

Gerard Maynard

I immerse myself in new digital trends and developments in technology, physics, and astronomy, which are reflected in my paintings. The light in my paintings strives to be more active than that of my computer monitor.

My current medium is oil on canvas. I use the softest of brushes and add clove oil to the paint to extend the time for developing the work and exploring the expansion and contraction of space.

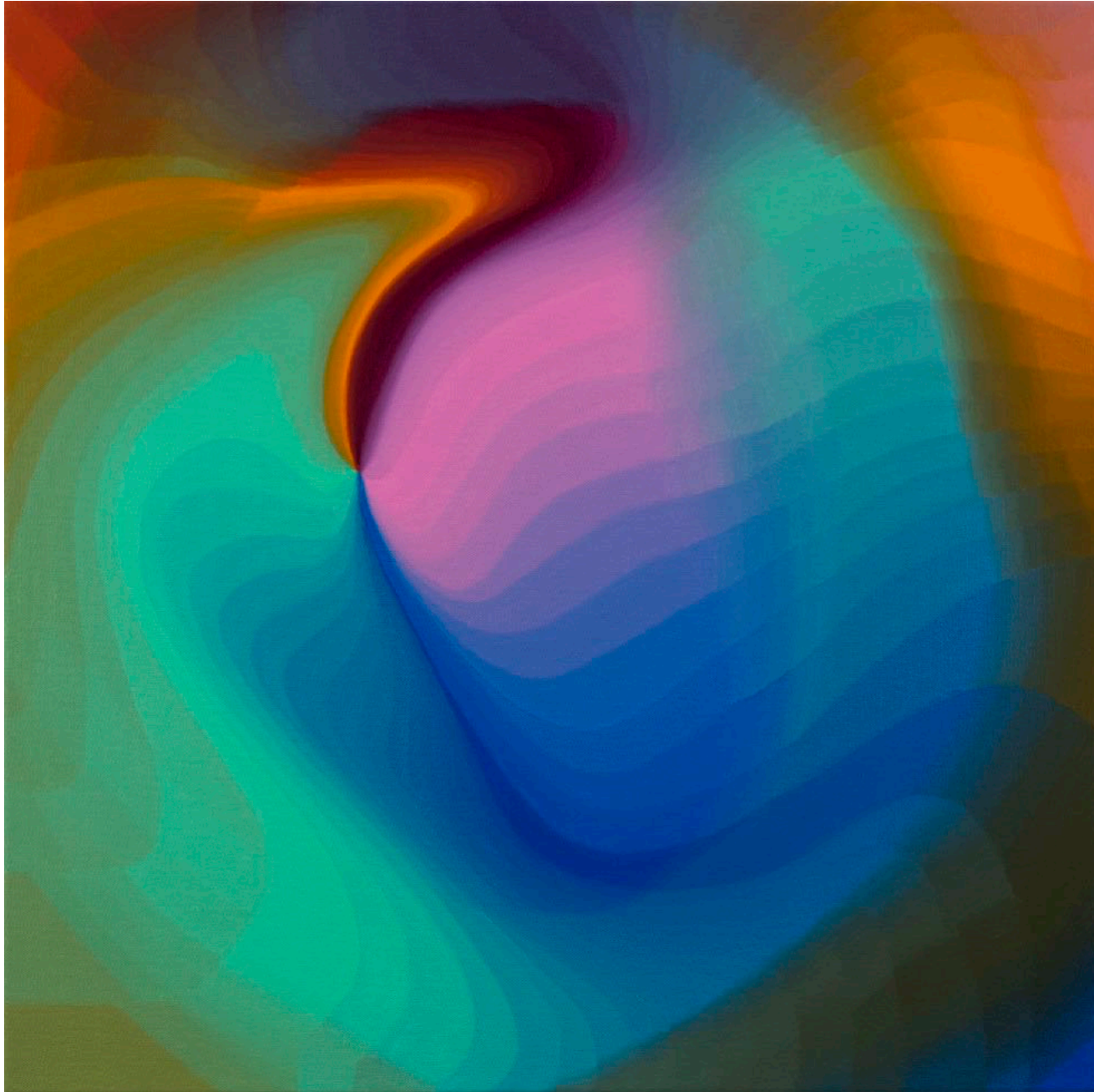
I strive to create work that has internal light, tension and an alternative dimension, that react to an influencing external environment. There is often turbulence, a redoubling or a self-consciousness in the paintings that I'm interested in exploring.

I'm investigating the unlimited opportunity of color and choose my pallet based on a color's frequency, combining them as if cooking or planning a meal, to find the right blend or combination of their interaction.

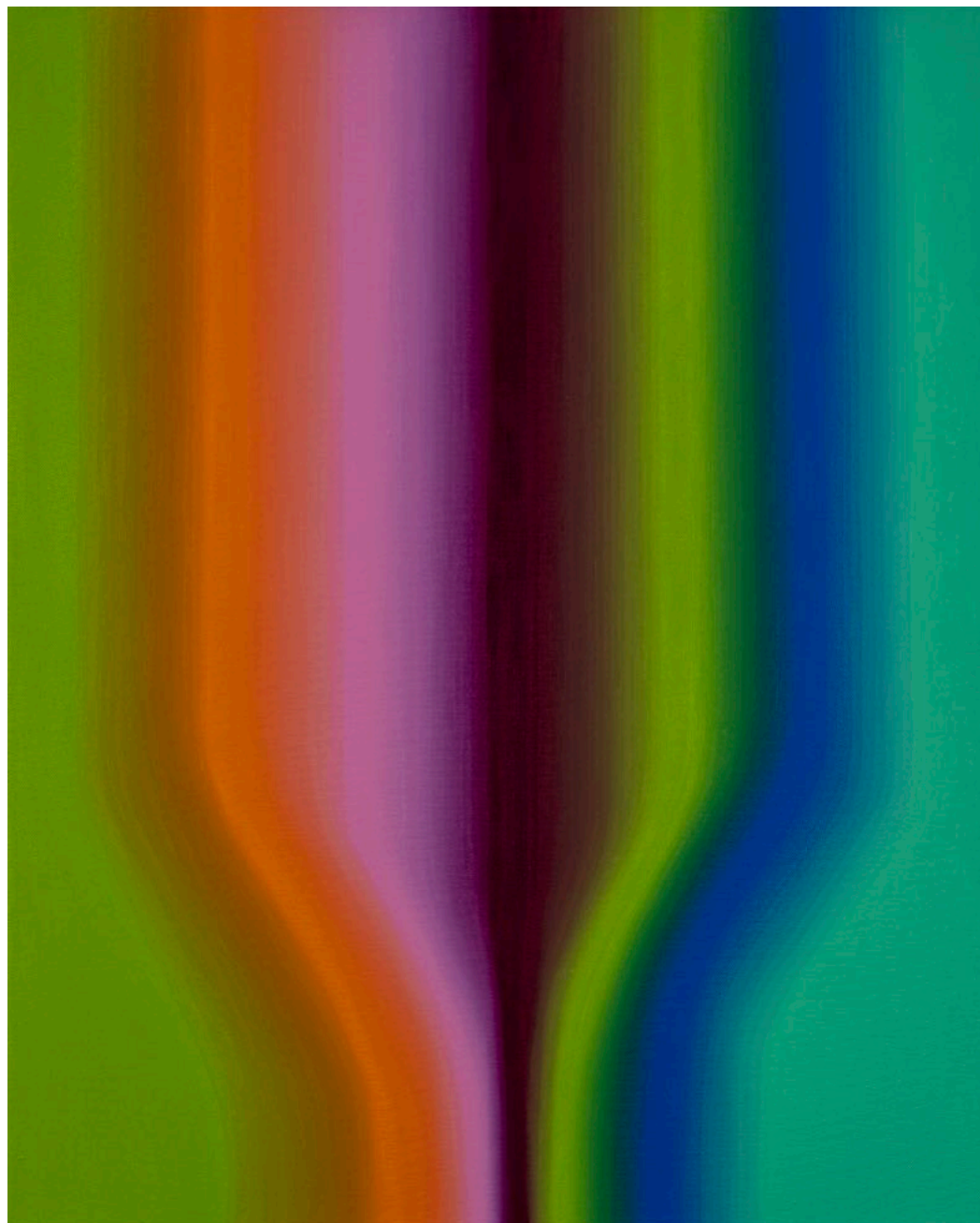
Using a combination of organic and mineral based paints, I create unpredictable transitions of transparency and opacity between colors.

I'm curious how an unnameable color electrifies a nameable color and creates pulses, after-effects and echoes in the body and mind's eye.

