



Memling, Portrait of Maria Baroncelli, 1470



Loretta Lux
The Drummer, digital c print, 2004





Claude Monet, 19th - 20th c. painter
Le Parlement, Effet de Brouillard, (detail) 1905, oil on canvas



Thomas Ruff, contemporary artist/photographer
jpeg msh01, 2004, C-Print - 276 x 188 cm



(*Yes the pixelation is part of this piece!!)



Alice Neel, 20th c painter, Benny & Mary Ellen Andrews, 1972
Hartley, 1966



Richard Linklater, stills from the digitally rotoscoped film Waking Life, 2001



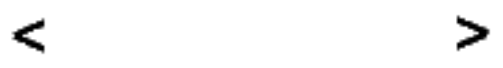


Jackson Pollock, Easter and the Totem
1953 (150 Kb); Oil on canvas, 84 1/4 x 58 in;



Shirley Kaneda
Untitled #20, 2003, mixed media (including digital) on watercolor paper, 16 x 12 inches,



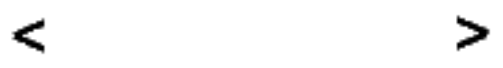


Hieronymus Bosch
The Garden of Earthly Delights (detail), oil on panel, before 1568

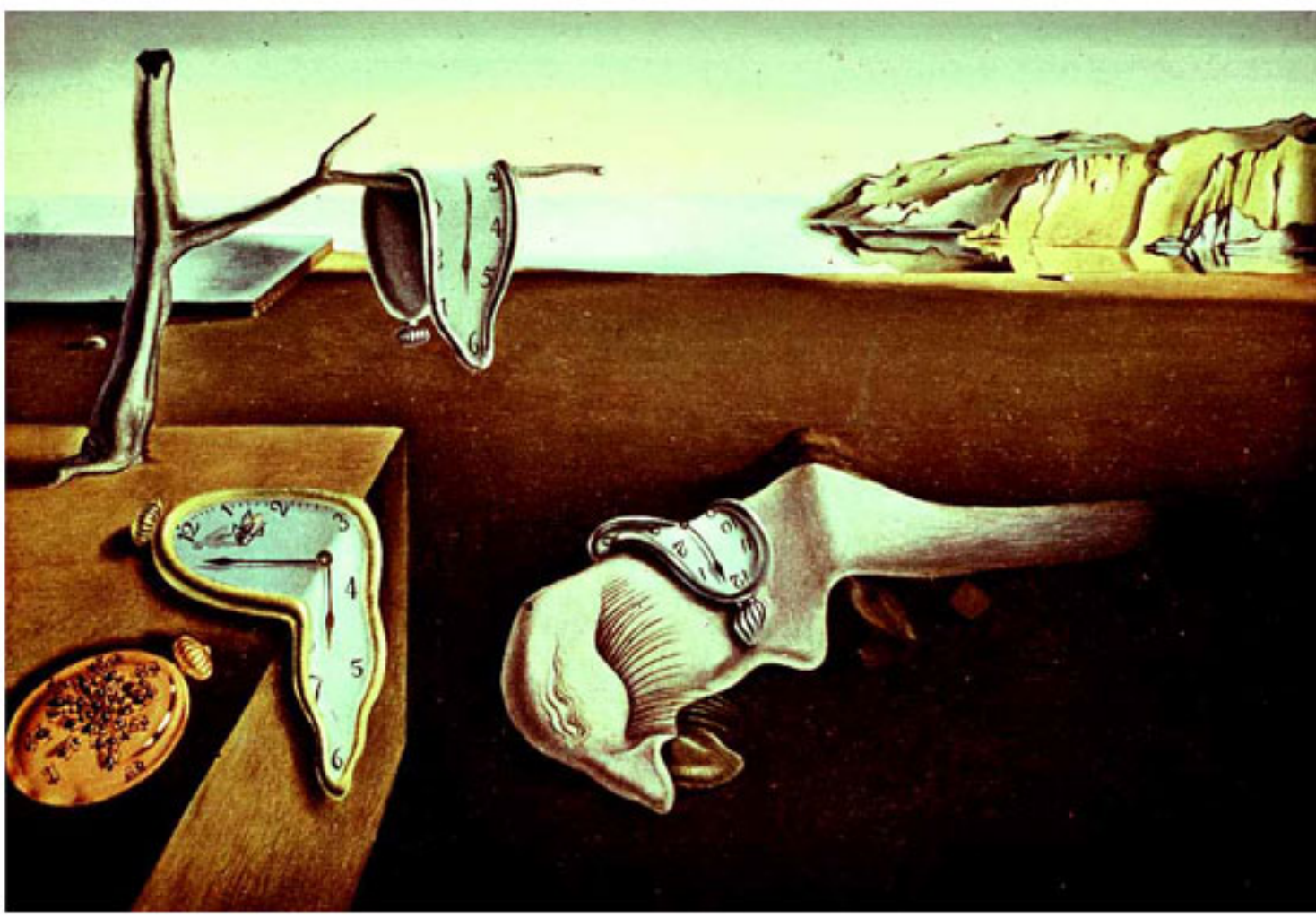


Mariko Mori
Pureland, c print, 1996



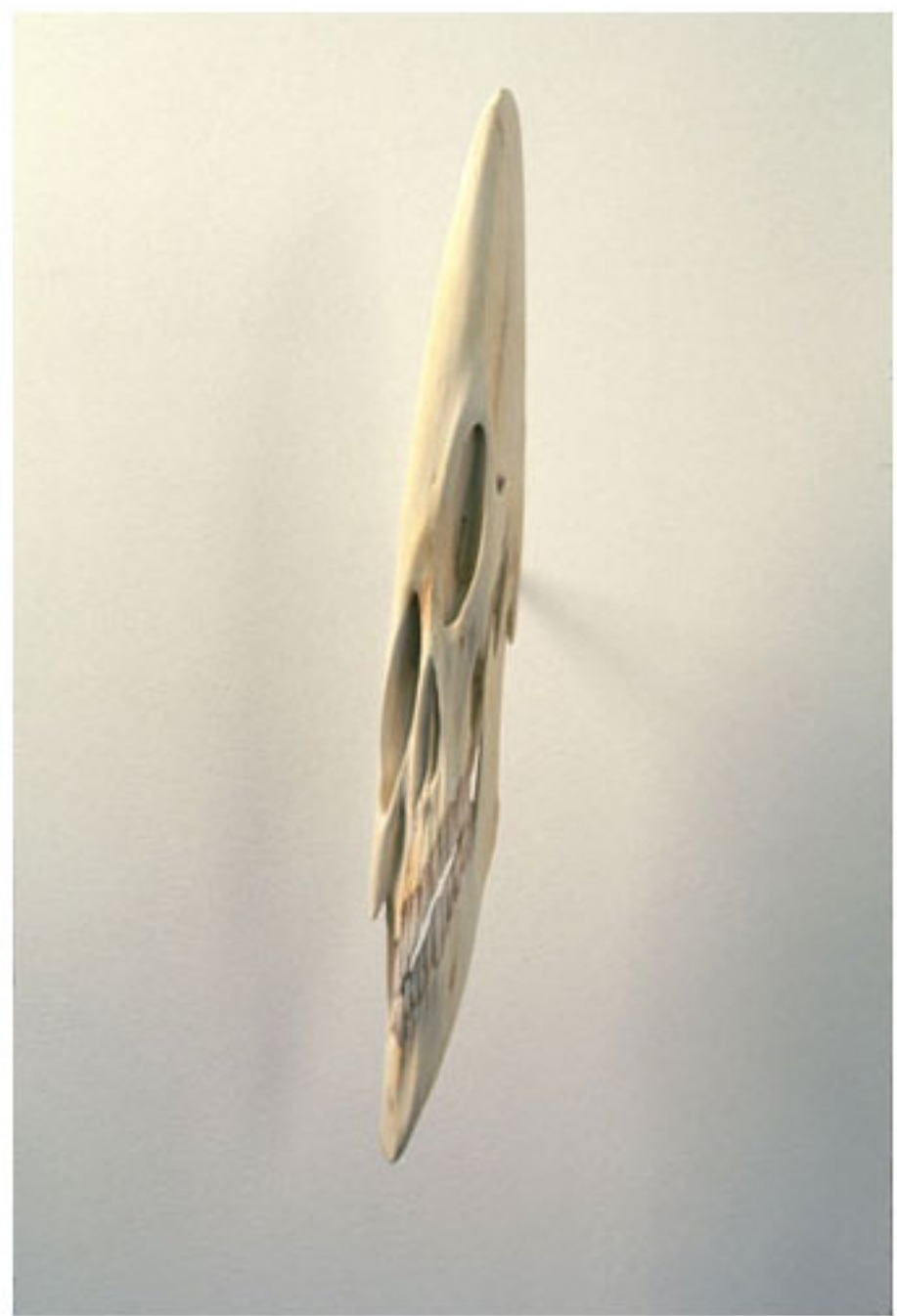


Salvador Dali
The Persistence of Memory, 1931, Oil on canvas, 9 x 13 in



Robert Lazzarini
skulls, 2000, resin, bone, pigment, approx 14" x 3" x 8"

