

**Linda Dalrymple Henderson**  
ABBREVIATED CV

David Bruton, Jr. Centennial Professor in Art History and  
Distinguished Teaching Professor  
Department of Art and Art History  
The University of Texas  
Austin, TX 78712  
Phone: 512-471-7757; 232-2474; fax: 512-471-5539

E-mail: dnehl@austin.utexas.edu

GRADUATE EDUCATION:

Yale University, M.A., M.Phil., June 1972  
Ph.D., May 1975

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; new edition, Cambridge, MA: MIT Press, 2014  
(includes 100-page "Reintroduction")

*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.* Austin, TX: Jack S. Blanton Museum of Art, The University of Texas at Austin, 2008.

BOOKS IN PROGRESS:

"The Energies of Modernism: Art, Science, and Occultism in the Early 20<sup>th</sup> Century"  
"The Fourth Dimension in Art and Culture Decade-By Decade Through the 20th Century"

EXHIBITIONS CURATED:

*Reimagining Space: The Park Place Gallery Group in 1960s New York,* Blanton Museum of Art, The University of Texas at Austin, fall 2008.

*Grids and Geography: Dean Fleming's Travels in North Africa and Greece, 1964,* Visual Arts Center, Dept. of Art and Art History, University of Texas at Austin, spring 2014.

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:

- Invited Researcher, Institut National d’Histoire de l’Art, Paris, Fall 2017
- Lifetime Achievement Award, given by the Society for Literature, Science, and the Arts, 2014
- Berlin Prize Fellowship. American Academy in Berlin, Spring 2014
- 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

#### INTERVIEWS:

- 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.

#### 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*, 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 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, 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.

“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 New York: Rochester Institute of Technology, 2010.

"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]

"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 NewYork, 2013.

“Les ‘Meta-réalités’ du cercle moderniste de Stieglitz: Max Weber comme témoin de la quatrième dimension et de l’ether 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, 76-98. Washington, DC: Smithsonian Scholarly Press, 2014.

“Science Fiction, Art, and the Fourth Dimension.” In *Imagine Math 3*, ed. Michele Emmer, pp. 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.

“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, 103-110. 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.

“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.

“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.

“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 21<sup>st</sup> Century*, ed. Anna Korndorf, 218-37. Moscow: The State Institute of Art Studies, 2018.

“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.

IN PRESS:

“The Ether of Space as Medium of Art, Science, and Occultism.” In *Repenser le médium*, ed. Larisa Dryansky, Antonio Somaini, and Riccardo Venturi. Dijon: Les Presses du Réel, forthcoming 2019.

“Hilma af Klint and the Invisible in Her Occult/Scientific Context: Carl du Prel, the Ether, and the Fourth Dimension.” In *Visionary: On Hilma af Klint and the Spirit of Her Time*, ed. Kurt Almqvist and Louise Belfrage. Stockholm: Axson Johnson Foundation, forthcoming 2019.

#### SELECTED SCHOLARLY PAPERS AND LECTURES (2008-2019):

“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.

“Repositioning the Ether in Early 20th-Century Art and Culture,” in session “Mediums, Media, and the Ether,” organized as part of three-panel stream, “The Arts, Science, and Occultism, 1890-1920s,” for the Society for Literature, Science, and the Arts conference, Kitchener, Ontario, September 2011.

“Wassily Kandinsky and the Ether of Space as Meta-Reality and Medium,” in session “Kandinsky at 100,” College Art Association meeting, Los Angeles, February 2012.

“Ultravision: Voyage au pays de la quatrième dimension,” as part of series “Téléportations: Les Espaces-Temps de la modernité,” Centre Georges Pompidou, Paris, March 2012.

“Maurice Maeterlinck and J. W. Dunne in 1927-28: The Mystical Fourth Dimension and Ether, the ‘Block Universe,’ and Spatialized Time,” in session “Art, Science, and Mysticism/Occultism in the Cultures of the 1920s,” organized as part of three-panel stream on Art, Science, and Occultism for the Society for Literature, Science, and the Arts conference, Milwaukee, WI, October 2012.

“Space, Time, and the Fourth Dimension in 1913 and Beyond,” in symposium in conjunction with exhibition *1913: The Shape of Time*, Henry Moore Institute, Leeds, England, January 2013.

“An Unprecedented Artists’ Collaborative: The Park Place Gallery, New York 1963-1967,” in symposium “Ideas that Bind: Approaches to Modernist Groups and Networks,” University of York, England, January 2013.

“Science Fiction, Art, and the Fourth Dimension,” invited presentation at “Mathematics and Culture 2013” conference, Venice, Italy, March 2013.

“‘Figuratively a Fireworks’: New Dimensions of Marcel Duchamp in August 1913,” in symposium staged as part of “Duchamp in Herne Bay 1913-2013 Festival,” Herne Bay, England, August 2013.

“Rethinking Theosophy in Its Early 20th-Century Cultural Context,” keynote address at the Stedelijk Museum for the conference “Enchanted Modernities: Theosophy and the Arts in the Modern World,” University of Amsterdam, September 2013.

“The Vibratory Cultures of Modern Art,” American Academy in Berlin, April 2014.

“Hilma af Klint and Her Early 20<sup>th</sup>-Century Occult/Scientific Context,” in symposium in conjunction with the exhibition *Hilma af Klint: A Pioneer of Abstraction* at the Louisiana Museum of Modern Art, Humlebæk, Denmark, May 2014.