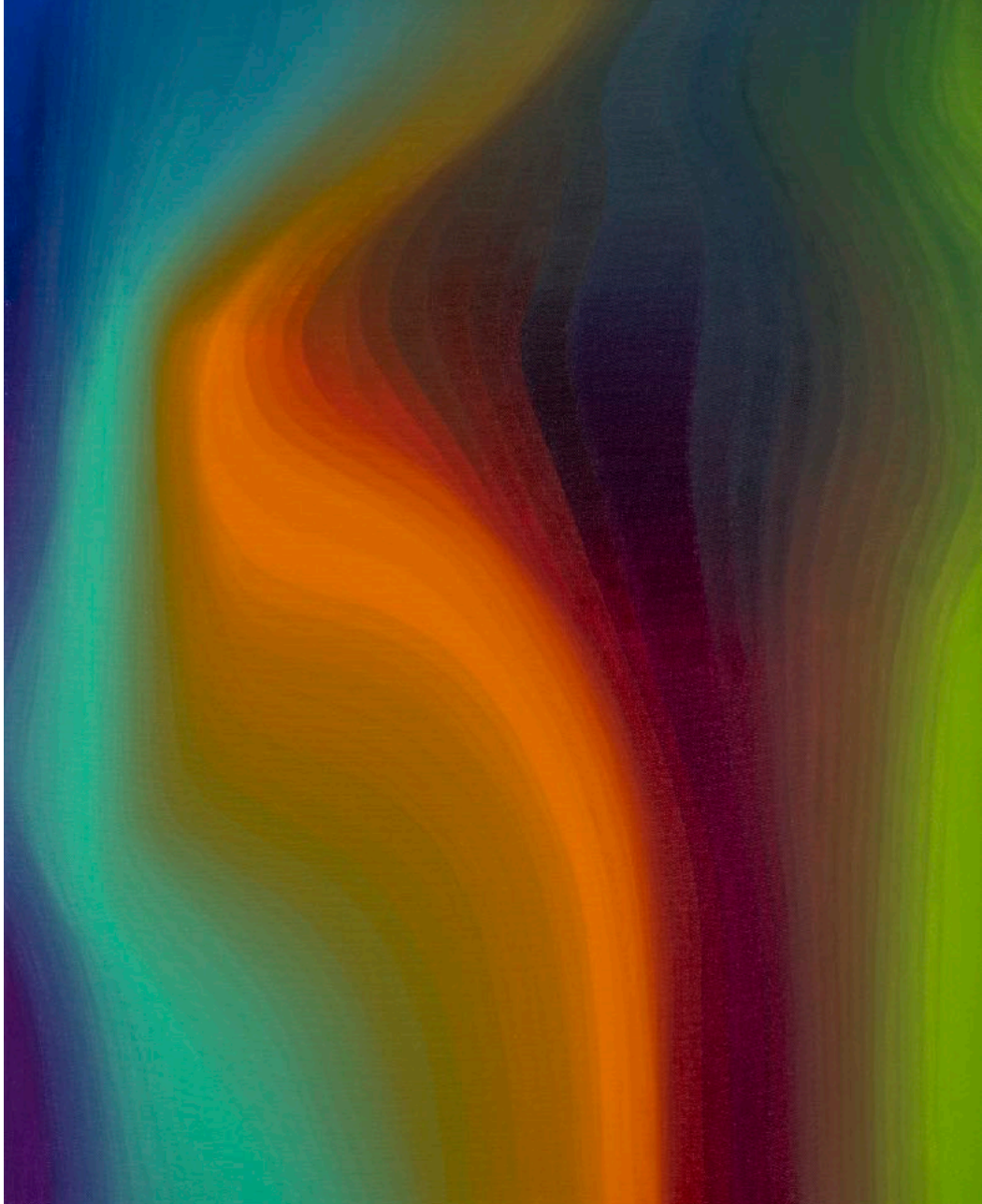
There is joy present while making the work with the intention to connect with the observer.



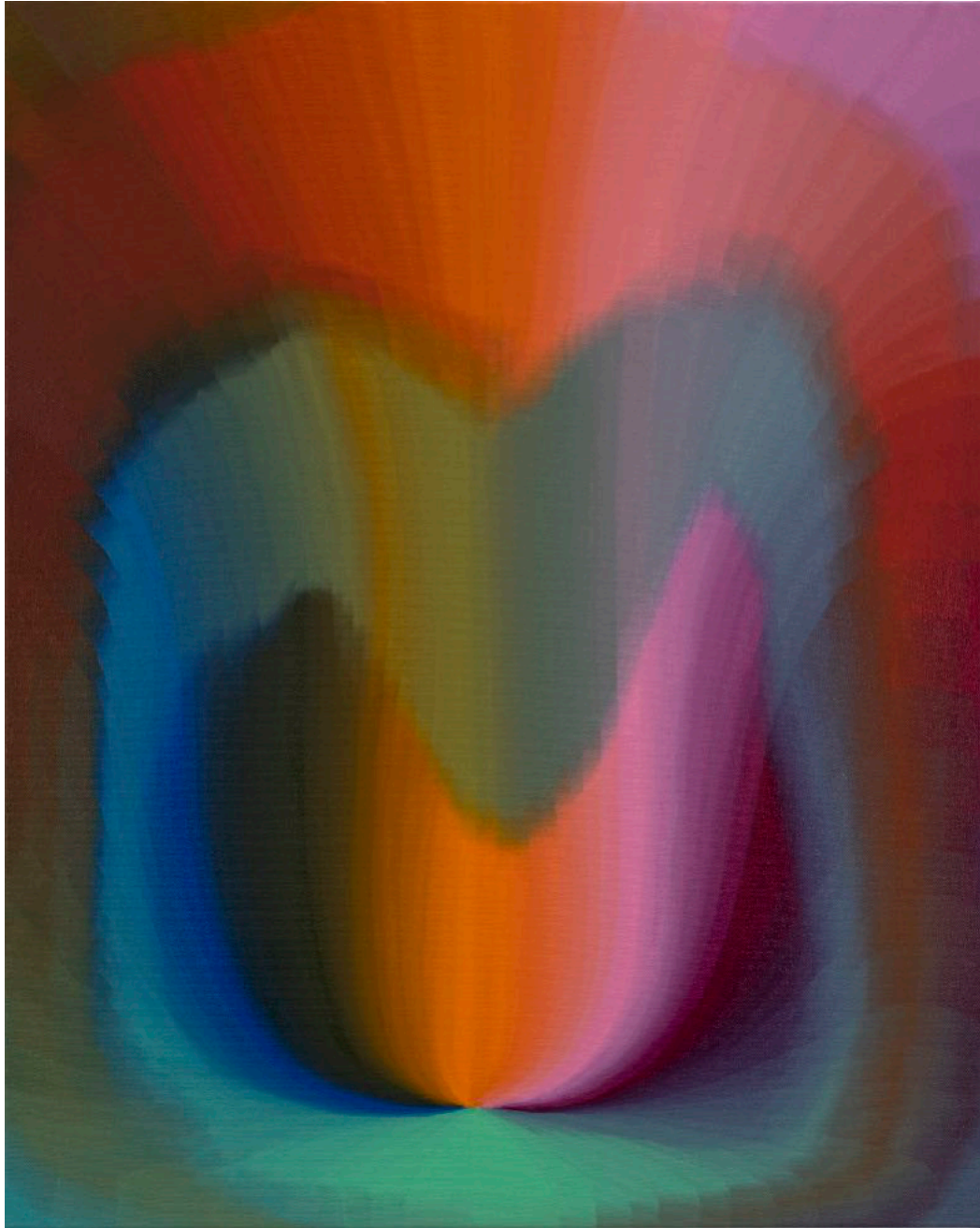
21.3-1. 2021 Oil on canvas
60x60cm 23.6x23.6 inches



