward Carpenter and Modernism.”
Art Journal, vol. 46 (Spring 1987), 29-37.
- “X Rays and the Quest for Invisible Reality in the Art of Kupka, Duchamp, and the
Cubists,” *Art Journal*, vol. 47 (Winter 1988), 323- 40.
- “Francis Picabia, Radiometers, and X-Rays in 1913,” *The Art Bulletin*, vol. 71 (March
1989), 114-23.
- “Kupka, les rayons X, et le monde des ondes électromagnétiques.” In *Frantisek
Kupka 1871-1957, ou l’invention d’une abstraction*, 51-57. Exhibition catalogue,

Musée d'Art Moderne de la Ville de Paris, November 22, 1989-February 25, 1990.

"Modern Art and the Invisible: The Unseen Waves and Dimensions of Occultism and Science." In *Okkultismus und Avant-garde: Von Munch bis Mondrian 1900-1915*, 13-31. Exhibition catalog, Schirn Kunsthalle, Frankfurt, June 3-August 20, 1995.

"Ethereal Bride and Mechanical Bachelors: Science and Allegory in Marcel Duchamp's *Large Glass*." *Configurations: A Journal of Literature, Science, and Technology*, vol. 4 (Winter 1996), 91-120.

"Reflections of and/or on Marcel Duchamp's *Large Glass*." In *Making Mischief: Dada Invades New York*, 228-37. Exhibition catalogue, Whitney Museum of American Art, November 21, 1996-February 23, 1997.

"Marcel Duchamp's *The King and Queen Surrounded by Swift Nudes* (1912) and the Invisible World of Electrons." *Weber Studies: An Interdisciplinary Humanities Journal*, 14 (Winter 1997), 83-101. [On-line as part of special supplement to *electronic book review* (ebr 5): [www.altx.com/ebr/w\(ebr\)/miscPages/contents.html](http://www.altx.com/ebr/w(ebr)/miscPages/contents.html)]

"The *Large Glass* Seen Anew: Reflections of Contemporary Science and Technology in Marcel Duchamp's 'Hilarious Picture.'" *Leonardo*, 32/2 (April 1999), 113-26.

"Vibratory Modernism: Boccioni, Kupka, and the Ether of Space." In *From Energy to Information: Representation in Science and Technology, Art, and Literature*, co-edited Linda Dalrymple Henderson and Bruce Clarke, 126-49. Stanford: Stanford University Press, 2002.

"Uncertainty, Chaos, and Chance in Early 20th-Century Art: The Cases of Wassily Kandinsky and Marcel Duchamp." *Étant donné*, no. 4 (2002), 130-45.

"Modernism's Quest for Invisible Realities." In *Make It New: The Rise of Modernism*, ed. Kurt Heinzelman, 135-39. Austin, TX: Harry Ransom Humanities Research Center, 2003.

"Editor's Introduction: I. Writing Modern Art and Science—An Overview; II. Cubism, Futurism, and Ether Physics in the Early Twentieth Century." *Science in Context*, 17 (Winter 2004), 423-66. Special guest-edited issue on modern art and science.

"Four-Dimensional Space or Space-Time: The Emergence of the Cubism-Relativity Myth in New York in the 1940s." In *The Visual Mind II*, ed. Michele Emmer, 349-97. Cambridge: The MIT Press, 2005.

"Dean Fleming, Ed Ruda, and the Park Place Gallery: Spatial Complexity and the 'Fourth Dimension' in 1960s New York." In *Blanton Museum of Art: American Art Since 1900*, ed. Annette Carlozzi and Kelly Baum, 379-89. Austin: Blanton Museum of Art, The University of Texas at Austin, 2006.

"Modernism and Science." In Vivian Liska and Astradur Eysteinnsson, eds., *Modernism*, a volume in the International Comparative Literature Association series *Comparative History of Literatures in European Languages*, pp. 383-403. Amsterdam: John Benjamins, 2006.

