

## 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, 2008

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.

### BOOKS IN PROGRESS:

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

"The Energies of Modernism," a book examining the impact of science and occultism on  
modern art and theory in Europe and America.

### EXHIBITION PROJECT IN PROGRESS:

"Refiguring the 1960s: The Park Place Gallery Group, New York, 1963-67," for the  
Blanton Museum of Art, University of Texas at Austin, September 23, 2008-January 18, 2009.

### 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

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 20<sup>th</sup>-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, edited Annette Carlozzi and Kelly Baum, 379-89. Austin: Blanton Museum of Art, The University of Texas at Austin, 2006.

“Space, Time, and Space-Time: Changing Identities of the Fourth Dimension in Twentieth-Century Art.” In Measure of Time, ed. Lucinda Barnes, 86-101. Berkeley, CA: Berkeley Museum of Art and Pacific Film Archive, 2007.

“Modernism and Science.” In Modernism, a volume in the series Comparative History of Literatures in European Languages, ed. Vivian Liska and Astradur Eysteinnsson. Amsterdam: John Benjamins, 2007.

#### IN PRESS:

“Einstein and 20<sup>th</sup>-Century Art: A Romance of Many Dimensions.” In Einstein for the 21<sup>st</sup> Century, ed. Peter Galison et al. Princeton: Princeton University Press, 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 et al. Berlin: Akademie-Verlag, 2008.

#### RECENT SCHOLARLY PAPERS AND LECTURES

“Einstein and 20<sup>th</sup>-Century Art: A Romance of Many Dimensions,” at Einstein Centennial Symposium, “Einstein for the 20<sup>th</sup> Century,” Berlin, January 2005.

“The Spatial Fourth Dimension Comes Back in Art and Culture,” at “4-Dimensional Worlds” conference, University of California at Irvine, February 2005.

“Recovering the Spatial Fourth Dimension: Robert Smithson, the Park Place Group, and Spatial Complexity in the 1960s,” University of Georgia, April 2005.

“‘The Fourth Dimension,’ the History of Science, and New Media,” in session “What Can the History of New Media Learn from the History of Science/Science Studies,” organized and

chaired by myself, at “Refresh! First International Conference on the Histories of Media Art, Science, and Technology, Banff New Media Institute, Canada, September 2005.

“Invisible and Ubiquitous: The Ether, Photography, and Art in the Early Twentieth Century,” at “Dark Rooms: Photography and Invisibility” conference, Princeton University, October 2005.

“Einstein and 20th-Century Art: A Romance of Many Dimensions,” in session “Celebrating the Einstein Centennial Year: Einstein and 20th-Century Art and Literature,” organized and chaired by myself, at Society for Literature, Science, and the Arts meeting, Chicago, November 2005.

“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.

Participant in panel on “Dreams of a Unified Field: Albers and Moholy-Nagy” (with Victor Margolin, Hal Foster, and Eleanor Hite), in conjunction with Whitney Museum of American Art exhibition Albers and Moholy-Nagy: From the Bauhaus to the New World, November 2006.

“The Ether, the Fourth Dimension, and Cubist Painting,” in session “Approaches to the Fourth Dimension: Late 19th- to 21st Centuries,” Society for Literature, Science and the Arts,” New York, November 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.

## CONSULTING ACTIVITIES

Editorial Board, Penn State Press “Refiguring Modernism” Series, 2003-

Advisory Board, “Global Threads” Electronic Network Project, 2003-

Advisory Board, “Refresh: First International Conference on the Histories of Media Arts, Science, and Technology,” Banff, 2005

Series advisor, WQED, “Life by the Numbers,” 1993-1997