“Modern Art and the Vibratory Cultures of Science and Occultism,” Zentrum für Literatur- und Kulturforschung, Berlin, May 2014.

“Abstraction and the Ether: The Cases of Kandinsky, Mondrian and Malevich,” in session “Fluidic Vibrations in Occultism, Modern Art and Music,” organized and chaired by myself, Society for Literature, Science, and the Arts, Dallas, TX, October 2014.

“Understanding Kandinsky in His Early 20th-Century Context,” in conjunction with the exhibition *Kandinsky: A Retrospective*, Frist Center for the Visual Arts, Nashville, TN, November 2014.

“Takis and the Invisible Energies and Dimensions of Modern Art,” in conjunction with the exhibition *Takis: The Fourth Dimension*, Menil Collection, Houston, TX, February 2015.

“Modernism’s Scientific and Occult Meta-Realities,” in day-long session “Modernism, Occultism, and Evolutionism,” co-chaired with Fae Brauer for the British Association of Art Historians conference, Norwich, April 2015.

“Boccioni, *Elasticity and Unique Forms of Continuity in Space*, and the ‘Matter’ of the Ether,” Aarhus University, Denmark, June 2015.

“Dimensions of the Invisible in 20th-century Art,” in Art/Science session on “Dimensionality” co-sponsored by the Museo Thyssen-Bornemisza and the “Invisibles 15” conference of European Astrophysicists, Madrid, June 2015.

“Illuminating Energy and Art in the 20th Century,” keynote address for the conference “Energies and the Arts,” National Institute for Experimental Arts, University of New South Wales, in partnership with the Museum of Contemporary Art, Australia, Sydney, August 2015.

“Kandinsky, Boccioni, and the Ether in the International Cultures of Science and Theosophy,” in “Theosophy and the Arts: Texts and Contexts of Modern Enchantment” conference, Columbia University, New York, October 2015.

“Italian Futurism and the Ether: Umberto Boccioni’s *Elasticity and Unique Forms of Continuity in Space*,” History of Science Society meeting, San Francisco, November 2015.

“Malevich, the Fourth Dimension, and the Ether 100 Years Later,” in “100 Years of Suprematism” conference, Columbia University, New York, December 2015.

“The Ether of Space as Medium of Art, Science, and Occultism,” in “Repenser le médium: Matière, technique et transmission dans l’art contemporain et le cinéma” conference, Institut National d’Histoire de l’Art, Paris, June 2016.

“Manifestations of Electricity and Ether in Early 20<sup>th</sup>-Century Art,” in “(An)aesthetics of Electricity” conference, Institut für Medien, Theater und Populäre Kultur, Stiftung Universität Hildesheim, Hildesheim, Germany, June 2016.

“Rethinking Modern Art, Science, and Occultism in Light of the Ether of Space: Wassily Kandinsky, Umberto Boccioni, and Kazimir Malevich”; keynote lecture for conference “The History of Art and ‘Rejected Knowledge’: From the Hermetic Tradition to the 21<sup>st</sup> Century,” The State Institute of Art Studies, Moscow, October 2016.

“The Energies of 20th and 21st-century Art,” La Panacée, Centre de Culture Contemporaine, Montpellier, France, October 2016.

“The Ether as Medium of Art, Science, and Occultism—from Blavatsky to Yves Klein,” for seminar “Matériologies: matières, matériaux, matérialismes esthétiques,” Université de Paris III, Paris, October 2016.

“*Die Uebersinnliche Welt* and the Occult Contexts of Edvard Munch and Wassily Kandinsky,” in session “Scientific Occultism in Art and Culture in Early 20th-Century Russia and Germany,” organized for the Society for Literature, Science, and the Arts conference, Atlanta, GA, November 2016.



“Umberto Boccioni’s *Elasticity*, Italian Futurism, and the Ether of Space,” in working conference on “Ether and Modernity,” Donostia International Physics Center, University of the Basque Country, San Sebastian/Donostia, Spain, March 2017.

“Swedenborg in Late 19th and Early 20th Century Context,” keynote address for conference “Swedenborg and the Arts,” Bryn Athyn College, June 2017.

“The Multivalent Fourth Dimension, Space-Time, and Cosmic Space in the *Manifeste Dimensioniste* of 1936,” in session “In and Out of Time in Science, Occultism, Art, and Literature,” organized for the Society for Literature, Science, and the Arts conference, Arizona State University, November 2017.

“Rethinking Park Place and Its Place in Art History Fifty Years Later,” in session “The Park Place Group: Another Minimalism,” College Art Association meeting, Los Angeles, CA, February 2018.

“Duchamp’s Readymades in Context,” in conference “Duchamp’s Readymades: A Reevaluation,” Aarhus University, Aarhus, Denmark, May 2018.

“Visions of Space and Matter: Hilma af Klint in her Occult/Scientific Context,” in symposium in conjunction with the exhibition *Hilma af Klint: Paintings for the Future*, Guggenheim Museum, New York, October 2018.

“The Ether of Space as Medium of 20th-Century Art,” in session “Light, and Its Medium, the Ether,” organized and chaired by myself for the Society for Literature, Science, and the Arts conference, Toronto, November 2018.

“Matta, Modern Art, and the Fourth Dimension,” in symposium in conjunction with the exhibition *Matta and the Fourth Dimension*, State Hermitage Museum, St. Petersburg, April 2019.

“The Fourth Dimension Old and New,” in symposium in conjunction with the exhibition *Dimensionism: Modern Art in the Age of Einstein*, Mead Art Museum, Amherst College, April 2019.