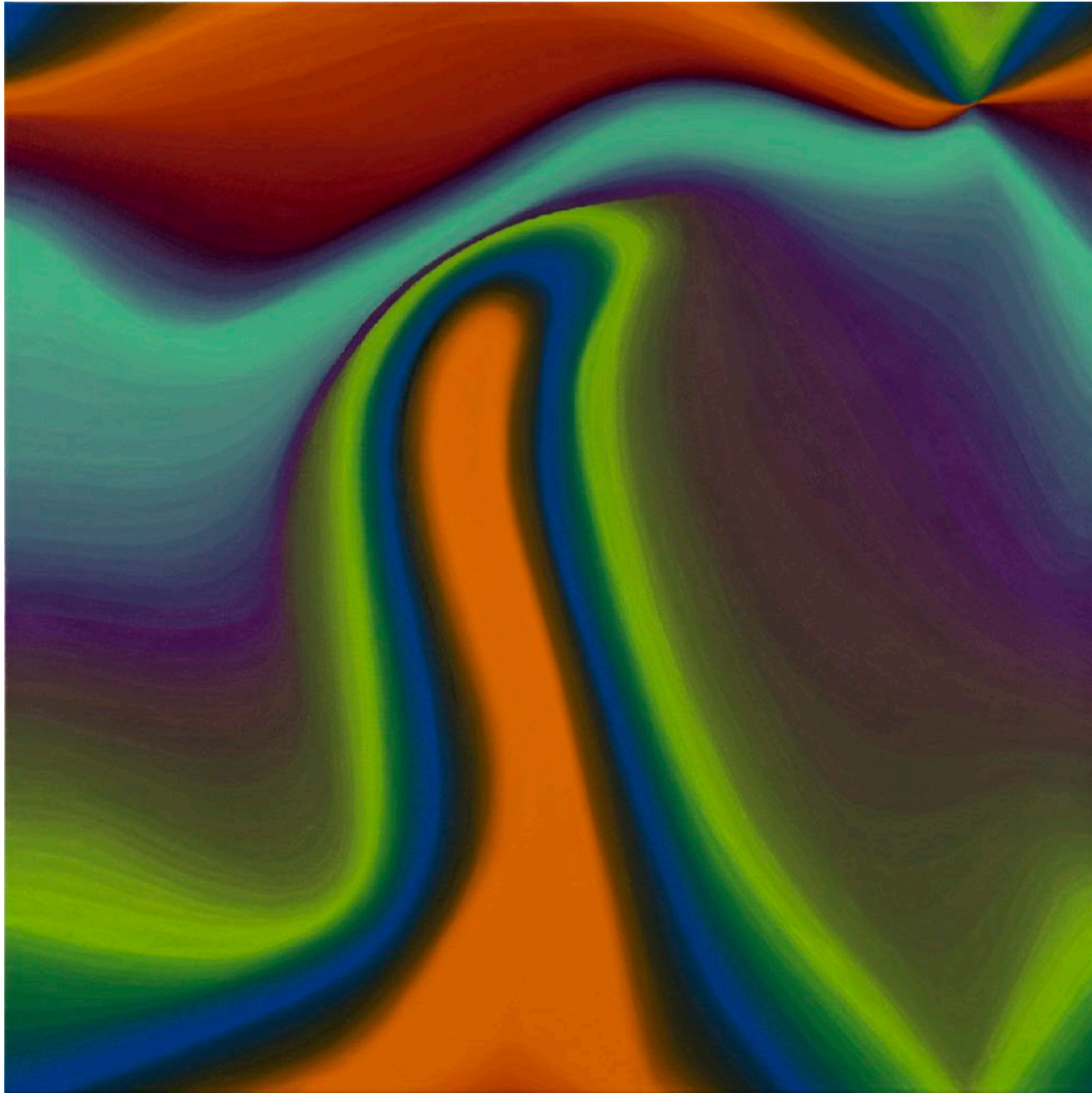
20.11-2 2020 Oil on canvas
75x60cm 29.5x23.6 inches



21.2-1 2021 Oil on canvas
75x60cm 29.5x23.6 inches



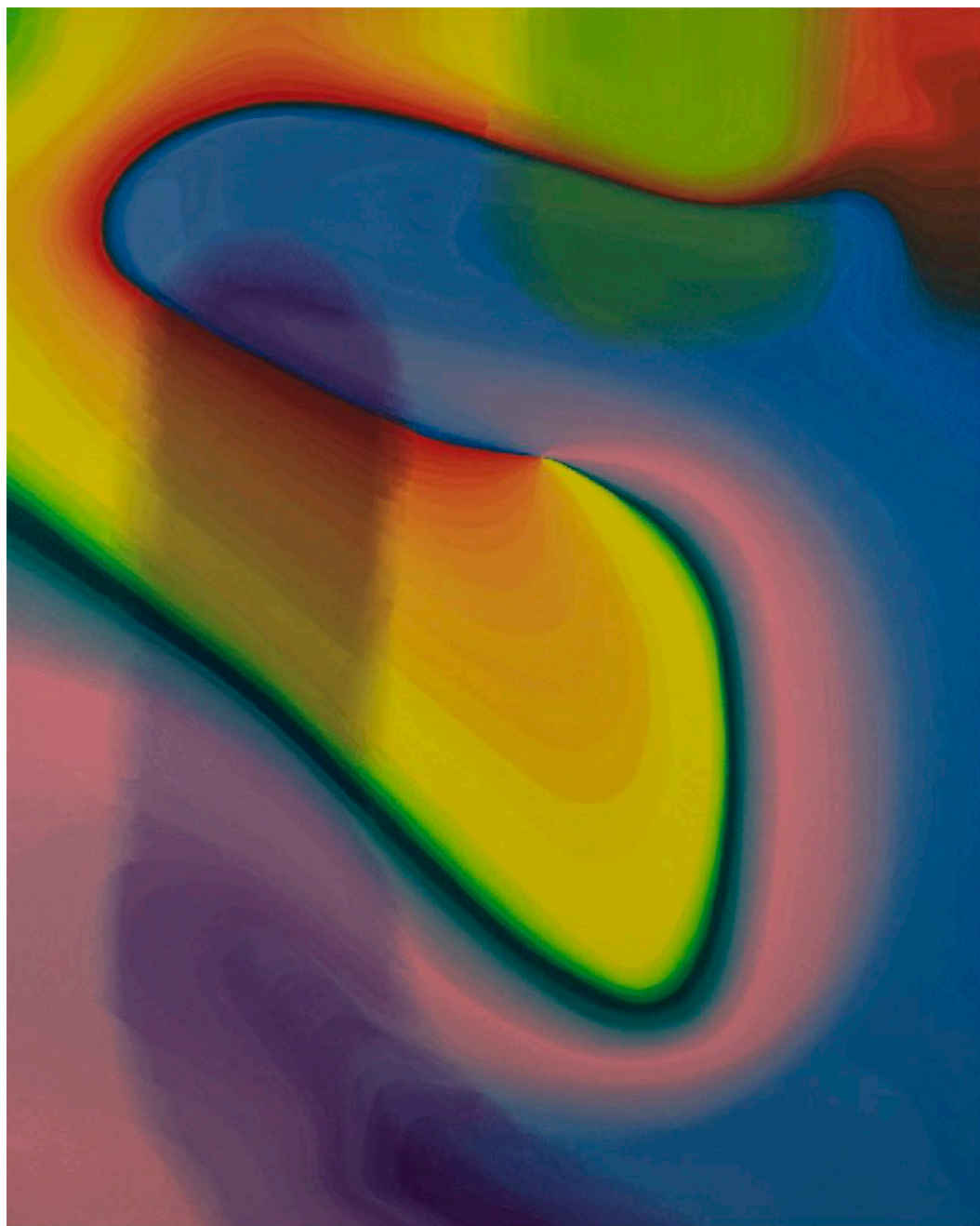
21.5-1 2021 Oil on canvas
75x60cm 29.5x23.6 inches



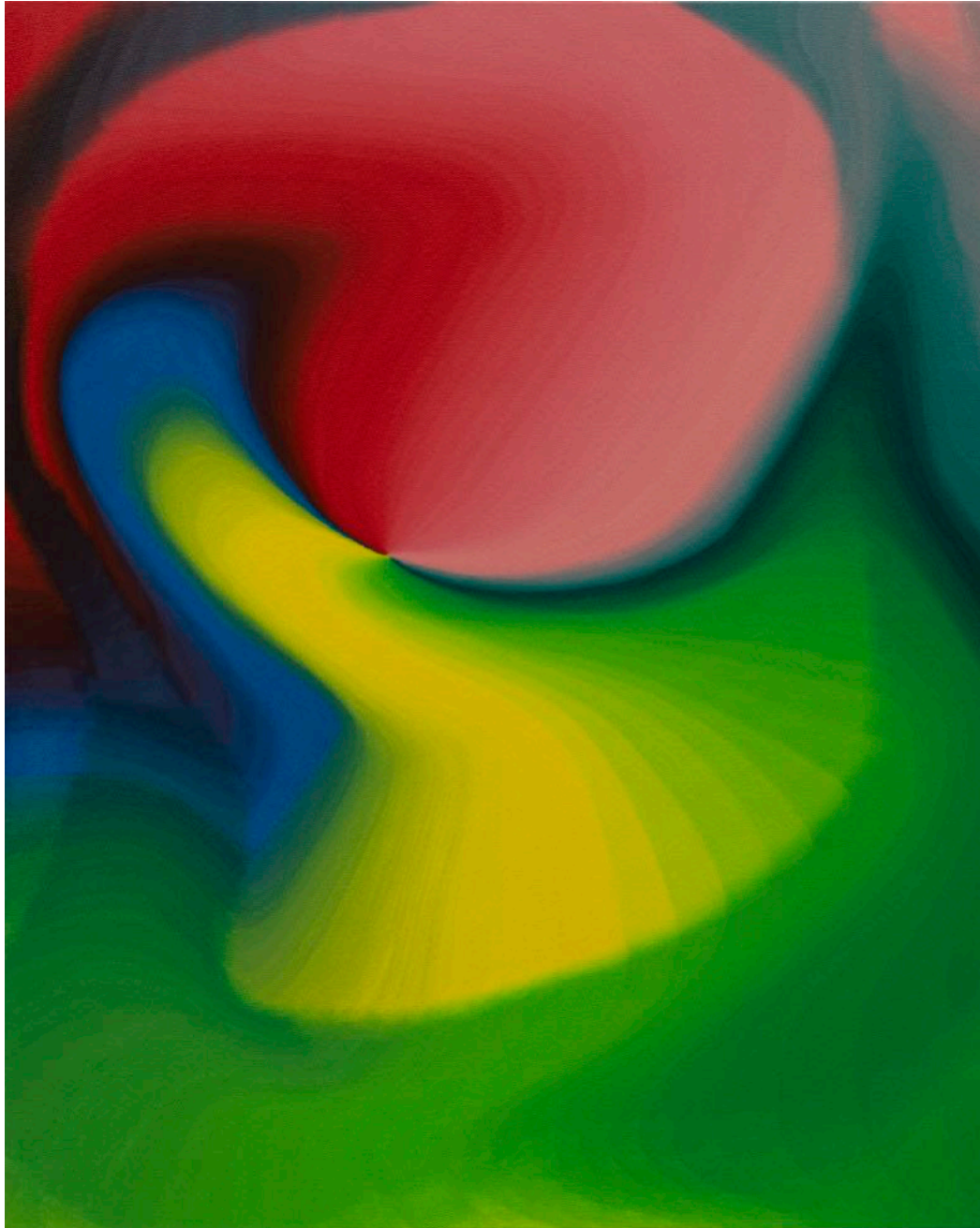
21.1-1 2021 Oil on canvas
80x80cm 31.5x31.5 inches