"Einstein and 20th-Century Art: A Romance of Many Dimensions." In *Einstein for the 21st Century*, ed. Peter Galison et al, pp. 101-29. Princeton: Princeton University Press, 2007.

“The ‘Fourth Dimension’ as Sign of Utopia in Early Modern Art and Culture.” In *Utopianism and the Sciences*, ed. Mary Kemperink and Leonieke Vermeer, 1-15. Groningen Studies in Cultural Change. Leuven: Peeters, 2009.

“Claude Bragdon, the Fourth Dimension, and Modern Art in Cultural Context.” In *Claude Bragdon and the Beautiful Necessity*, ed. Eugenia Ellis and Andrea Reithmayr, 73-86. Rochester New York: Rochester Institute of Technology, 2010.

“The Image and Imagination of the Fourth Dimension in 20th-Century Art and Culture.” In *Configurations: A Journal of Literature, Science, and Technology*, 17 (Winter 2009), 131-60.

"Raum, Zeit, Raumzeit: Die wechselnden Identitäten der vierten Dimension in der Kunst des 20. Jahrhunderts." In *Just Not in Time: Intermedialität und Non-Lineare Zeitlichkeiten in Kunst, Film, Literatur und Philosophie*, ed. Ilka Becker, Michael Cuntz, Michael Wetzel, 53-66. Munich: Wilhelm Fink, 2011. [Translation of essay for Berkeley Museum of Art and Pacific Film Archive *Measure of Time* exhibition, 2007]

“Modern Art and Science 1900-1940: From the Ether and a Spatial Fourth Dimension (1900-1920) to Einstein and Space-Time (1920s-1940s).” In *Modernism in the Sciences*, ed. Moritz Epple and Falk Müller.. Berlin: Akademie-Verlag, forthcoming.

"The Fourth Dimension in Twentieth-Century Art and Culture." In *La Matematica: Suoni, parole, forme [Mathematics: Sounds, Words, Shapes]*, ed. Claudio Bartocci and Piergiorgio Odifreddi. Turin: Giulio Einaudi, 2011

"Paradigm Shifts and Shifting Identities in the Career of Marcel Duchamp, Anti-Bergsonian 'Algebraist of Ideas.'" In *Of or By Marcel Duchamp and Rose Sélavy: Meditations on the Identities of an Artist: An Anthology of Essays by Leading Scholars*, ed. Anne Collins Goodyear and James W. McManus. Washington, DC: Smithsonian Scholarly Press, forthcoming.

"Raymond Roussel's *Impressions d'Afrique*, Marcel Duchamp's *Large Glass*, and the Lure of Early Twentieth-Century Science and Technology." In *Locus Solus: Impressions of Raymond Roussel*. Catalog for exhibition co-organized by Reina Sofia, Madrid and Serralves Foundation, Porto, Spain, 2011.

"Leo Valledor on Painting: An Interview with David Bourdon, New York, November 1965," edited and introduced by Linda Dalrymple Henderson. In *Play It by Eye: The Art of Leo Valledor*. San Francisco: Togonon Gallery, 2011.

"Painting Frequency: Modern Art, Electromagnetic Waves, and the Ether." In *Archiv für Mediengeschichte 11 (Takt und Frequenz)*. Ed. Friedrich Balke, Bernhard Siegert, und Joseph Vogl. Paderborn: Wilhelm Fink, forthcoming.

SELECTED RECENT SCHOLARLY PAPERS AND LECTURES (2006-2011):

“Modern Art and Science 1900-1940: From the Ether and a Spatial Fourth Dimension (1900-1920) to Einstein and Space-Time (1920s-1940s),” at “Modernism in the Sciences, ca. 1900-1940” conference, University of Frankfurt, Germany, March 2006.

“Buckminster Fuller, the *Whole Earth Catalog*, the ‘Fourth Dimension,’ and American Art in the 1960s-1970s,” at ‘The *Whole Earth Catalog*, parts thereof’ conference, University of California at Davis, May 2006.

“Recovering the Meta-realities of Modernism—from Science and Geometry to Mysticism/Occultism,” keynote address, “Art and Metaphysics,” International University Bremen, Germany, May 2006.

