

CURRICULUM VITAE
Linda Dalrymple Henderson

David Bruton, Jr. Centennial Professor in Art History, Emeritus (as of August 2021)

Distinguished Teaching Professor, and
Regents' Outstanding Teaching Professor

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UNDERGRADUATE EDUCATION:

Dickinson College, A.B., 1969, summa cum laude with honors in Art History
Phi Beta Kappa, elected 1968

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")

PROFESSIONAL AWARDS AND GRANTS:

One of the Texas Exes' 2019 "Texas Ten" Professors (nominated by UT alumni)
Leonardo Pioneer Award, given by the journal *Leonardo* on its 50th Anniversary "in
Recognition of Inspiring Work at the Intersection of the Arts, Sciences, and
Technology," Fall 2018
Invited Research Scholar, Institut National d'Histoire de l'Art, Paris, Fall 2016
Lifetime Achievement Award, given by the Society for Literature, Science, and the Arts, 2014
Berlin Prize Fellowship, American Academy in Berlin, January-May 2014
Visiting Scholar, Max Planck Institute for the History of Science, Berlin, January-May 2014
The Fourth Dimension and Non-Euclidean Geometry in Modern Art, new ed. (2013), named one
of *Choice* magazine's Outstanding Academic Titles in Art and Architecture for 2013
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, The University of Texas at Austin, 2009
Dean's Fellow, College of Fine Arts, University of Texas at Austin, 2000-2001
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* publication, 1997
University Cooperative Society Subvention Award, 1997
Eugene McDermott Foundation Grant, 1997
John Simon Guggenheim Fellowship, 1988-1989
David J. Bruton, Jr. Regents Fellowship, University of Texas, 1987-1988
Phi Kappa Phi Faculty Scholar Award, Fall 1985
Dallas Museum of Art Vasari Award presented for *The Fourth Dimension and Non-Euclidean
Geometry in Modern Art*, 1985
College of Fine Arts Teaching Excellence Award, University of Texas, 1981
Honor Society of Phi Kappa Phi, elected 1979
University of Texas Research Support: Faculty Research Assignments (competitive semester
leave), Fall 1985, 1988-1989; 2010-11, Fall 2016

FIELDS OF SPECIALIZATION: Twentieth-century European and American art, with emphasis on the period 1900-1930; the interdisciplinary study of modernism: art in its cultural context, including the history of geometry, science and technology, philosophy, mysticism, and occultism; most recently, the cultural history of the "fourth dimension" through the 20th century

TEACHING EXPERIENCE:

The University of Texas at Austin, 1978-2021
David Bruton, Jr. Centennial Professor in Art History, 2000-2021
Professor, 1991-2021; Associate Professor, 1984-1991; Assistant Professor, 1978-1984
University of St. Thomas, Houston, Texas: Visiting Lecturer, 1975-1976

MUSEUM EXPERIENCE:

Curator of Modern Art, The Museum of Fine Arts, Houston,
July 1976-December 1977; Associate Curator, October 1974-June 1976
Organizing Committee for 1986 Los Angeles County Museum exhibition, *The Spiritual in Art: Abstract Painting 1890-1985*, 1984-1986
Guest curator for exhibition *Reimagining Space: The Park Place Gallery Group in 1960s New York*, Blanton Museum of Art, The University of Texas at Austin, 2008
Guest curator for exhibition *Grids and Geography: Dean Fleming's Travels in North Africa and Greece, 1964*, Visual Arts Center, University of Texas at Austin, January-March 2014

MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS:

International Advisory Board, International Research Institute for Cultural Technologies and Media Philosophy, Bauhaus University, Weimar, Germany, 2010-2016
Vice-President, Board of Directors, Malevich Society, 2008-
Board Member, MedaArtHistories Association, 2005-2018
College Art Association, 1973-
Society for Literature and Science, 1993-; Executive Committee, 1996-1999
University of Texas Chapter of Phi Kappa Phi, 1979-; President, 1989-90
History of Science Society
International Society for the Arts, Sciences and Technology

