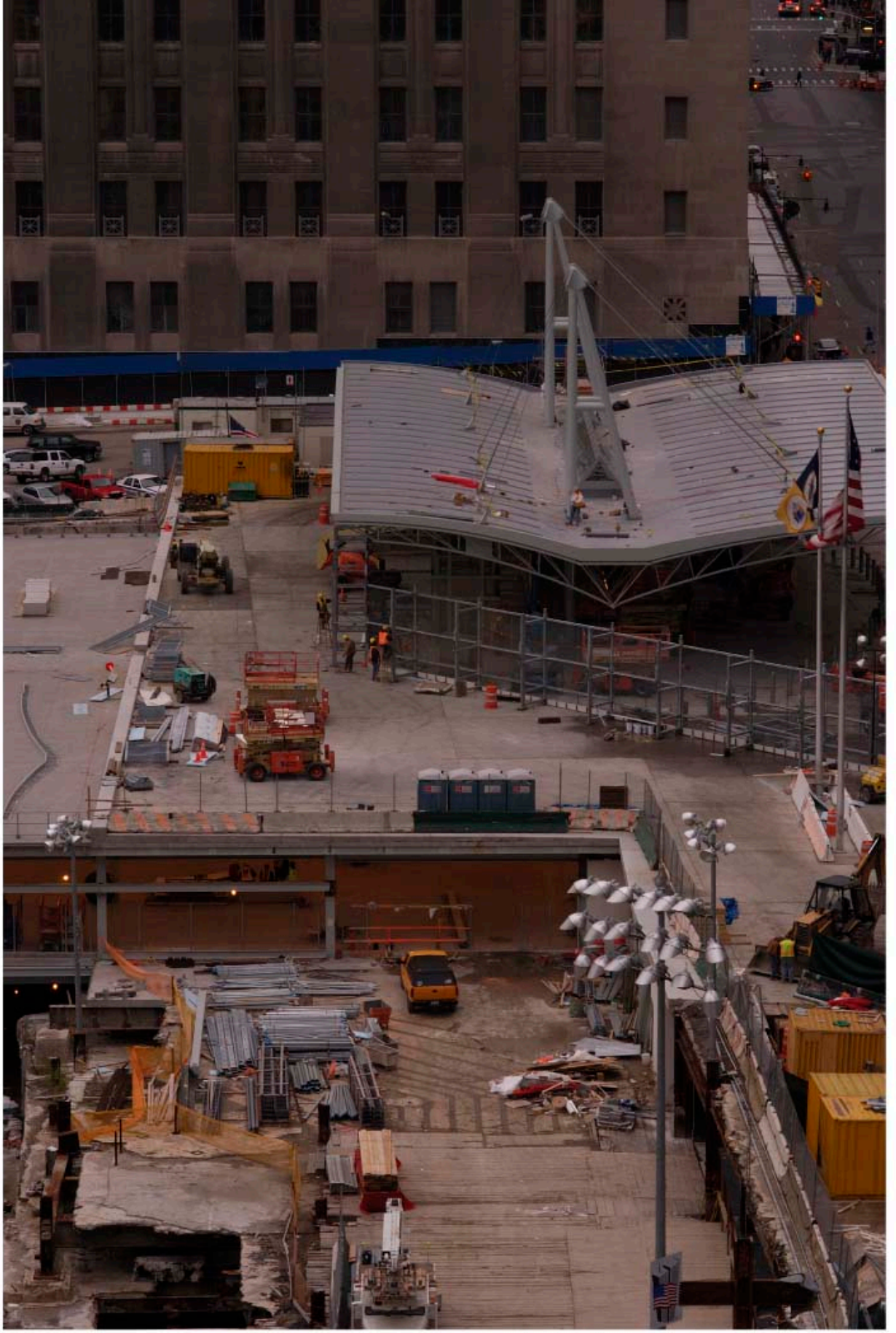