“The Fourth Dimension: Space, Time, and Space-Time as Leitmotifs in 20th-Century Art,” lecture in conjunction with the exhibition *Measure of Time*, Berkeley Art Museum, September 2006.

“The Spatial Fourth Dimension versus Space-Time at Mid-Century: Stuart Davis, Marcel Duchamp, and Robert Smithson,” in session on “Art and the Mathematical Instinct,” College Art Association meeting, New York, February 2007.

“Objects of ‘Ultravision’: The Fourth Dimension and the Ether of Space,” keynote address, “Ultravision: Zum Wissenschaftsverständnis der künstlerischen Avantgarden, 1910-1930,” Zentrum für Literatur- und Kulturforschung, Berlin, March 2007.

“The Fourth Dimension as a Sign of Utopia from Charles Howard Hinton to Buckminster Fuller,” keynote address, Groningen Research School for the Study of the Humanities workshop on “Utopianism and the Sciences (1880-1930),” May 2007.

“Painting Modernism’s Memories,” given as invited participant in interdisciplinary conference on “Memory in Neuroscience and the Humanities,” Banbury Center, Cold Spring Harbor Laboratory, Huntington, NY, October 2008.

“The Ether and the Fourth Dimension: The 19th-Century Roots of Modernism’s ‘Meta-realities,’” in session on “Art and Science in the Nineteenth Century,” College Art Association meeting, Dallas, February 2008.

Gallery talk for the exhibition *Buckminster Fuller: Starting with Universe*, Whitney Museum of American Art, New York, July 2008.

“The Fourth Dimension, Buckminster Fuller, and the Art of the Park Place Gallery Group,” in symposium, “The Counterculture in the 1950s and 1960s: From the Beats to Bucky Fuller,” in conjunction with exhibition *Reimagining Space: The Park Place Gallery Group in 1960s New York*, Blanton Museum of Art, University of Texas at Austin, November 2008.

“Marcel Duchamp at Mid-Century: Science, Geometry, and Robert Smithson,” in conjunction with exhibition *Marcel Duchamp: una obra que no es una obra “de arte,”* Proa Foundation, Buenos Aires, Argentina, November 2008.

“Paradigm Shifts and Shifting Identities in the Career of Marcel Duchamp,” in conjunction with the exhibition *Inventing Marcel Duchamp: The Dynamics of Portraiture*, National Portrait Gallery, Washington, DC, March 2009.

"Futurism and the Energies of Modernism," Keynote address, "Futurism Study Day," Kunsthistorisches Institute, Florence, Italy, February 2010.

Panel participant with physicists Brian Greene, Lawrence Krauss, and Shamit Kachru for "Hidden Dimensions: Exploring Hyperspace," World Science Festival, New York, June 2010.

"The 'Meta-realities of Stieglitz Circle Modernism: Max Weber as Witness to the Fourth Dimension and the Ether of Space," "Carrefour Alfred Stieglitz" conference, Centre Culturel International de Cerisy-la-Salle, July 2010.

"Signs of the Fourth Dimension in 20th-Century Art and Culture," International Research Institute for Cultural Technologies and Media Philosophy, Bauhaus University, Weimar, Germany, June 2010.

"Art and Science in the Early 20th Century: The Case of the Ether," keynote lecture for conference "Art & Science: Compare, Translate, Connect," sponsored by the combined Swiss "Pro*Doc" PhD program in Art & Science, University of Fribourg, December 2010.

"Repositioning the Ether in Early 20th-Century Art and Culture," International Research Institute for Cultural Technologies and Media Philosophy, Bauhaus University, Weimar, Germany, May 2011.

"Transcending the Visible: The Abstract Art of Wassily Kandinsky and Kazimir Malevich, in symposium "Transcendence, Idealism and Modernity," New College, University of Oxford, June 2011.

"The Fourth Dimension and the Ether as the Meta-Realities of Modernism—and Beyond," Department of Cultural Studies, Humboldt University, Berlin, June 2011