CONSULTING ACTIVITIES:

Advisory Board, "Refresh: First International Conference on the Histories of Media Arts, Science, and Technology," Banff, Canada, 2005
Series advisor, WQED, "Life by the Numbers," 1993-1997

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

INTERVIEWS, TV, FILM:

- Interviewed in film *Art and Mathematics: Dimension*, by Professor Michele Emmer of The University of Rome, 1982
- Interviewed in WQED television series “Life by the Numbers” segment on art and mathematics, “Seeing Is Believing,” first aired April 1998; served as series adviser for WQED and worked closely with producer in developing this program
- Interview published in Russian, «Мы должны быть столь же открытыми, как были художники, которых мы изучаем» [“We Must Be as Open as the Artists We Study”], *Art Studies Journal* (Moscow), 1 (2017), 10-31
- Interview by Aleksandra Jach (Museum Sztuki, Lodz, Poland), “Skok w czasoprzestrzeń: Awangarda, nauka i czwarty wymiar” [“Leap into the Spacetime: The Avantgarde, Science and the Fourth Dimension”], *Notes na 6 tygodni*, no. 115 (2017), a1-a7
- Interviewed in award-winning film *Marcel Duchamp: The Art of the Possible*, Cargo Films, 2020

BOOKS PUBLISHED:

- The Fourth Dimension and Non-Euclidean Geometry in Modern Art*.
Princeton: Princeton University Press, 1983
New edition (Cambridge: The MIT Press, 2013) with substantial new Reintroduction expanding coverage to the period 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
- Reimagining Space: The Park Place Gallery Group in 1960s New York*. Exhibition curated by Linda Dalrymple Henderson. Austin: Blanton Museum of Art, The University of Texas, 2008

BOOKS IN PROGRESS:

- “Ether and the Energies of Modernism: Art, Science, and Occultism in the Early 20th Century,” which examines the impact of science (and related aspects of occultism) on modern art and theory

ARTICLES AND ESSAYS PUBLISHED:

- “A New Facet of Cubism: ‘The Fourth Dimension’ and ‘Non-Euclidean Geometry’ Reinterpreted.” *The Art Quarterly*, vol. 34 (Winter 1971), 410-33.
- “The Merging of Time and Space: ‘The Fourth Dimension’ in Russia from Ouspensky to Malevich.” *The Structurist*, no. 15/16 (1975/1976), 97-108.
- “*The Fourteenth of July by Roger de la Fresnaye*.” *The Museum of Fine Arts, Houston Bulletin*, n.s. vol. 6 (Summer 1975-Winter 1976), 2-19.
- “Alfred Sisley’s *The Flood on the Road to Saint-Germain*.” *The Museum of Fine Arts, Houston Bulletin*, n.s. vol. 6 (Summer 1975-Winter 1976), 20-28.
- “The Merging of Time and Space: ‘The Fourth Dimension’ in Russia from Ouspensky to Malevich.” Reprinted in Malevich issue of *Soviet Union*, vol. 5/pt. 2 (1978), 171-203.
- “Italian Futurism and ‘The Fourth Dimension.’” *Art Journal*, vol. 41 (Winter 1981), 317-23.

“The Michener Collection.” *Discovery: Research and Scholarship at the University of Texas at Austin*, vol. 6 (Spring 1982), 15-18.

“Mabel Dodge, Gertrude Stein, and Max Weber: A Four-Dimensional Trio.” *Arts Magazine*, vol. 57 (September 1982), 106-11.

“Tony Robbin: Continuing the Artistic Tradition of ‘The Fourth Dimension’ and Non-Euclidean Geometry.” In *Speculations on Space: Tony Robbin*. Exhibition catalog, General Electric Research and Development Center, Schenectady, NY, 25 January-15 March 1984.

“Farewell, from the Fourth Dimension: A Painter Renders the New Physics.” *The Sciences*, vol. 24 (September/October 1984), 42-43.

“*The Fourth Dimension and Non-Euclidean Geometry in Modern Art: Conclusion.*” Reprinted in *Leonardo*, vol. 17/no. 3 (1984), 205-10.