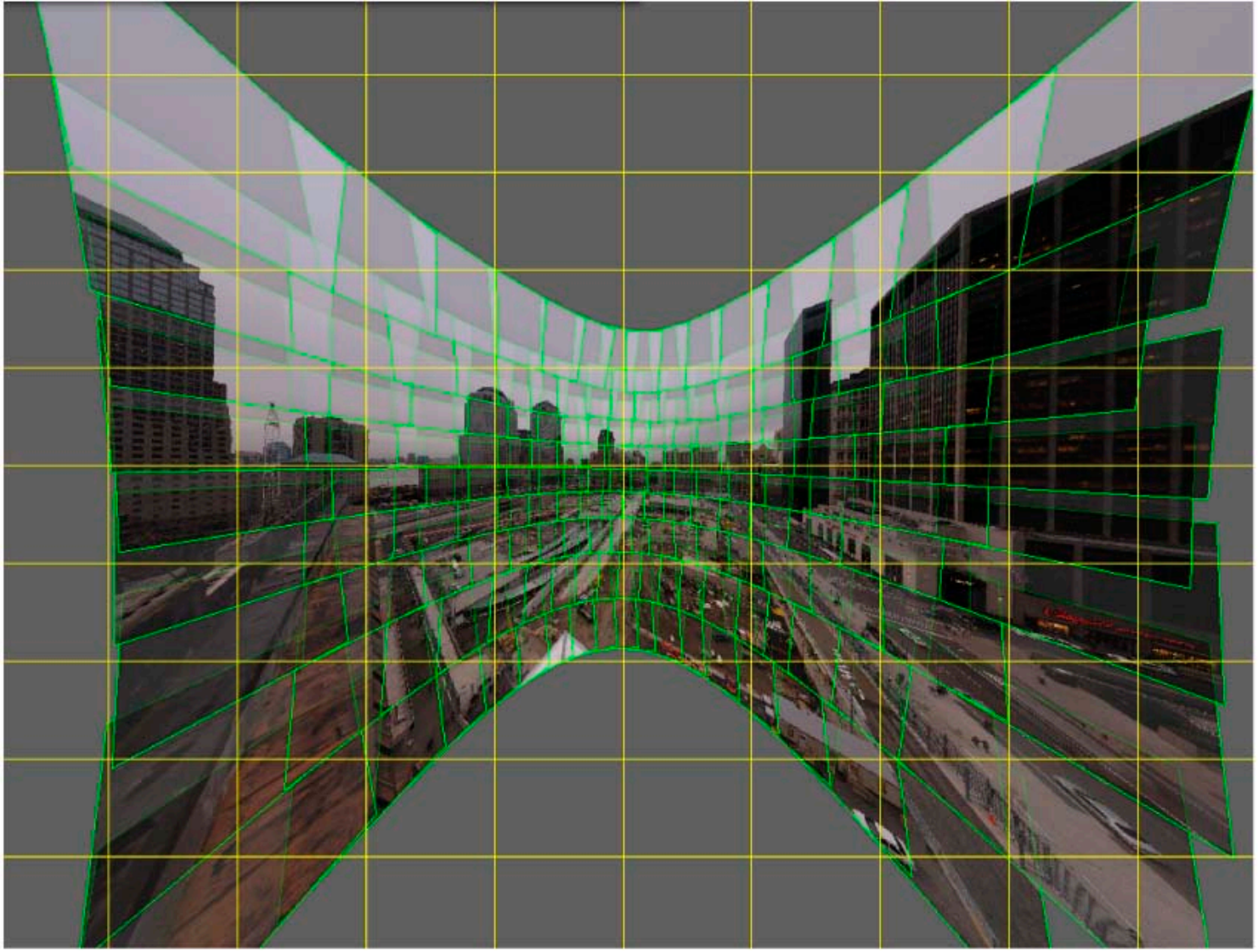
WTC 11-11-03