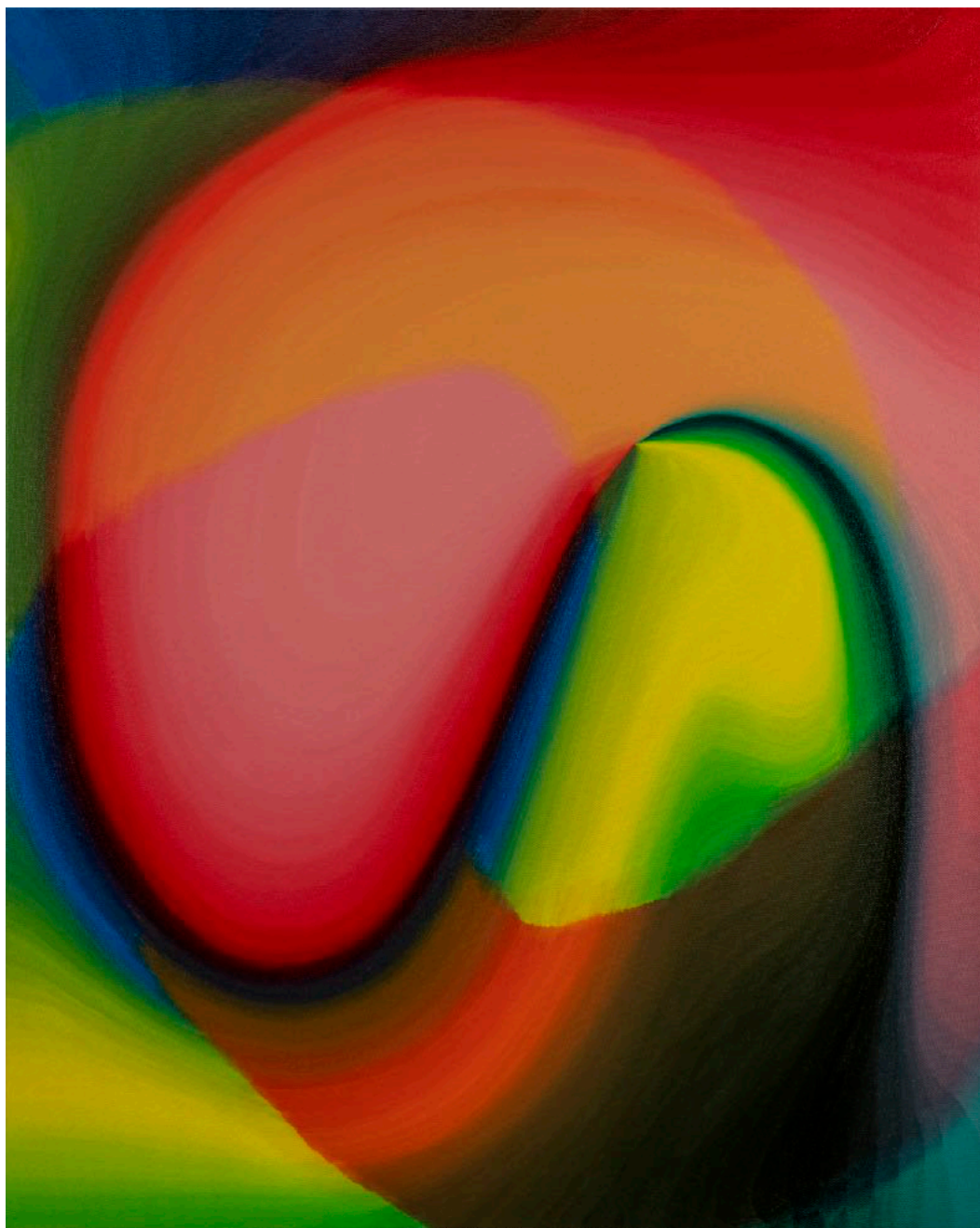
20.11-1 2020 Oil on canvas
100x80cm 39.4x31.5 inches



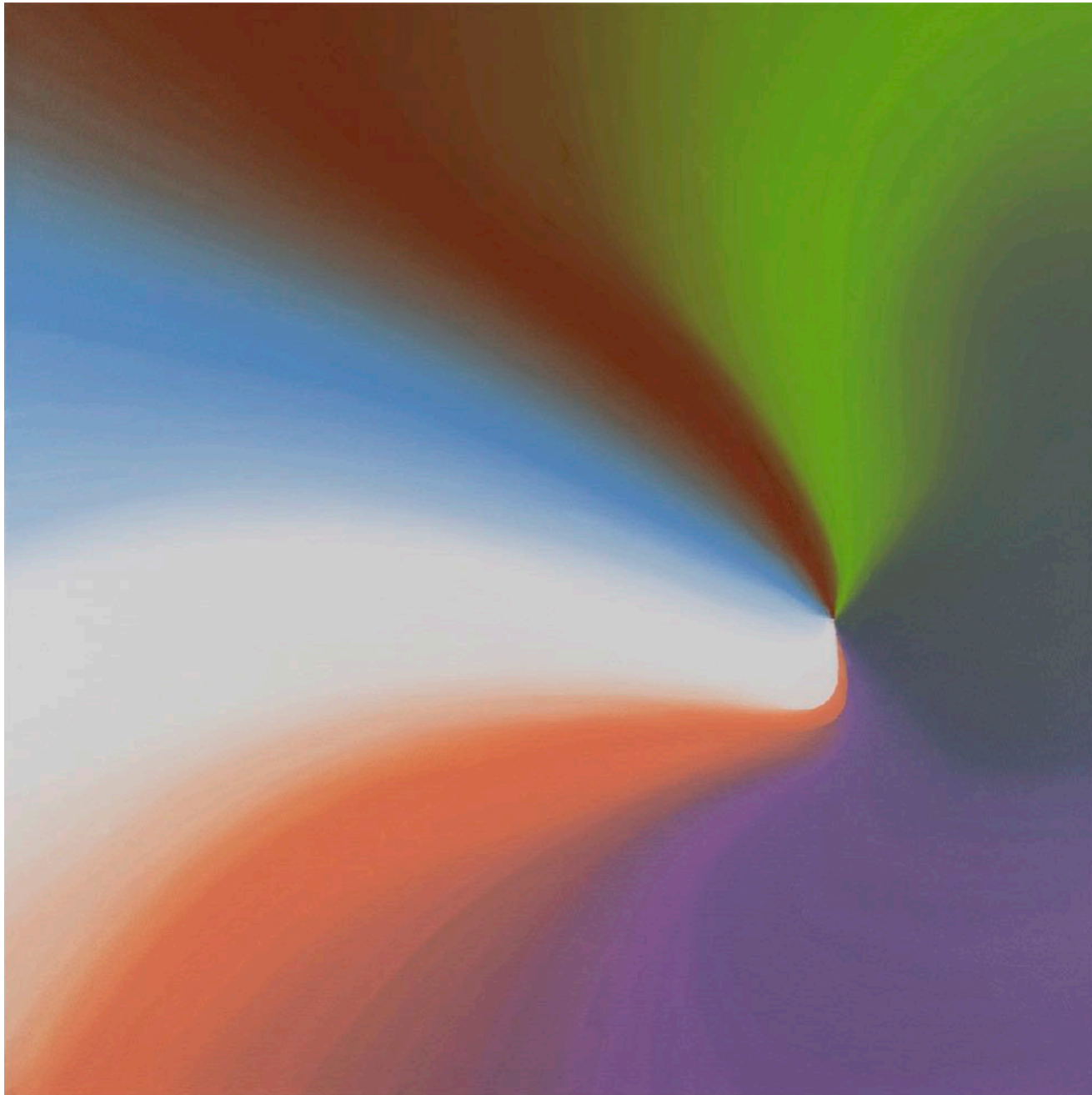
21.7-1 2021 Oil on canvas
100x80cm 39.4x31.5 inches



