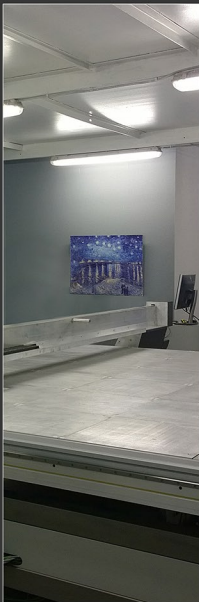


PRÍXEL

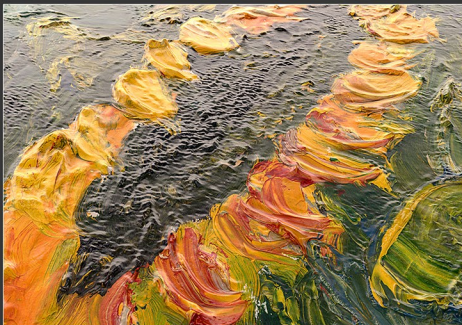


Prixel

Russia, Saint-Petersburg

Latest technology of 3D modeling and volume printing can accurately recreate the texture of the original paintings, passing each brush stroke of an artist. Leading museums around the world begin to use technology of a 3D modeling to creation of reproductions of museum masterpieces, and the cost of such copies may reach several thousand dollars.

Prixel - an online platform to create reproductions of paintings using proprietary technology 3D modeling and 3D printing allows you to replicate texture of brush strokes with accurate color reproduction and high detailization on a natural canvas.



PRIXEL

High quality printing is implemented by a multi-layered printing by photopolymer inks on a special linen (100%) canvas, stretched on a frame, that was primed with glue-oil primer. Reproduction accurately reproduces the volume brush strokes and transmits a unique painting technique of the artist.

Sunflower

Liubov Cherevan, 2013



Van Gogh

Iris

1889, Getty museum, Los Angeles

«Iris» was written by the artist when he lived in the hospital of Saint Paul-de-Mausole near Saint Remy de Provence, France, a year before his death. He called the painting "the lightning conductor for my illness" because he felt that he could keep himself from going insane by continuing to paint. The painting was influenced by Japanese ukiyo-e woodblock prints like many of his works and those by other artists of the time. The similarities occur with strong outlines, unusual angles, including close-up views, and also flat-tish local colour.

900 x 700 mm

500 x 400 mm

400 x 300 mm



Van Gogh

The Starry night

1889, Museum of the Modern Art,
New York

"The Starry Night" was not the first Van Gogh's attempt to depict a night sky. Van Gogh wanted to depict starry night as an example of strength imagination, which can create a more wonderful nature, than that which we can perceive when looking at the real world. In one of his letters he described the plot of the future picture - nightlights with cypresses and possibly over a field of ripe wheat. Wrote in Saint-Remy "the starry night", he implemented his conception. Vincent wrote to his brother Theo: "I'm still looking for a religion. So I went out at night and began to paint the stars."

900 x 700 mm

500 x 400 mm

400 x 300 mm



Van Gogh

Olive trees

1889, *Museum of the Modern Art, New York*

Olive groves around Saint-Remy became another favorite motif of Van Gogh. He wrote about ten pictures with their images. In letters artist explained, he did not want to relate image olive groves with biblical themes, that were fashionable in the late XIX century. A prisoner in the hospital, Van Gogh wrote: "I do not need anything other than a few patches of land, eared wheat, olive groves, cypress - which, by the way, is not so easy to do."

900 x 700 mm

500 x 400 mm

400 x 300 mm



Van Gogh

The Starry night over the Rhone

1889, d'Orsey Museum, Paris

The painting depicts a place on the river in a two-minute walk from the Yellow House on the Lamarten square which Van Gogh rented for a while.

Vincent described his idea and composition of the picture in the letter: "Including a small sketch on the canvas - in short: the starry sky painted by night; and, of course, gas horns of lanterns. sky - aquamarine, water - blue, the land - mauve. City - blue and purple. The gas itself glows yellow, and its reflection - bright gold, blending smoothly into the green-bronze.