“Theo van Doesburg, la ‘quatrième dimension,’ et la Théorie de la Relativité, durant les années ‘20.” In *L’Art et le temps: Regards sur la quatrième dimension*, 195-205. Exhibition catalog, Palais des Beaux-Arts, Brussels, 22 November 1984-20 January 1985.

“Theo van Doesburg, ‘Die vierte Dimension,’ und die Relativitätstheorie in den zwanziger Jahren,” in *Zeit: Die vierte Dimension in der Kunst*, 195-205. Exhibition catalog, Kunsthalle, Mannheim, 11 July-1 September 1985; Museum Moderner Kunst and Museum des 20 Jahrhunderts, Vienna, 20 September-17 November 1985 (translation of essay for Palais des Beaux-Arts, Brussels, exhibition).

Japanese translation of “Italian Futurism and ‘The Fourth Dimension.’” *Eureka* (Tokyo), 17 (December 1985), 143-57.

“On Artists, Scientists and Historians: A Response to Arthur Loeb.” *Leonardo*, vol. 19/no. 2 (1986), 153-58.

“Mysticism, Romanticism, and the Fourth Dimension.” In *The Spiritual in Art: Abstract Painting 1890-1985*, 219-37. Exhibition catalog, 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.

“Quand Euclide rencontre Las Vegas.” In *Michele Gignoux*, 34. Galerie Franka

Berndt/Galerie Via, Paris, 1989.

“Kupka, les rayons X, et le monde des ondes électromagnétiques.” In *Frantisek Kupka 1871-1957, ou l'invention d'une abstraction*, 51-57. Exhibition catalog, Musée d'Art Moderne de la Ville de Paris, November 22, 1989-February 25, 1990.

“Making Waves: Penetrating the Essence of Modernism (with a Little Help from Science).” *The Edge* (Arts Research at the College of Fine Arts, The University of Texas at Austin), vol. 1 (1991), 18-19, 22.

“Introduction.” In Tony Robbin, *Fourfield: Computers, Art and the 4th Dimension*. Boston: Bullfinch Press, 1992.

Entry on “Fourth Dimension.” In Solomon R. Guggenheim Museum, *Guggenheim Museum Collection: A to Z*, 88. New York: Guggenheim Museum, 1992.

“*The Fourth Dimension and Non-Euclidean Geometry in Modern Art: Conclusion.*” Reprinted in *The Visual Mind: Art and Mathematics*, 229-334. Ed. Michele Emmer. Cambridge, Mass.: The MIT Press, 1993.

“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.

Japanese translation of “Mysticism, Romanticism, and the Fourth Dimension” (originally published in *The Spiritual in Art: Abstract Painting 1890-1985*, 1986). *Gendai shiso: revue de la pensée d'aujourd'hui* (Tokyo), 23 (1995), 86-115. [Special issue on the fourth dimension].

“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.

Entry on “Fourth Dimension.” In *The Dictionary of Art*. London: Macmillan Publishers, 1996.

“Reflections of and/or on Marcel Duchamp's *Large Glass*.” In *Making Mischief: Dada Invades New York*, 228-37. Exhibition catalog, 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.

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

“Les Nouveaux Codes du ‘sublime.’” *Les Cahiers de Science et de Vie*, no. 52 (August 1999), 72-78.

“Duchamp's Readymades and the ‘Playful Physics’ of the *Large Glass*.” *Eye in Hand: New Scholars, New Ideas--Abstracts of the 1999 Art History Symposium*, vol. 6 (1999),

1-4. Richmond: Virginia Commonwealth University, 2000.

“The ‘Science’ of Interpreting Duchamp” [Letter to the Editor].” *Art in America*, 88 (April 2000), 25-27.

“Desordre dans les beaux-arts: Kandinsky et Duchamp” [Uncertainty, Chaos, and Chance in Art: Kandinsky and Duchamp]. In *L’Homme devant l’incertain*, ed. Ilya Prigogine, pp. 295-324. Paris: Editions Odile Jacob, 2001.