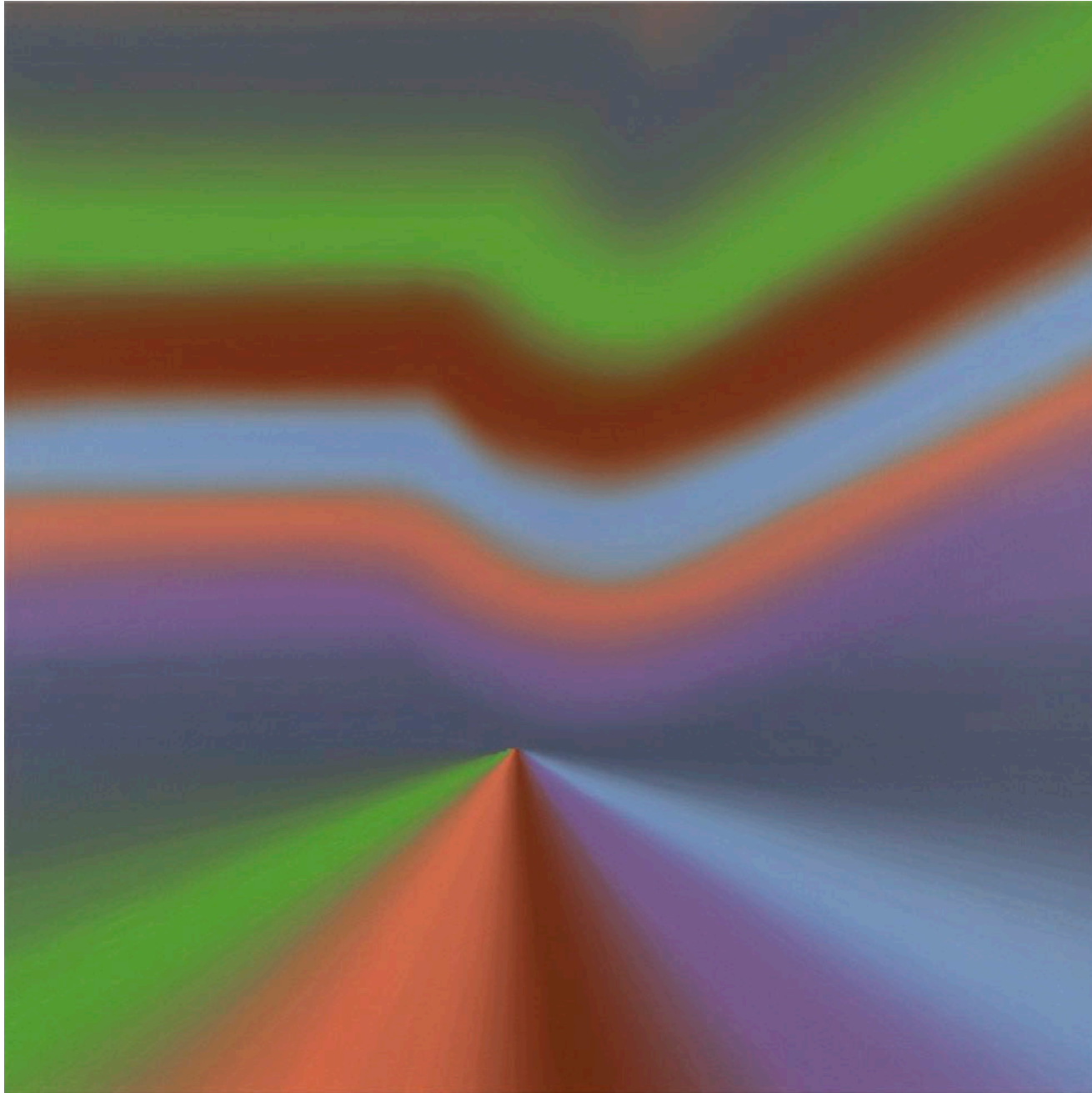
22.1-1 2022 Oil on canvas
100x80cm 39.4x31.5 inches



22.5-1 2022 Oil on canvas
100x80cm 39.4x31.5 inches



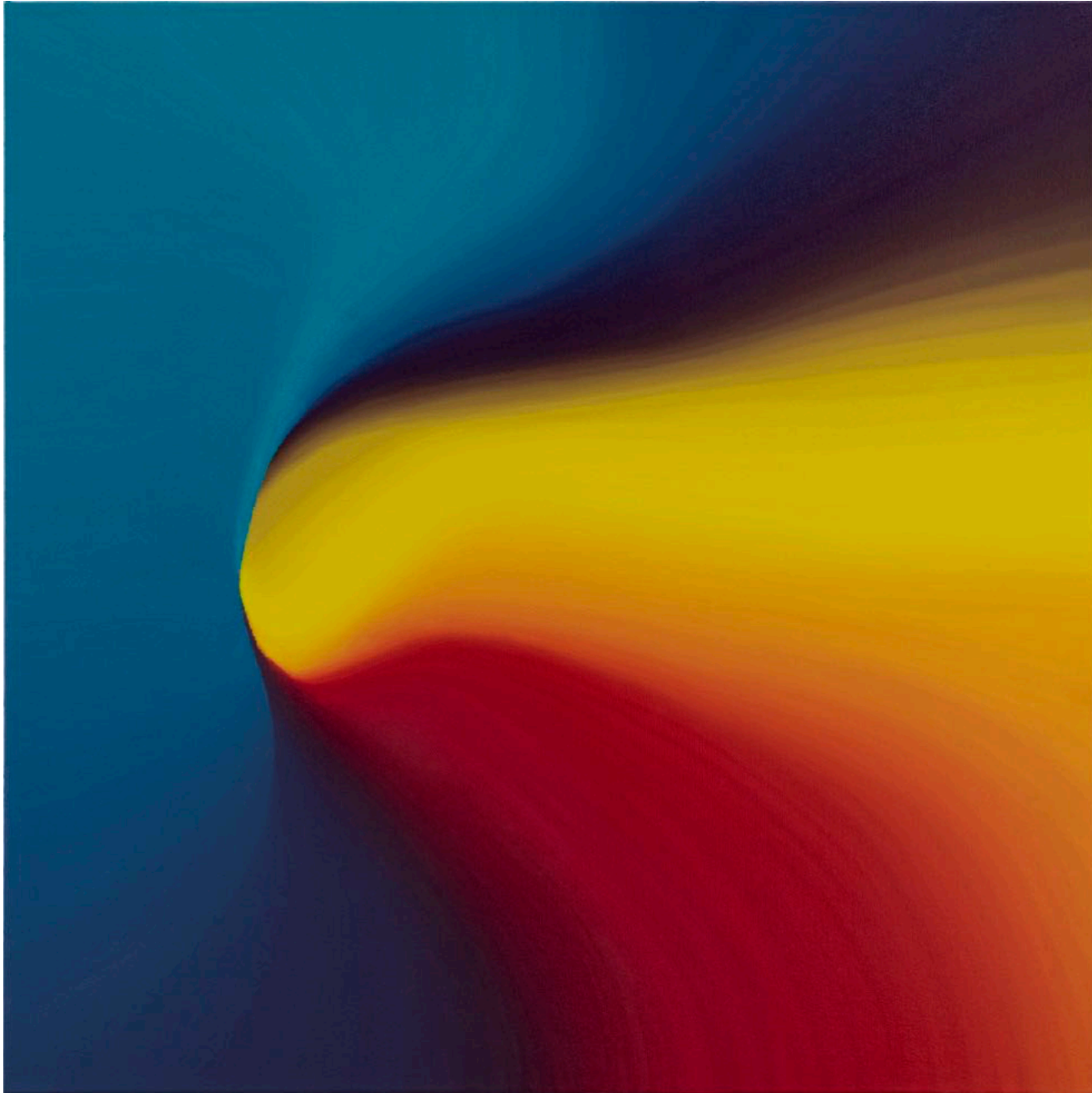
20.8-3 2020 Oil on canvas
80x 80cm 31.5x31.5 inches