70 x 115 inches, LightJet Print on Kodak Endura Paper.

The WTC 11.11.03 image is a composite of 320 Digital Pictures. The photos were taken between 3:00 p.m. and 4:30 p.m. Tuesday November 11, 2003. The image is printed with a Light Jet Wide Format Photo Printer on Kodak Endura paper.



1of 320 digital photos for WTC 11.11.03.



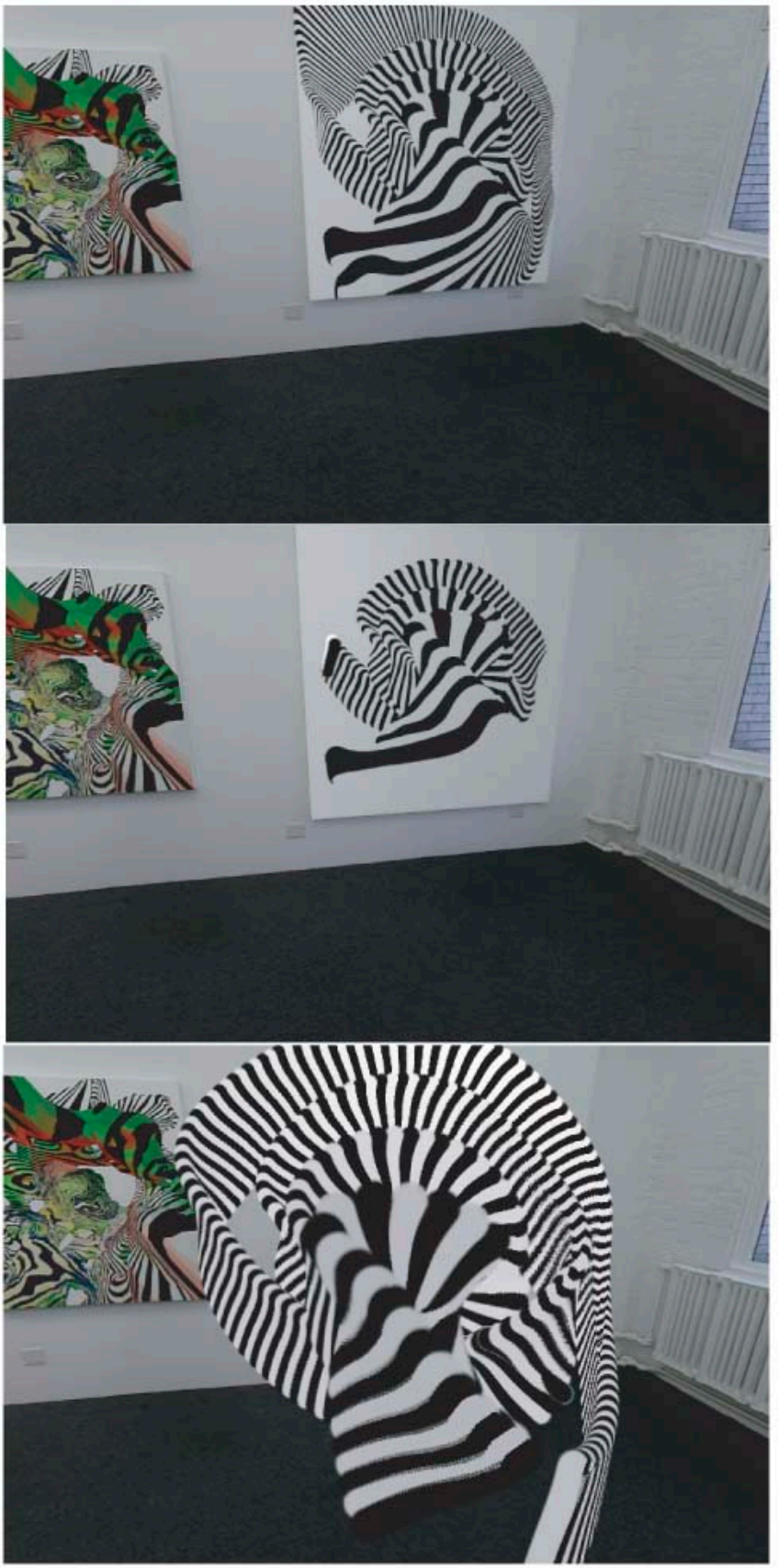
WTC 11-11-03 Screen Image. Each of the 320 photographs are selected.