Entry on “Fourth Dimension.” In *Guggenheim Museum Collection: A to Z*, ed. Nancy Spector, 110. 2nd. rev. ed. New York: Guggenheim Museum, 2001.

“Marea sticlă văzută din nou: reflectări ale științei și tehnologiei contemporane în ‘tabloul ilar’ al lui Marcel Duchamp” [The *Large Glass* Seen Anew: Reflections of Contemporary Science and Technology in Marcel Duchamp’s ‘Hilarious Picture’]. *Balkon: Revista de artă contemporană* [Romanian Contemporary Art Magazine], no. 9 (Dec. 2001), 20-28.

“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.

“‘Eppure è viva (per un soffio)’: il destino della quarta dimensione geometrica intorno alla metà del Novecento” [“Stayin’ Alive” (Just Barely): The Fate of the Geometrical Fourth Dimension at Mid-Century]. In *Matematica e Cultura 2003*, ed. Michele Emmer, 107-118. Milan: Springer-Verlag Italia, 2003.

“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.

“Dean Fleming and Nature in All Its Dimensions.” In *Dean Fleming: Paintings 1992-2004*. Sarasota: Spotlight Graphics, 2004.

“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: 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.

“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, 383-403. Amsterdam: John Benjamins, 2007.

“Einstein and 20th-Century Art: A Romance of Many Dimensions.” In *Einstein for the 21st Century*, ed. Peter L. Galison, Gerald Holton, and Silvan S. Schweber, 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.

“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.

“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, NY: Rochester Institute of Technology, 2010.

Introduction to *Tamara Melcher: Interdimensional Landscapes*. Charleston, MA: StoveFactory Gallery, 2010.

"Darstellung und Vorstellung der vierten Dimension in der Kunst und Kultur des 20. Jahrhunderts." In *Zahlen, Zeichen und Figuren. Mathematische Inspirationen in Kunst und Literatur*, ed. Andrea Albrecht, Gesa von Essen, and Werner Frick. Berlin: De Gruyter, 2011. [Translation of essay published in *Configurations*, Winter 2009]

"Tony Robbin and the Spatial Fourth Dimension in Twentieth-Century Art." In *Tony Robbin: A Retrospective 1970-2010*, 22-40. Orlando, FL: Orlando Museum of Art, 2011.

"Regina Vater: An Appreciation." In *Tramas de Penélope por Regina Vater: Desenhos/Projetos, Instalações/Esculturas, 1969-2004*, n.p. Sao Paulo: Aeroplano Editora and Fundação Nacional das Artes, 2011.

"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 Wetzl, 53-66. Munich: Wilhelm Fink, 2011. [Translation of essay for Berkeley Museum of Art and Pacific Film Archive *Measure of Time* exhibition, 2007]

"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.

"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, 377-408. Turin: Giulio Einaudi, 2011.

“Bilder der Frequenz. Moderne Kunst, elektromagnetische Wellen und der Äther im frühen 20. Jahrhundert” [Painting Frequency: Modern Art, Electromagnetic Waves, and the Ether]. In *Archiv für Mediengeschichte 11 (Takt und Frequenz)*, 51-65. Ed. Friedrich Balke, Bernhard Siegert, und Joseph Vogl. Munich: Wilhelm Fink, 2011.