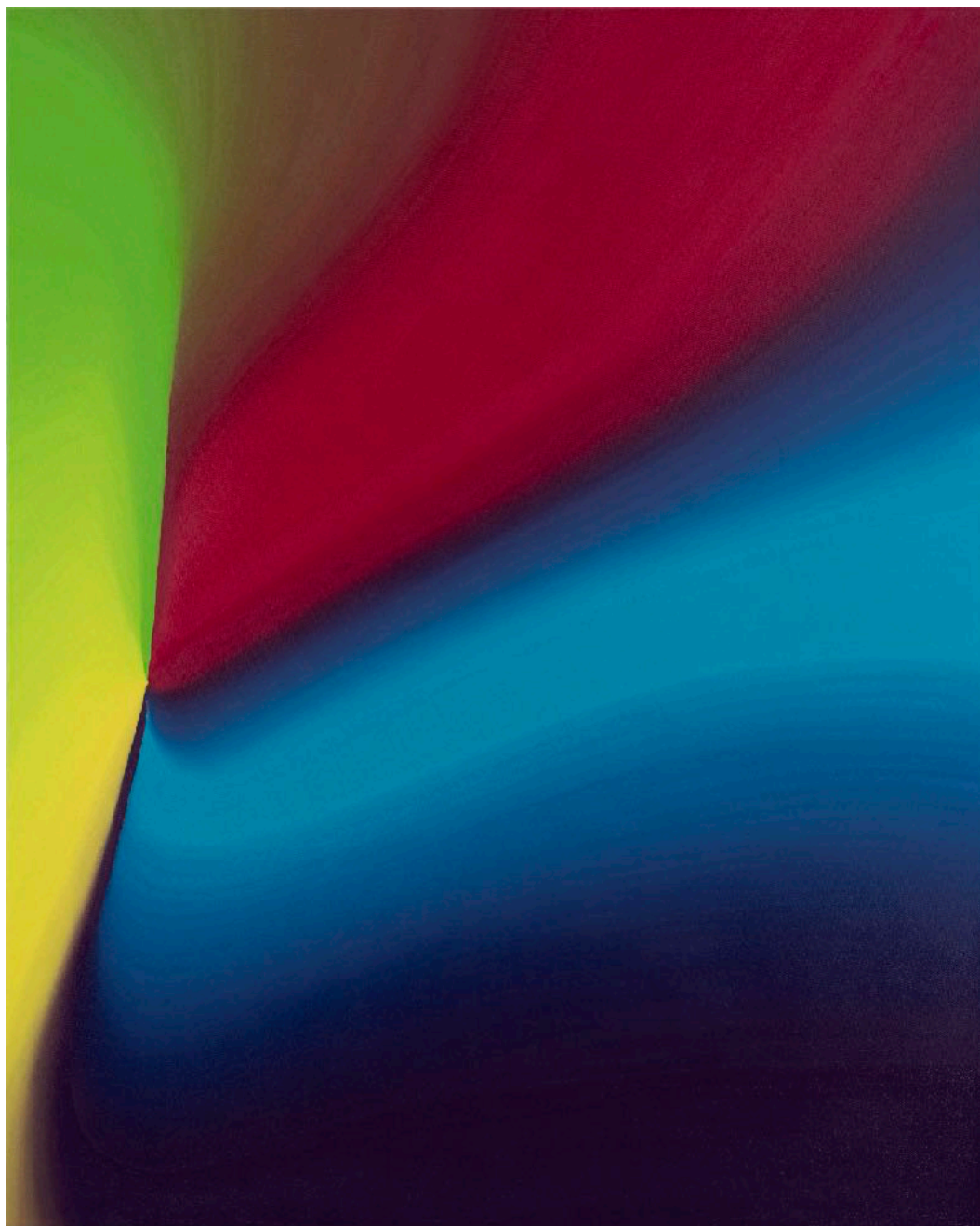
20.8-2 2020 Oil on canvas
80x 80cm 31.5x31.5 inches



20.7-2 2020 Oil on canvas
80x80cm 31.5x31.5 inches



20.9-1 2020 Oil on canvas
80x80cm 31.5x31.5 inches



20.9-2 2020 Oil on canvas
80x 80cm 31.5x31.5 inches



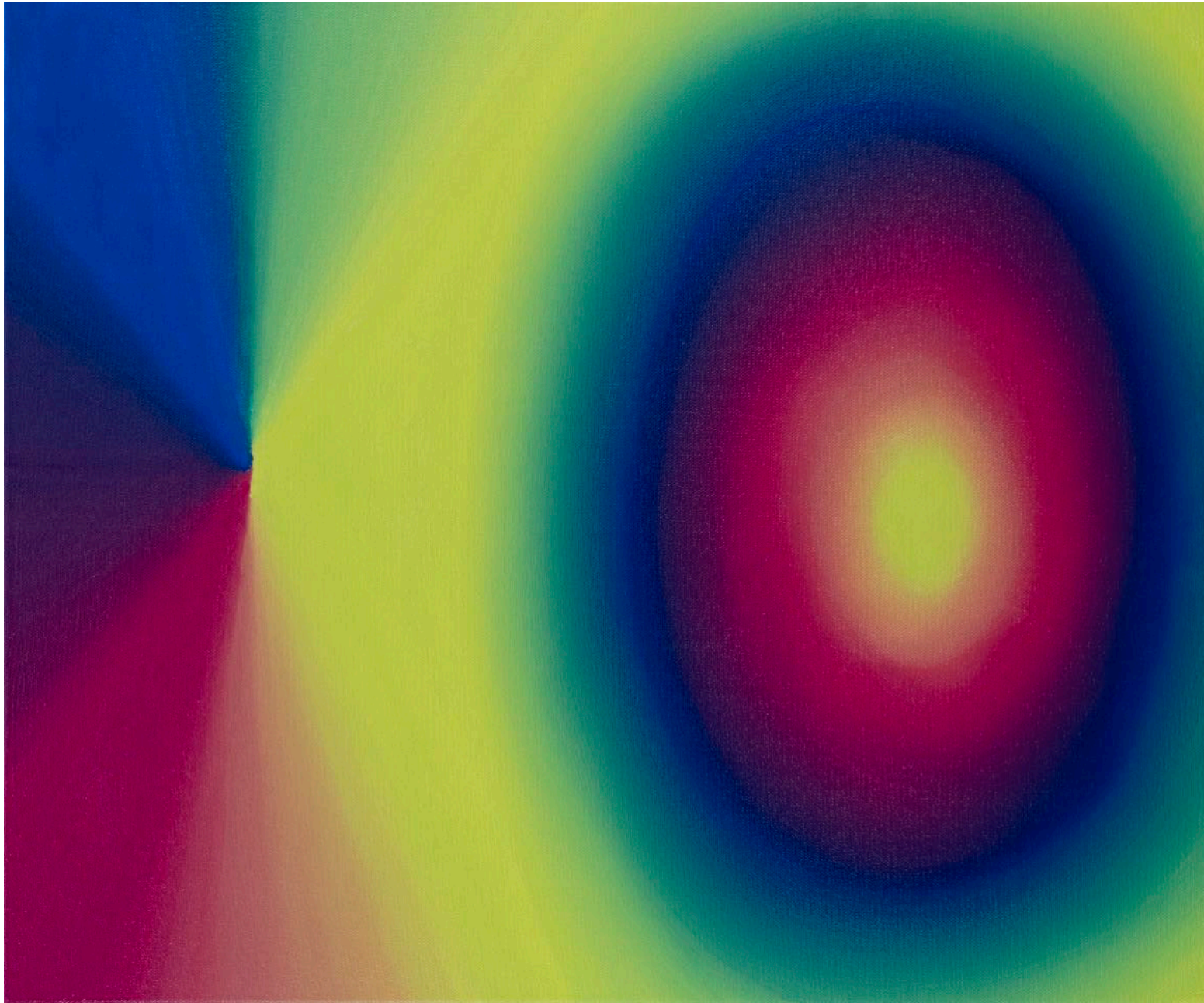
21.3-1 2021 Oil on canvas
60x60cm 23.6x23.6 inches



20.7-1 2020 Oil on canvas
60x60cm 23.6x23.6 inches



20.6-1 2020 Oil on canvas
60x60cm 23.6x23.6 inches



20.1-3 2020 Oil on canvas
50x60cm 20x24 inches



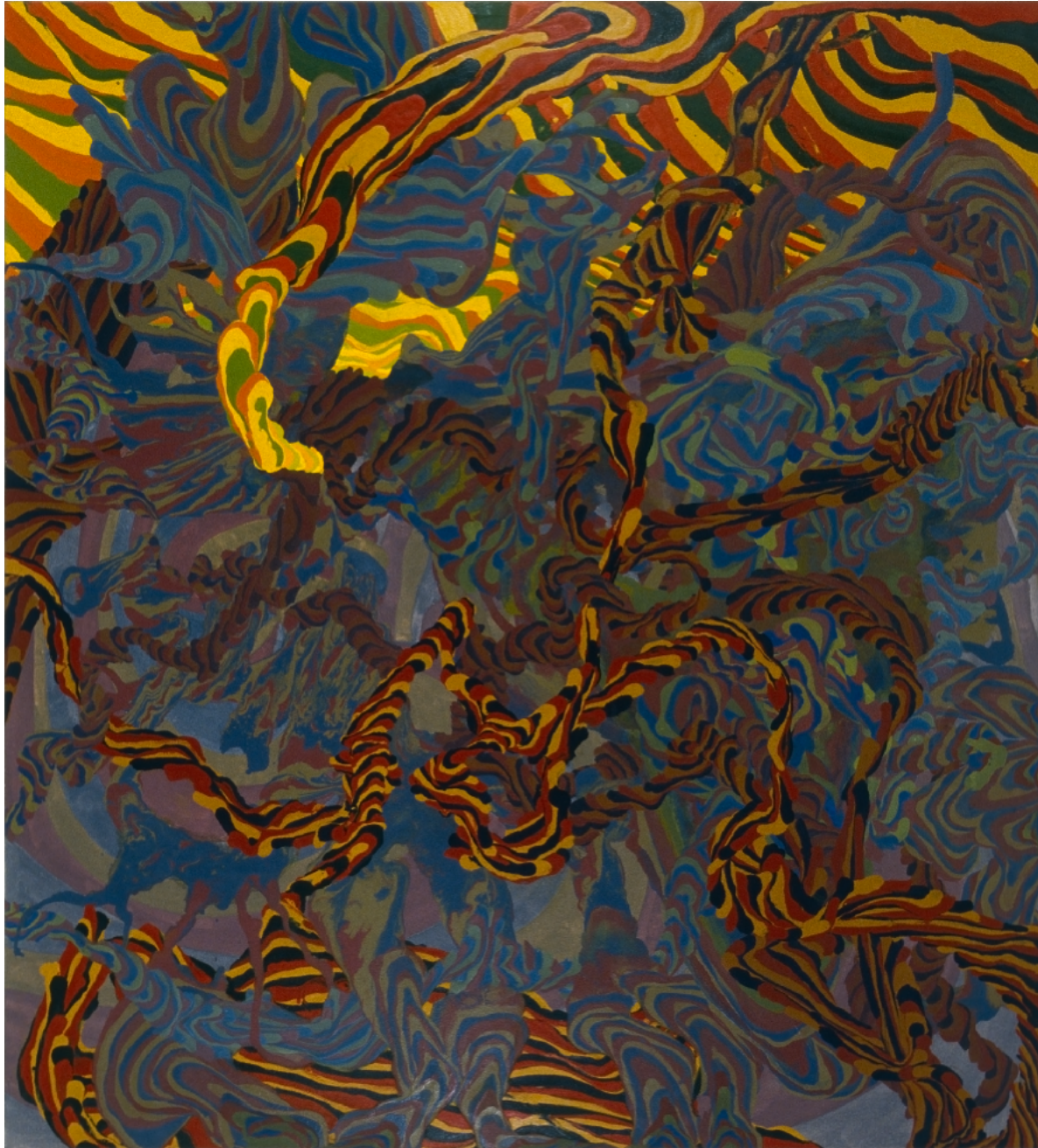
Outside the studio
Philadelphia 1994.