The original object is digitized and brought into computer space as a 3D model. Using both animation and industrial design programs, the distortions are applied using a computer workstation. Models are then generated by various means of rapid prototyping (computer-generated model making). The final sculpture is then made using the same materials as the original object.

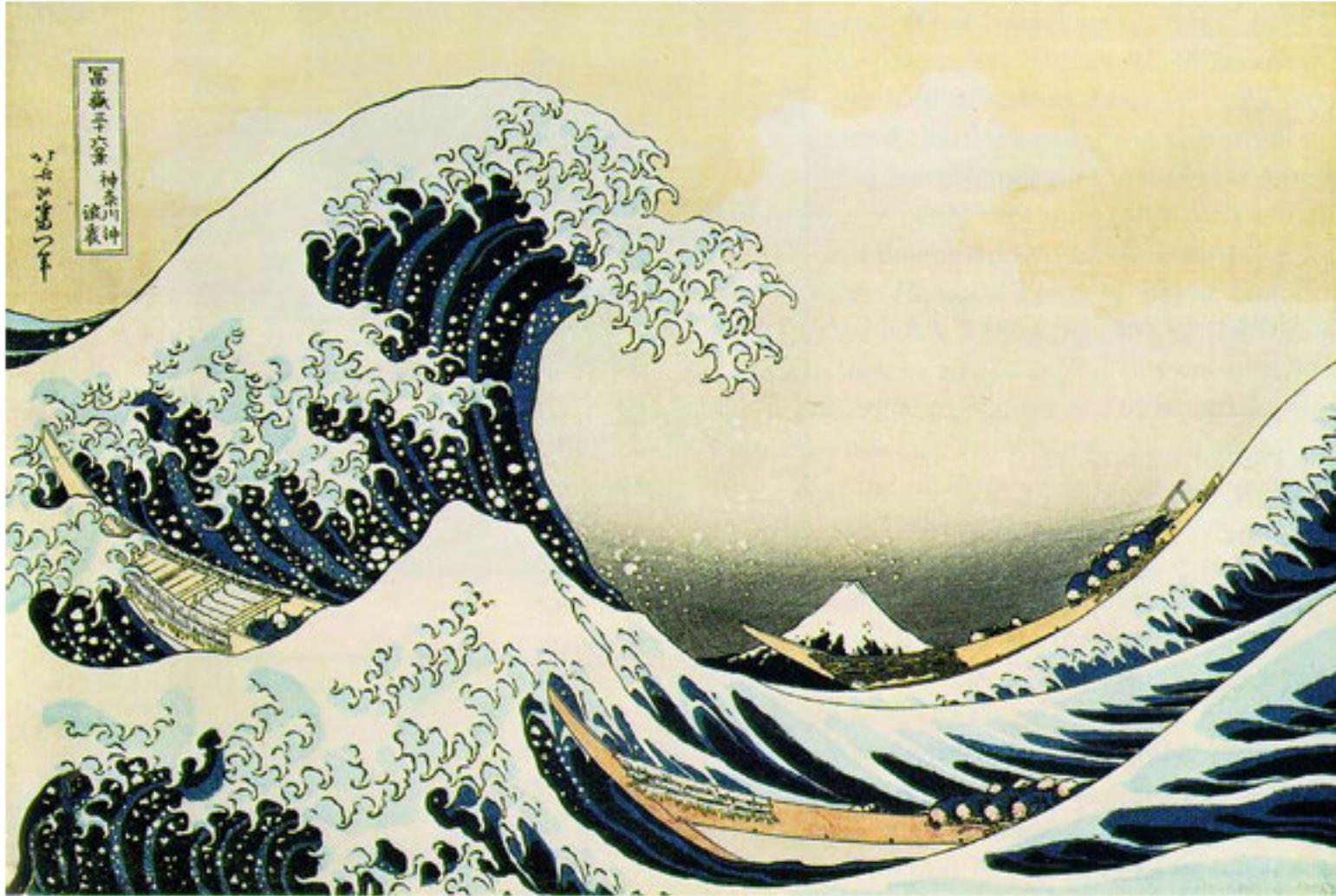


telephone, 2000, plastic, metal, rubber, approx 8" x 16" x 8"





