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PLEASE SCROLL DOWN FOR TEXT.
An inkjet copy of a painting of Sir Thomas Gresham portrait in Ashton Court Mansion House, Bristol.

Anthonis Mor (1517-76), Portrait of Sir Thomas Gresham c. 1560 - c. 1565 oil on panel (90 cm × 75.5cm) (Courtesy: Rijksmuseum, Amsterdam)

A screen-grab of a page of thumbnail images from an image search of “Woman in Blue Reading” (1664) by Johannes Vermeer.
Doug Manchee “20 Works of Art in the Age of Mechanical Reproduction”
The Creation of Adam (2006) 114.5x44, 114.5x44, 114.5x44 inches, (triptych) layer 14 of 18

Danit Peleg, The Olympic Dress 2012
Individual, bespoke and printed for the Unit of 1
Textured reproduction of Van Gogh’s Flowers in a Blue Vase (1887). The high resolution 3-D prints were made by Océ Canon Group (Courtesy: Tim Zaman)
Richard Serra "Hand Catching Lead" (1968)
https://www.youtube.com/watch?v=_NBSuQ7VpK4

Pollock painting, 1950, gelatin silver print, National Portrait Gallery, Smithsonian Institution, Washington, D.C., by Namuth made of Pollock painting

Vincent Van Gogh
Starry Night
(1889)
Human painting factory
Dafen Oil Painting Village in Shenzhen, China
Harold Cohen and AARON: Ray Kurzweil interviews Harold Cohen about AARON

Details

Title: AARON
Producer: Ray Kurzweil, Jan Motuza
Director: James Cameron
Executive Producer: Alcatel-Lucent

Keywords

Object ID: 77009.751
What do we mean by 2.5D?

- Tactile: materials/objects we touch to gain understanding of our world
- Visual: the way we perceive the relationship of texture and its object
- Appearance: ways of capturing the appearance through drawings, paintings, photography, reconstruction, computer modeling.

- Convincing?
Vincent van Gogh’s brush strokes demonstrate a repetitive movement.

A vector based mark generated in Illustrator (left) that is used to create the repetitive strokes using paint and brushes using the painting machine.

David Hockney’s instant iPad art
By Colin Grant

A still David Hockney speaks in 2011, Colibri about creating digital artwork for an exhibition in Paris. A paintbrush app simulates oil painting.

Touching the Prado
20.01.2015 - 18.10.2015

https://vimeo.com/121592169
"Most people who believe that I'm interested in chance don't realise that I use chance as a discipline. They think I use it as a way of giving up making choices. But my choices consist in choosing what questions to ask."

John Cage (1912-1992)
Peter Sedgley
Yellow Attenuation
(1965) Acrylic paint 122 x 122cm