Turn Me over 1998 Oil on
canvas 173x193cm 68x76
inches



Murmur 1998 Oil on canvas
173x190cm 68x75 inches



Warren 1999 Oil on canvas
193x173xcm 76 x68 inches



Locked Cloud #2 Acrylic on
paper 28x35.5cm
11x14inches



Video Still, Vector Helix, 2002
From Machine Man, John
Connelly Presents, NY,NY



Rock #6 Right Oil on canvas
137x119cm 54x47inches



WTC 11. 11. 03, 2003. Digital
chromogenic photograph,
182.9x 292.1cm 72 x115
inches



Glacier Point, 17 Gigapixels
2008 80571x214414 pixels

<https://yosemite-17-gigapixels.com>



El Capitan, 70 Gigapixels
2011-2022. 234050x300000
pixels

[https://gerardmaynard.com/
index.php/el-capitan-2011-70gp/](https://gerardmaynard.com/index.php/el-capitan-2011-70gp/)



Point Sublime, 7.6 Gigapixels
2011-2022. 48829 x156064
pixels

[https://gerardmaynard.com/
index.php/point-sublime-grand-
canyon-2011/](https://gerardmaynard.com/index.php/point-sublime-grand-canyon-2011/)

I was born outside an air force base in South Dakota. My world was surrounded by visual nothingness of breezy yellow fields, swirling clouds and blue skies, drowned out by the deafening noise of B-52 aircraft returning from Vietnam.

My first real memory of my personal connection with art is when I was 12 years old. I became absorbed with my landscape painting and worked for weeks due to the frustration of not being able to mix the same colors of the prior painting session. My instructor at the time expressed that the work was very mature because of its unique color and light which is something I was just beginning to understand.

In retrospect, I realize that my fascination with mentally solving problems and creating solutions with my hands was always an integral part of who I am. I continued to express this in many other aspects of my life. At age 17 I felt lost in a personal crisis of self discovery, eventually realizing who I am at my core. Thus began my true journey with art.

I began to obsessively study and absorb my craft. At Tyler School of Art in Rome I developed a strong foundation in the history of art and the fundamental concepts of art-making. The most fascinating part was the realization that painting evolves with technology. This inspired my

curiosity with solving problems and thinking about the future, creating a roadmap for my work. This led to my first group show at Larry Becker Gallery in Philadelphia, PA. I wanted to push myself further and create not only good work but work that pushed outside the box of existing visual concepts. After seeing the evolution of artists coming out of Yale I realized that this environment could help me find my path there. Yale proved to be a challenging environment that equipped and inspired me to pursue the evolution of my work.

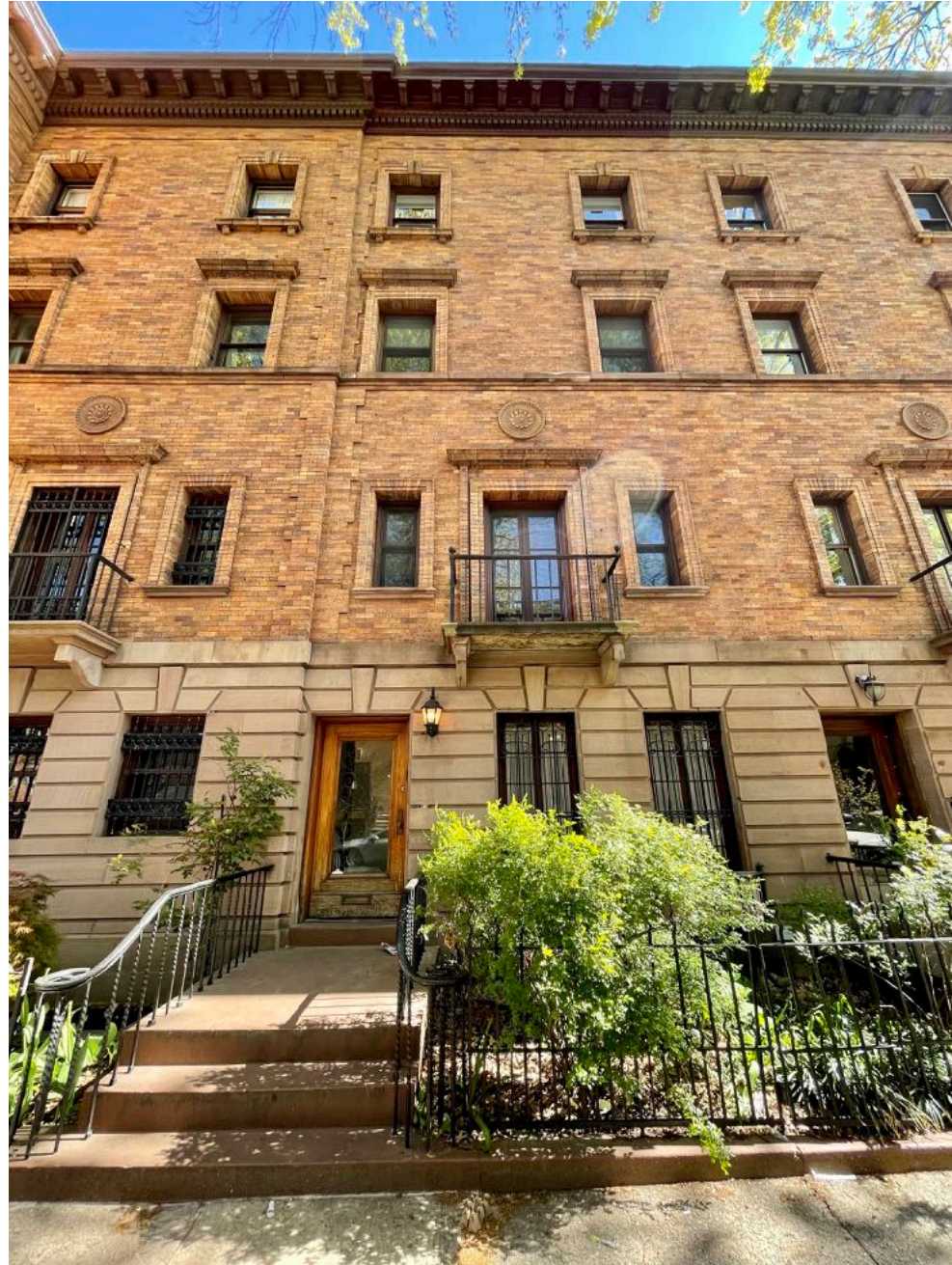
After graduate school my fascination with Chinese landscape painting propelled me to go to China in 2000 to experience the topography. The 15th century garden in Suzhou, called the Lions Grove, inspired me to build computer generated 3D models that evolved into paintings for my show at Canter Fitz Gerald Gallery at Haverford College in Pennsylvania. I began to work on a group of acrylic drawings based on the forms of Chinese scholar stones. These drawings were created by adjusting the color of every applied layer over the course of a year. Shortly after, I met my first New York dealer, leading to a group show in NYC titled Machine Man, at John Connelly Presents Gallery in 2002. At this point I was experimenting with the concept of combining 3D animation emanating from an existing painting.