- "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*, 146-60. Catalog for exhibition co-organized by Reina Sofia, Madrid and Serralves Foundation, Porto, Spain, 2012.
Translated in *Nouvelles Impressions de Raymond Roussel*, 161-76. Catalog for the version of the exhibition shown at the Palais de Tokyo, Paris, 2013.
- "The Park Place Gallery and Its Artists" [Introductory essay for selection of documents from Archives of American Art holdings], *Archives of American Art Journal*, 51 (2012), 4-9.
- "Modern Art and Science 1900-1940." In *The Moderns: Wie sich das 20. Jahrhundert in Kunst und Wissenschaft erfunden hat*, ed. Cathrin Pichler with Suzanne Neuburger, 175-206. Vienna: Springer Wien New York, 2013.
- "Les 'Meta-réalités' du cercle moderniste de Stieglitz: Max Weber comme témoin de la quatrième dimension et de l'éther de l'espace." In *Carrefour Stieglitz*, ed. Jay Bochner, 275-90. Colloque de Cerisy-la-Salle. Rennes: Presses Universitaires de Rennes, 2013.
- "Abstraction, the Ether, and the Fourth Dimension: Kandinsky, Mondrian, and Malevich in Context." In *Kandinsky, Malewitsch, Mondrian: Der Weisse Abgrund Unendlichkeit/The Infinite White Abyss*, ed. Marian Ackermann and Isabelle Malz, 37-55 (German), 233-44 (English). Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2014.
- "Paradigm Shifts and Shifting Identities in the Career of Marcel Duchamp, Anti-Bergsonian 'Algebraist of Ideas.'" In *aka Marcel Duchamp: Meditations on the Identities of an Artist*, ed. Anne Collins Goodyear and James W. McManus, 76-94, 103-106. Washington, DC: Smithsonian Institution Scholarly Press, 2014.
- "Science Fiction, Art, and the Fourth Dimension." In *Imagine Math 3*, ed. Michele Emmer, 69-84. Cham, Switzerland: Springer International Publishing, 2015.
- "The Forgotten Meta-Realities of Modernism: *Die Uebersinnliche Welt* and the International Cultures of Science and Occultism." In *Glass Bead* (Paris), no. 0 (2016) <<http://www.glass-bead.org/article/the-forgotten-meta-realities-of-modernism/>>.
- "Paul Laffoley and Dimensionality: Visionary Painting as a System of Knowledge." In *The Essential Paul Laffoley*, ed. Douglas Walla, 30-48. Chicago: University of Chicago Press, 2016.
- "Christine Ödlund: Manifesting the Invisible." In *Christine Ödlund: Aether and Einstein*, 15-20. Exhibition catalog. Magasin III Museum & Foundation for Contemporary Art, Stockholm, 2015. Milan: Skira, 2016.
- "Kupka et Emanuel Swedenborg." In *František Kupka (1871-1957)*, ed. Pierre Brullé, Brigitte Leal, and Marketa Theinhardt, 89-95. Exhibition catalog. Paris: Réunion des Musées Nationaux-Grand Palais, 2018.
- "Alexander Calder and Marcel Duchamp: A Four-dimensional Friendship." In *Alexander Calder: Radical Inventor*, ed. Elizabeth Turner and Anne Grace, 103-10. Exhibition catalog. Montreal: Montreal Museum of Art, 2018.
- "The *Manifeste Dimensioniste* and the Multivalent Fourth Dimension: Sirató, Delaunay,

Duchamp, Kandinsky, and Prampolini.” In *Dimensionism: Modern Art in the Age of Einstein*, ed. Vanja Malloy, 49-69, 270-79. Exhibition catalog. Amherst, MA: Mead Art Museum of Amherst College, 2018; Cambridge: The MIT Press, 2018.

“Malevich, the Fourth Dimension, and the Ether 100 Years Later.” In *Celebrating Suprematism: New Approaches to the Art of Kazimir Malevich*, ed. Christina Lodder, 44-80. Leiden: Brill Publishers, 2018.

“The Fourth Dimension and the Art of Kazimir Malevich,” in *Kazimir Malevich: Suprematist Composition, 1916*, 65-89. New York: Christie’s, 2018. [Reprint with new illustrations of section of chapter 5 of *The Fourth Dimension and Non-Euclidean Geometry in Modern Art* (Princeton, 1983; MIT Press, 2013)]

“Umberto Boccioni’s *Elasticity*, Italian Futurism, and the Ether of Space.” In *Ether and Modernity: The Recalcitrance of an Epistemic Object in the Early Twentieth Century*, ed. Jaume Navarro, 200-24. Oxford: Oxford University Press, 2018.