Katsushika Hokusai, The Great Wave Off Kanagawa 1823-29 (140 Kb); Color woodcut, 10 x 15 in



Joshua Davis, From online Interactive project Once Upon a Forest, 1999 - 2001



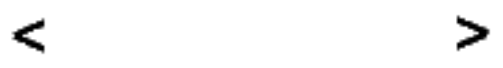


Toulouse-Lautrec
Moulin Rouge (La Goulue)
1892



Shane Swank
Meet Yer Maker, digital print





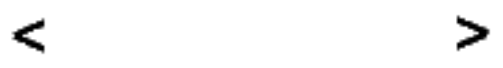
Edouard Manet, France L'Exécution de Maximilien, 1868-1869 oil on canvas, 252 X 305cm



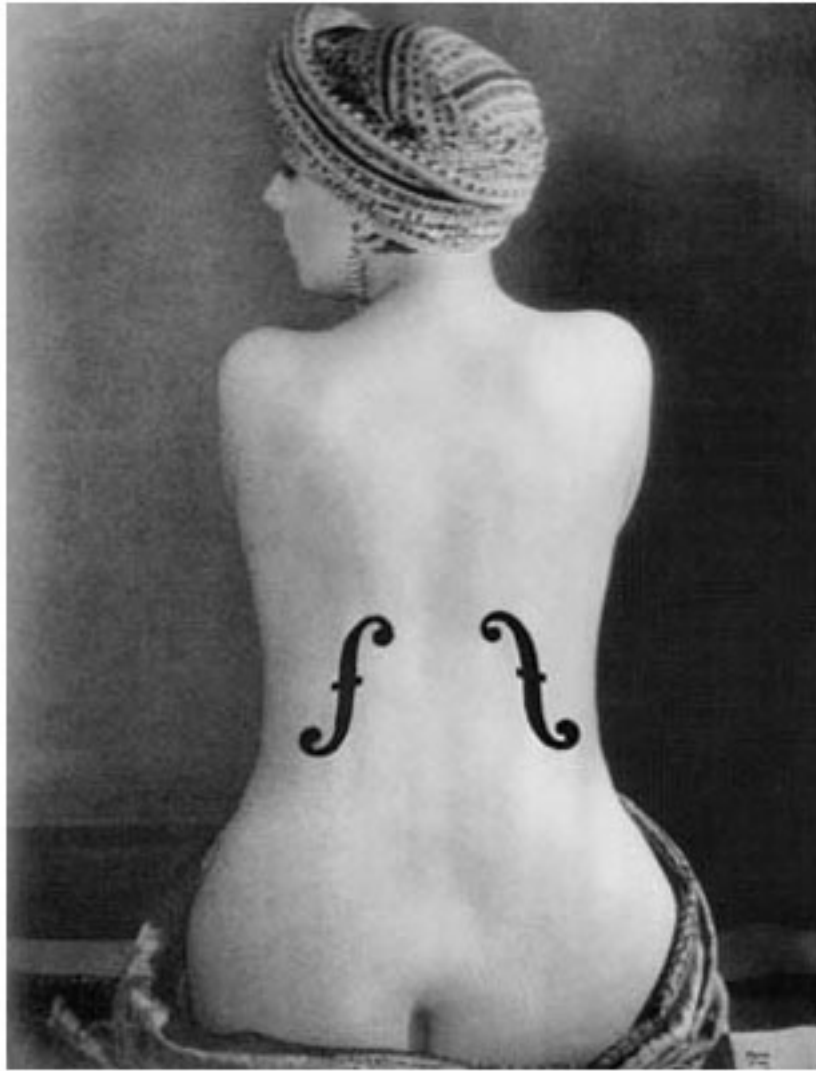
AES + F

Action Half Life: Episode 3, Image #4, Digital C-Print, 26 x 30 inches





Man Ray, Ingres Violin, photograph, 1924



Keith Cottingham
History Re-purposed - Constructed Photographic Images



The series "History Re-Purposed" demonstrates that unmediated history does not exist. Wittingly or not, people reshape the past to fit the present. Such revision occurs because history does not exist as pure undigested fact, but is rather both embedded in media and embodied in places and people.
Portraits (Female Youth #1 & 2), 1998
carbon print
image size, 11 x 7 7/8"