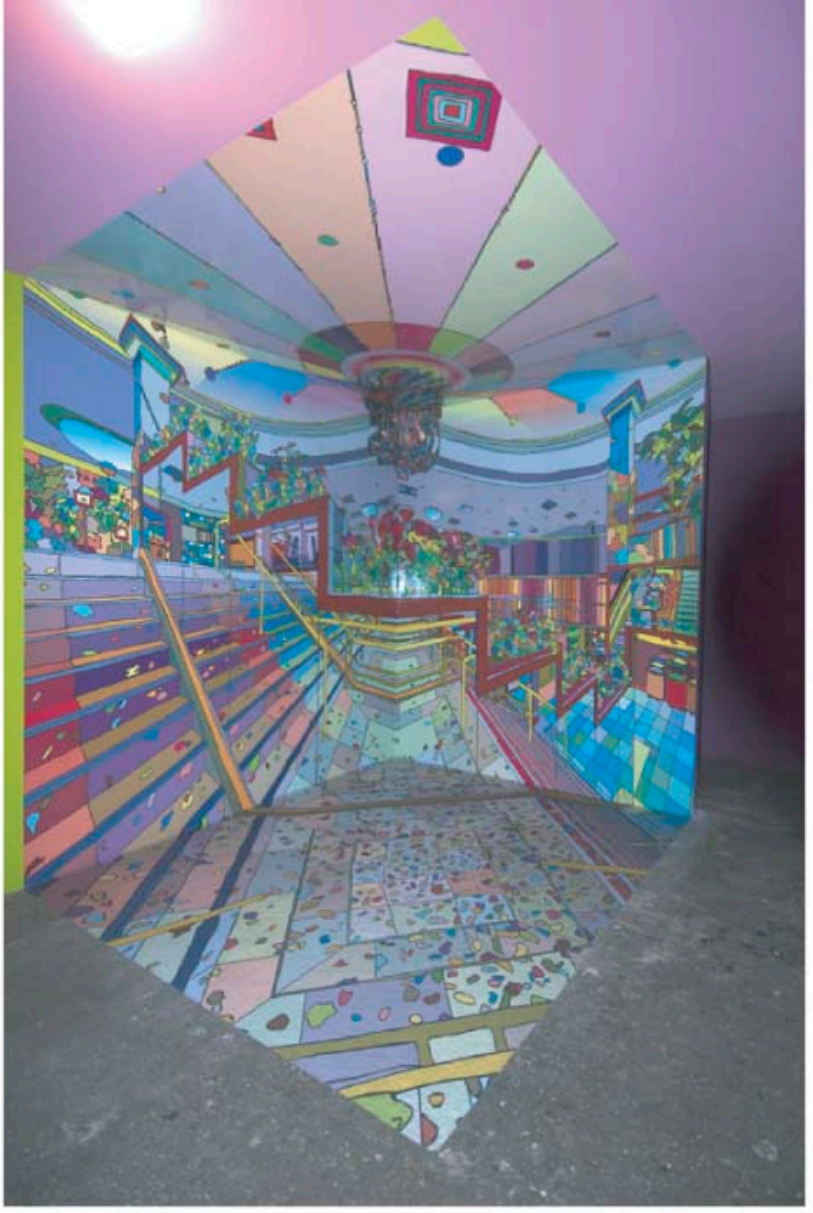
During 1999, I started experimenting with digital imaging to augment drawing in my studio practice. My first project was to use a digital camera to take pictures of unfinished paintings in order to resolve them with the aid of digital technology. I then further immersed my painting process into the digital world by projecting and painting a composed digital image on the canvas. As the painting organically shifted during the painting process, I took another digital image and uploaded the painting's current state into the computer. I then manipulated the image, projected the altered image on to the painting, and made changes on the canvas from the new image. This dialogue between digital imaging and the painting process continued through to the completion of the painting.

Turn Me Over, 1998,
oil on canvas, 68x76"

For my next project, I built three-dimensional forms from the paintings in the computer and animated a camera around them in a virtual 3-d space. The video became the preparatory work for new paintings. The Vector Helix project was done using this technology in a gallery space.