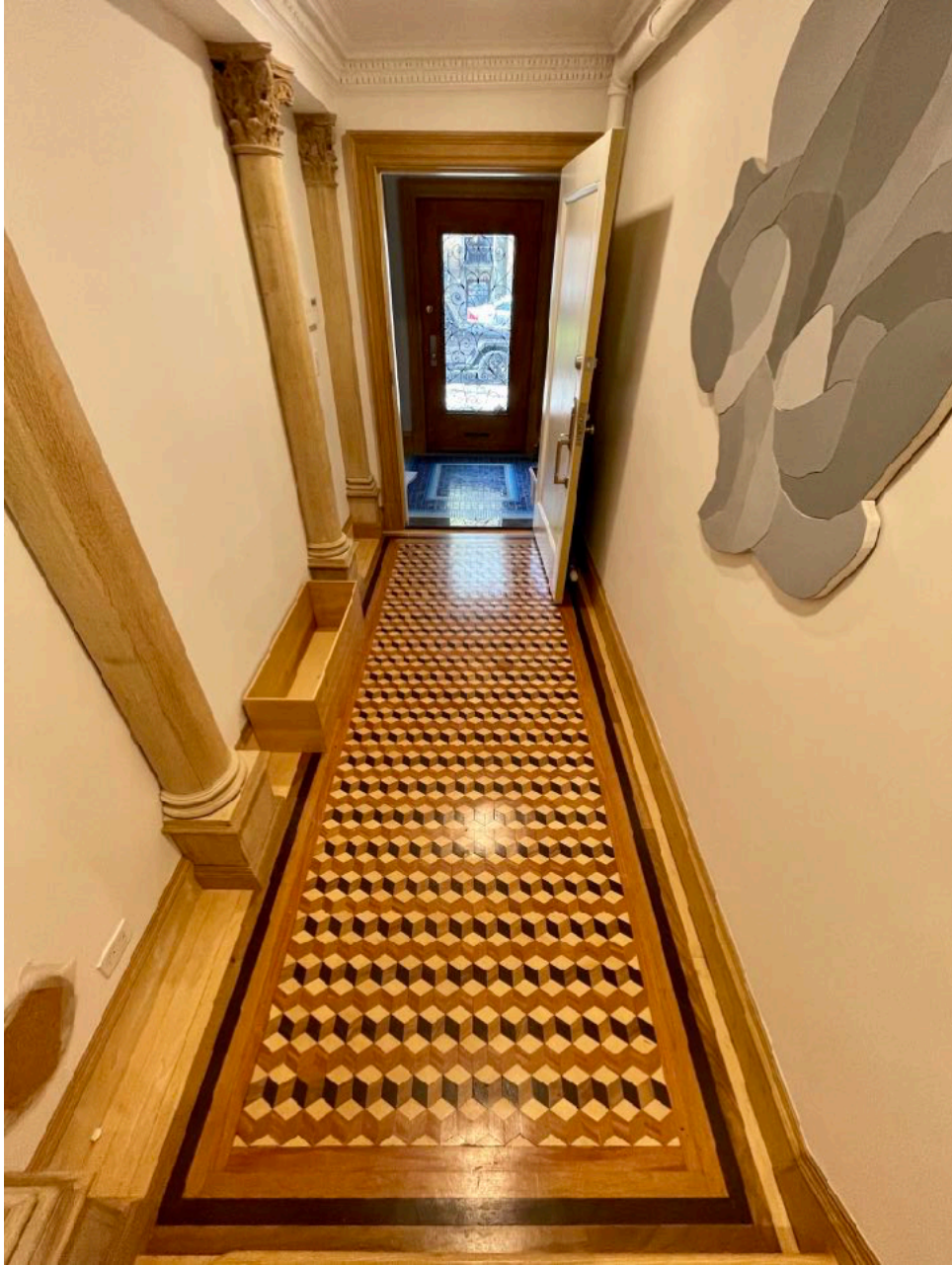
My fascination with technology and painting encouraged me to work both digitally and on canvas, leading to multiple disciplines and shows, including "Assume Vivid Astro Focus," the published Rizzoli book containing images from a Jeffery Deitch show. The large scale photograph "WTC 11/11/03" is part of the Brooklyn Museum's permanent collection. In 2003 I began restoring a 1890 McKim, Meade, and White townhouse in Harlem, preparing for my family. I designed the restoration and renovation. As it was difficult to find skilled craftspersons, I took on most of the detailed woodwork and plaster work myself.

During this time I started to develop a robot that I could program to take thousands of digital images. I worked with the French company Kolor to develop the software to stitch the images. Kolor was eventually bought by GoPro for Kolor's IP for 360 degree video. The video software was a child of the original panoramic software that was developed for my photography. In 2006 I created the first of many "Gigapixel" images that were the largest in the world at the time. I worked with the U.S. Department of the Interior to photograph the entire Yosemite Valley in Yosemite National Park. The images were mapped onto a highly detailed 3D model of the Yosemite Valley to help investigate rock falls. Rock falls in Yosemite kill 200 people per year on

average. I also created a website with the help of some friends from Microsoft Research that contain my Yosemite photographs (<https://yosemite-17-gigapixels.com>). These projects set a precedent for other photographers to create their own images. (https://en.wikipedia.org/wiki/List_of_largest_photographs)

After the townhouse restoration was complete and my children were older, I wanted to take this experience and return my focus to the painting studio. I then proceeded to build my present studio in Harlem.





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Born: 1/12/72 Rapid City, South Dakota.

Education

1999 M.F.A. Yale University.

1994 B.F.A. the Tyler School of Art, Philadelphia PA.

1992 Temple University Rome Italy.

Bibliography

April 01, 2019, Leonardo Volume 52, Issue 2, MIT Press, "Epistemic Ecology:An Artwork of Gigapixel Imagery and Ideas", by Mengxing Ao and Ying-Quig Xu.

October 2, 2014, Reviewed.com, "2,045 Images Stitched Together To Create 13-Gigapixel Panorama", by Melissa Robotti. <https://www.reviewed.com/cameras/news/2045-images-stitched-together-to-create-13-gigapixel-panorama>

April 19, 2010, The Forth Bit- Lavangaurdia.com, "The Immersive Photo", by Eva Dominguez.

<https://blogs.lavanguardia.com/thefourthbit/the-immersive-photo>

January 2010, Popular Mechanics, Russia, "Billion Pixels: Gigapixel", by Tim Skorenko

September 1, 2010, "Assume Vivid Astro Focus", by Cay Sophie Rabinowitz, Published By Rizzoli International.

April 2009, Veritas et Visus, "Forty Favorites", page 59, by Mark Fihn.

October 29, 2008, Wired.com, "Beautiful 17-Gigapixel, 96.5 Gigabyte Image of Yosemite", by Alexis Madrigal. <https://www.wired.com/2008/10/beautiful-17-gi/>

January 12, 2008, Berliner Morgenpost, "The World in Detail", by Stefan Haubner.

May 11, 2007, Wired.com, "13-Gigapixel Image", by David Becker.

August 28, 2006, "State of the Art", The Brooklyn Museum on 9-11, Pop Photo.com.

July 18, 2003, The New York Times, Friday, Art in Review; "Now Playing", By Micheal Kimmelman. <https://www.nytimes.com/2003/07/18/arts/art-in-review-now-playing.html>

October 2003, Flash Art, 'Now Playing', By Merrily Kerr, and reproduction on page 52.

October 2003, Artforum, "Assume Vivid Astro Focus", By Michael Wilson.

February-March 1999, New American Paintings, Northeast #20.

Selected Exhibitions

2013-2017. Ars Electronica, GeoPulse Exhibition, Linz, Austria.

2006 Gerard Maynard, Nice, John Connelly Presents, New York, NY.

2006 Looking Back at Ground Zero: Images from the Brooklyn Museum Collection, The Brooklyn Museum, Brooklyn, NY.

2003 Nada Miami, John Connelly Presents New York, NY and Storefront 1838 New York, NY.

2003 Now playing, D'Ameilo and Terras, New York, NY.

2003 Assume Vivid Astro Focus VII, Deitch Projects, New York, NY.

2003 Living Room, Storefront 1838, New York, NY.

2002 Machine Man, John Connelly Presents, New York, NY.

2002 Timing Form, Cantor Fitzgerald Gallery, Haverford College, Haverford, PA.

1999 Abstract Variations, The Levy Gallery for the Arts in Philadelphia, Moore College of Art and design, Philadelphia, PA. Curated By David Reed.

1998 Survey Show Larry Becker Contemporary Art, Philadelphia, PA.

1997 Survey Show Larry Becker Contemporary Art, Philadelphia, PA.

1996 Temple University in Rome 30th Year Alumni show, Temple University Gallery, Philadelphia, PA.

1996 Juxtapositions, Plan B Gallery, Memphis, TN.

1996 New Selections Larry Beaker Contemporary Art, Philadelphia, PA.

1995 Survey Show Larry Becker Contemporary Art, Philadelphia, PA.

1995 Abstract Painting Larry Becker Contemporary Art, Philadelphia, PA.

1993 Associated Artists of Pittsburgh at the Carnegie Museum of Art, Pittsburgh, PA. Curated by Richard Armstrong.

Employment history

2002- 2004 Assistant Professor of Art, Moravian College, Bethlehem, PA

2001- 2002 Lecturer in Painting, Yale School of Art, Yale University New Haven, CT.

1999- 2001 Adjunct assistant professor, Fordham University, New York, NY.

1999- 2001 Adjunct assistant professor, Tyler School of Art, Philadelphia, PA.

Selected Collections

The Brooklyn Museum, New York, NY.

The Collection of Jerry Speyer, New York, NY.

The Collection Of Peter and Eileen Broido, Chicago, IL.

The Collection of William and Charlotte Ford, New York, NY.