“Rethinking Modern Art, Science, and Occultism in Light of the Ether of Space: Wassily Kandinsky, Umberto Boccioni, and Kazimir Malevich.” In *The History of Art and ‘Rejected Knowledge’: From the Hermetic Tradition to the 21st Century*, ed. Anna Korndorf, 218-37. Moscow: The State Institute of Art Studies, 2018.

“Connecting Threads: Duchamp’s Readymades and *Large Glass* Project in Context, 1913-1914. In special issue on Duchamp’s Readymades of *Nordic Journal of Aesthetics*, No. 57-58 (2019), 65-86.

“Illuminating Energy and Art in the Early Twentieth Century and Beyond: From Marcel Duchamp to Keith Sonnier.” In *Energies in the Arts*, ed. Douglas Kahn, 127-70. Cambridge, MA: MIT Press, 2019.

“The Fourth Dimension in Early Twentieth-Century Art and Matta.” In *Matta & The Fourth Dimension*, 43-57. Exhibition at the State Hermitage Museum, St. Petersburg, 2019. Milan: Skira, 2019.

“Hilma af Klint and the Invisible in Her Occult and Scientific Context.” In *Visionary: On Hilma af Klint and the Spirit of Her Time*, ed. Kurt Almqvist and Louise Belfrage, 71-91, 118-20. Stockholm: Axel and Margaret Ax:son Johnson Foundation, 2019.

“The Fourth Dimension as ‘The Beyond That is Within.’” In *Taubha Auerbach—SvZ*, 124-128; 128-124 (10-page essay spanning catalog middle with ascending and descending pagination). San Francisco: San Francisco Museum of Modern Art, 2020.

“Abstraction, the Ether, and the Fourth Dimension: Kandinsky, Mondrian, and Malevich in Context.” Reprinted in *Interalia*, 61 (Nov. 2020). <<https://www.interaliomag.org/articles/linda-dalrymple-henderson-abstraction-the-ether-and-the-fourth-dimension-kandinsky-mondrian-and-malevich-in-context/>>

“L’éther de l’espace, médium de l’art, de la science et de l’occultisme.” In *Repenser le médium*, ed. Larisa Dryansky, Antonio Somaini, and Riccardo Venturi, 71-103. Dijon: Les Presses du Réel, 2021.

“The Multivalent Fourth Dimension and the Impact of Claude Bragdon’s *A Primer of Higher Space* on Twentieth and Twenty-First Century Art.” In *Imagine Math 8: Dreaming of Venice*, ed. Michele Emmer and Marco Abate, 121-42. Milan: Springer Verlag, 2022.

“Discovering Duchamp Through the ‘Fourth Dimension’ in 1971,” in “First Encounters with Marcel Duchamp” (special section organized by Francis Naumann), *The Brooklyn Rail*, 22/8 (Oct. 2022), 53-54.

“Hilma af Klint and the Atom.” In *Hilma af Klint & Piet Mondrian: Forms of Life*, ed. Nabila Abdel Nabi, Briony Fer, and Laura Stamps, 30-31. London: Tate Publishing, 2023.

“The Etherial Worldview of the Early Twentieth Century.” In *Hilma af Klint & Piet Mondrian: Forms of Life*, ed. Nabila Abdel Nabi, Briony Fer, and Laura Stamps, 170-73. London: Tate Publishing, 2023.

“Modern Art and Science 1900-40: From the Ether and a Spatial Fourth Dimension (1900-20) to Einstein and Space-Time (1920s-40s).” In *Cambridge Journal of Law, Politics, and Art*, 4 (2026). <https://www.cjlpa.org/post/modern-art-and-science-1900-40-from-the-ether-and-a-spatial-fourth-dimension-1900-20-to-einstein>

“Fourth Dimension.” In *Dictionnaire Marcel Duchamp*, ed. Dawn Ades, Thierry Davila, Séverine Gossart, Herbert Molderings, and Michael Taylor. Brussels: Mercatorfonds; Paris: Association Marcel Duchamp, forthcoming 2027.