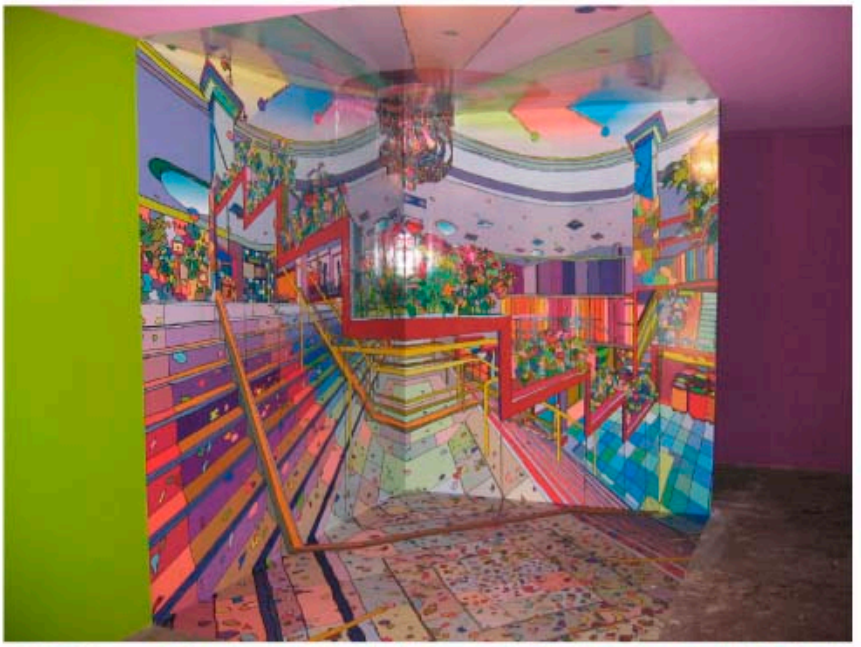
Vector Helix, 2002,Painting Installation and DVD projection, John Connelly Presents, NY, NY.



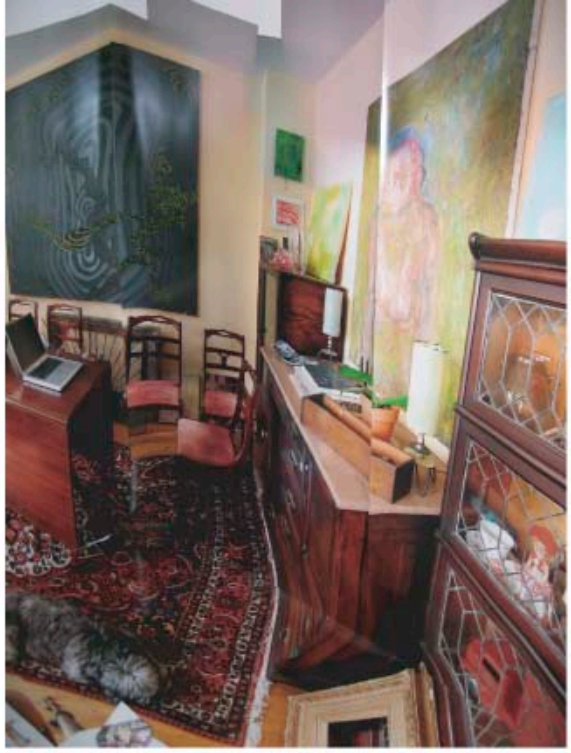


Garden 9, Assume Vivid Astro Focus VII
(collaboration with Eli Sudbrack),
Deitch Projects, NY, NY.

To achieve a more realistic context, I began to use digital photographic images as a backdrop for the animations. I took advantage of large format archival printing to print the digital backdrops. These large format prints, Garden 9 and LivingRoom projects, were installations incorporating either an entire room or the corner of a room. Through the use of digital imaging I was able to create an anamorphosis projection, a combination of large format digital prints that when aligned appear to project another pictorial space.



Garden 9,
Assume Vivid
Astro Focus VII
(collaboration with
Eli Sudbrack),
Deitch Projects,
NY, NY.
7'x7'x7'
vinyl sticker mounted
on wall, ceiling,
and floor.
2003



LivingRoom is a 340 Photo composite in the form of a 7'x7'x7' cube. When the viewer is standing in the center of the cube, an illusion is created that resembles the original living room from where the image was taken.