900 x 700 mm

500 x 400 mm

400 x 300 mm



William Turner

Rain, steam and speed

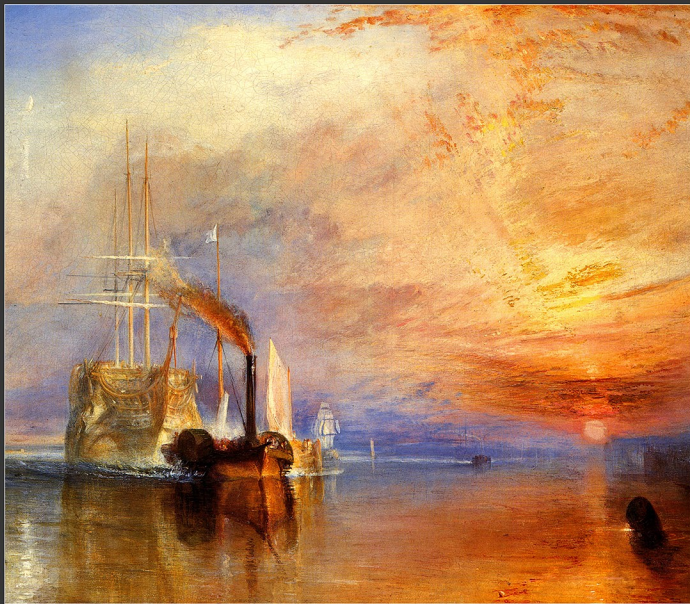
1844, National Gallery,
London

The picture was painted after a Turner's trip by Great Western railway linking the south-west of England, the Western Lands and South Wales with London. It is believed that the painting depicts Maidenhead Railway Bridge over the River Thames between the towns of Taplow and Maidenhead. The viewer is seeing a view to the east towards London.

1200 x 900 mm

550 x 400 mm

400 x 300 mm



William Turner

The Fighting Temeraire tugged to her last berth to be broken up

1839, National Gallery,
London

On the canvas depicted the last journey of participant of the Battle of Trafalgar, battle ship of the English fleet, HMS "Temeraire." Steam tug pulls the old ship in the docks, where it will be disassembled later.

1200 x 900 mm

550 x 400 mm

400 x 300 mm



Claude Monet

Train in the snow

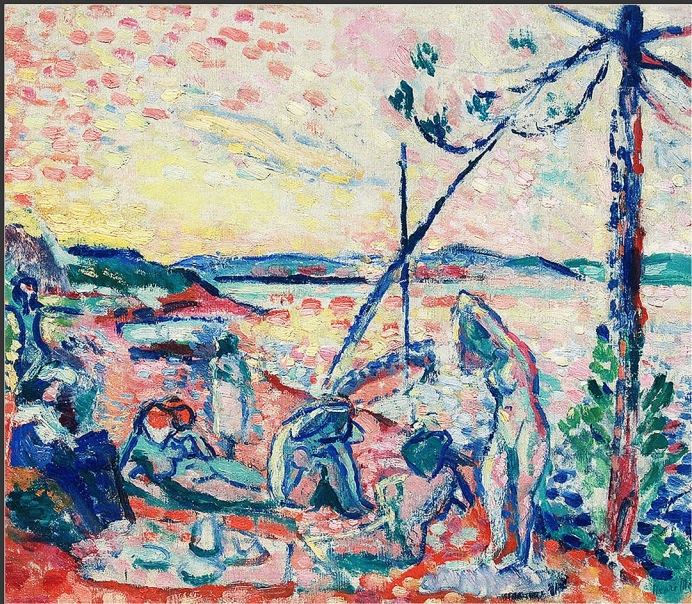
1875, Musée Marmottan, Paris

The seeming inadvertence of the composition of the painting "The train in the snow" is actually a very carefully thought out. Every detail fulfills its role in the transmission of feelings of the cold winter days.

800 x 600 mm

400 x 300 mm

300 x 200 mm



Henri Matisse

Этюд к
«Luxe, calme
et volupté»

1904, *Museum of the Modern Art,
New York*

Matisse painted this oil sketch in the summer of 1904, while working alongside fellow artist Paul Signac on the French Riviera, and he completed the final painting (now at the Musée d'Orsay, Paris) the following winter. Both Signac and Matisse were influenced by the elder painter Paul Cézanne, whose discrete strokes of color emphasized the materiality of the painted surface over naturalistic illusion. But Matisse went further, using a palette of pure, high-pitched colors (blue, green, yellow, and orange) to render the landscape, and outlining the figures in blue. The painting takes its title from a line by the nineteenth-century poet Charles Baudelaire and shares the poems subject of an escape to an imaginary, tranquil refuge.

400 x 300 mm