Cultures of light: contemporary trends in museum exhibition

Katzberg, L.M.

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FIGURES

1.2 Robert Morris. *(untitled)* mirrored cubes. 1965.
1.5 Dan Flavin. *(untitled)* (for Henri Matisse). 1964.
1.6 Dan Flavin. *(untitled)* (for Ad Reinhardt) 2a. 1990.

2.2 Antoine Watteau, *Comédie Italienn*.e. 1720. National Gallery of Art, Washington DC.
2.4 Joseph Wright of Derby. *Three Persons Viewing the Gladiator by Candlelight*. 1765.
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2.7 The modelling effect of light: (a) face lit from beneath; (b) face lit from above (Gillette 9).

2.8 Anonymous engraver. *Archimedes*. Engraving of Archimedes drawing back curtain to reveal various mechanical devices such as waterwheels and windmills, and especially the machinery inside them, nd. Rights managed by SuperStock.com.

3.1 Two views of the Electromagnetic Spectrum depicting wavelength distances (below) and icons (above). Image courtesy of Wikimedia Commons. Copyright free.


3.3 Diagram showing the sequence of the action of ultraviolet light on a substance. Image © 2006, D. Bryson.

3.4 Mineral specimens exhibiting fluorescence under short- and long-wavelength UV light. © 2003, University of Richmond Museums.


4.6 After Leonardo da Vinci. c. 1508. *Light falling on a face*. Vatican Library, Rome, *Codex Urbinas Latinus*, folio 219 recto, from lost *Libro A* (Baxandall 2, Fig. 3).

Roger de Piles. 1708. Flat circles variously shadowed. “Cours de peinture par principes”, pl. 2 (Baxandall 16, fig. 7).


Joseph Wright of Derby. A Philosopher giving that Lecture on the Orrery, 1766. Museum and Art Gallery Derby, UK.

Constantin Brancusi. Prometheus (1911). Exhibition photograph taken by the artist depicting sculpture, shadow and plinth, (Stoichita fig. 84, p. 193).


