Cultures of light: contemporary trends in museum exhibition

Katzberg, L.M.

Citation for published version (APA):
Figures

1.2 Robert Morris. (untitled) mirrored cubes. 1965.
1.5 Dan Flavin. untitled (to Henri Matisse). 1964.
1.6 Dan Flavin. untitled (for Ad Reinhardt) 2a. 1990.
1.7 Dan Flavin. untitled (to the citizens of the Republic of France on the 200th anniversary of their revolution. 1989.
1.8 James Turrell. afrum-proto. 1966.
1.15 Olafur Eliasson. 360° Room for All Colours. 2002.
1.19 Mischa Kuball Private Light/Public Light. 1998.

2.2 Antoine Watteau, Comédie Italienne. 1720. National Gallery of Art, Washington DC.
2.3 Jean-Baptiste Greuze, L'Accordée de Village. 1761. Musée du Louvre.
2.4 Joseph Wright of Derby. Three Persons Viewing the Gladiator by Candlelight. 1765.
2.6 Jean-Honoré Fragonard. The Bolt (Le Verron), c. 1778. Musée du Louvre.
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.


4.2 Michelangelo Buonarroti. David, 1501-04.


4.5 Leonardo da Vinci. Drapery study for a seated figure. Late-1470s. Brush and grey tempera, highlighted with white on grey prepared linen. Musée du Louvre.

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).

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


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

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


