

## NOTE ON CONTRIBUTORS

Linda Dalrymple Henderson is the David Bruton, Jr. Centennial Professor in Art History at the University of Texas at Austin. In addition to various essays, she is the author of *The Fourth Dimension and Non-Euclidean Geometry in Modern Art* (Princeton, 1983; new ed., MIT Press, 2013) and *Duchamp in Context: Science and Technology in the Large Glass and Related Works* (Princeton, 1998). She co-edited the anthology *From Energy to Information: Representation in Science and Technology, Art, and Literature* (Stanford, 2002). She is currently at work on a book titled “The Energies of Modernism: Art, Science, and Occultism in the Early 20th Century.”

Dieter Daniels is Professor of Art History and Media Theory at the Academy of Visual Arts (HGB) in Leipzig. His book publications include: *Duchamp und die anderen: Der Modellfall einer künstlerischen Wirkungsgeschichte in der Moderne* (1992), *Vom Ready-Made zum Cyberspace* (2003), *Audiovisuology, Vol. 1 & 2* (2010/11), *Sounds like Silence. John Cage–4' 33''–Silence today* (2012) and *TeleGen, Art and Television* (2015). He has curated the International Symposium *The Readymade Century* at HKW, Haus der Kulturen der Welt, Berlin, 2017. Currently he is Fellow at the Gutenberg Research College (Johannes Gutenberg University | Mainz Academy of Arts) working on a *Transdisciplinary Video Theory Reader*.

Thierry de Duve is Evelyn Kranes Kossak Professor at Hunter College, City University of New York. As an historian and theorist of contemporary art de Duve's work has long revolved around Marcel Duchamp's readymade and its implications for aesthetics. His publications in English include *Pictorial Nominalism* (University of Minnesota Press, 1991), *Kant after Duchamp* (MIT Press, 1996), *Clement Greenberg Between the Lines* (Dis-Voir, Paris, 1996), *Look, 100 Years of Contemporary Art* (Ludion, 2001), and *Aesthetics at Large: Art, Ethics, Politics* (University of Chicago Press, forthcoming 2019). His *Essais datés* were published in French by Mamco in Geneva 2014-16.

Thomas Girst is Honorary Professor at the Academy of Fine Arts, Munich. He is global head of BMW Group's cultural engagement and in 2016 was awarded “European Cultural Manager of the Year.” He was editor in chief of *Tout-Fait: The Marcel Duchamp Studies*

*Online Journal* from 1999-2003 and co-curated “Marcel Duchamp in Munich, 1912” at the Lenbachhaus in 2012. His most recent books on Marcel Duchamp include *The Indefinite Duchamp* (2013) and *The Duchamp Dictionary* (2014).

David Joselit is Distinguished Professor in the Art History PhD Program at the CUNY Graduate Center. He has taught at the University of California, Irvine, and Yale. Joselit is author of *Infinite Regress: Marcel Duchamp 1910-1941* (MIT, 1998), *American Art Since 1945* (Thames and Hudson, 2003), *Feedback: Television Against Democracy* (MIT, 2007), and *After Art* (Princeton University Press, 2012). He is an editor of the journal *OCTOBER* and writes regularly on contemporary art and culture. His new book *Heritage and Debt: Art in Globalization* is forthcoming as an October Book from MIT Press in Spring 2020.

Sarah Kolb is an art theorist and university assistant at the Department of Art History and Art Theory at the University of Art and Design in Linz. With her PhD project on Bergson and Duchamp (2016) she was fellow at the International Research Centre for Cultural Studies in Vienna, at the Research Centre “Media and Cultural Communication” in Cologne, and at the Duchamp Research Centre in Schwerin. Currently she is working on a project on Roger Caillois’s “Diagonal Sciences” and planning a project on “Topological Operations in Art and Art Theory.” Her recent publications include *Painting at the Service of Metaphysics* (Schwerin: Schwerin State Museum, 2015) and two major edited volumes on Roger Caillois entitled *Logik des Imaginären* (Berlin: August Verlag, 2018 and 2019).

Jacob Wamberg is Professor of Art History, dr.phil., at the University of Aarhus. He works on an evolutionistic theory of the visual arts, especially in relation to world-making, technology and biosemiotics. He is the author of *Landscape as World Picture: Tracing Cultural Evolution in Images* (2009 [2005], two vols.), and he has edited the anthologies *Art & Alchemy* (2006), *Totalitarian Art and Modernity* (2010, with Mikkel Bolt Rasmussen), *The Posthuman Condition: Ethics, Aesthetics and Politics of Biotechnological Challenges* (2012, with Kasper Lippert-Rasmussen and Mads Rosendahl Thomsen), and *Art, Technology and Nature: Renaissance to Postmodernity* (2015, with Camilla Skovbjerg Paldam).