LivingRoom, 2003, Lamda Digital Print, dimensions: 7'x 7' x 7', Storefront 1838, Harlem, NY.

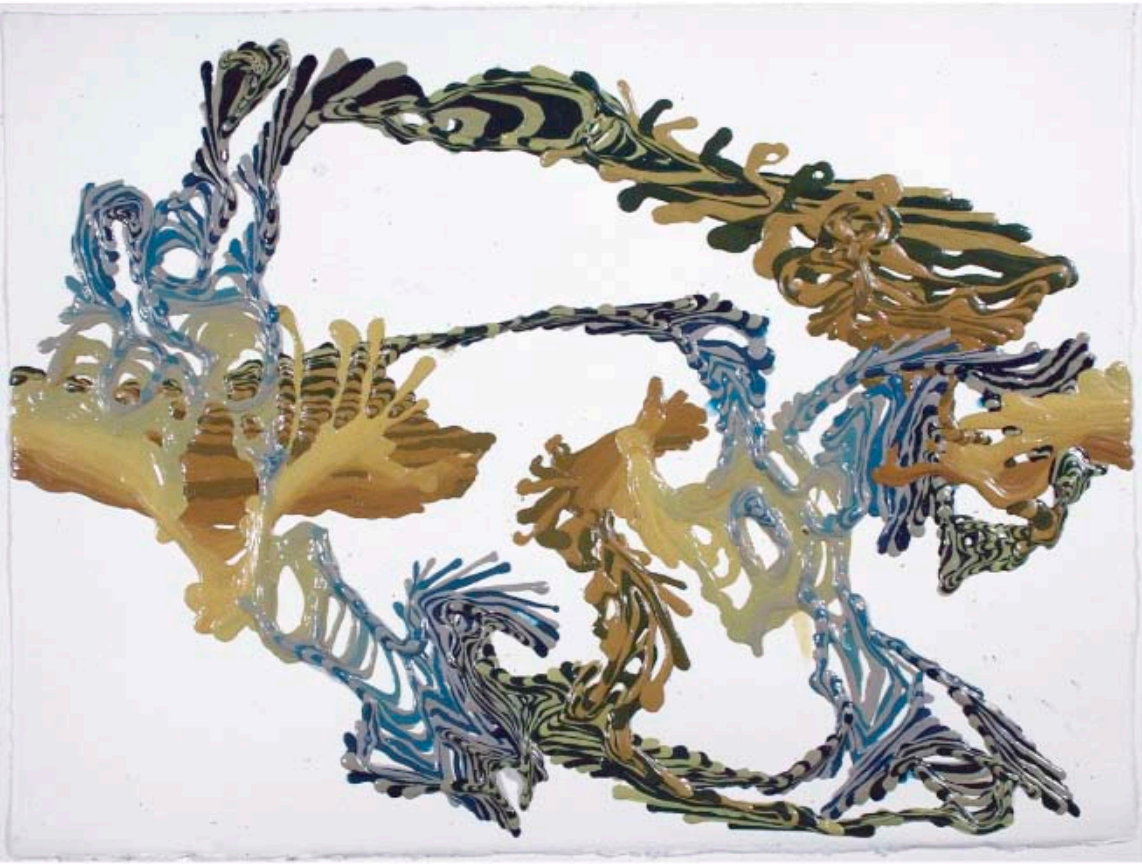
Murmur, 1998.
oil on canvas, 68x76"

Warren, 1999,
oil on canvas,
76x68"

I was born in South Dakota. One of my first visual experiences was looking at the hills of the Badlands. The layering and eroding of the landscape created the hills and organic forms of the Badlands. One of the Badlands' most prominent visual features is the complex array of stripes or strata.

Years later, the Yale Professor, Richard Barnhart, introduced me to Chinese Art. Chinese Scholar Stones, which are a small-scale version of tall mountains in the Chinese landscape, reminded me of the Badlands. Both the Badlands and the scholar stones are a consequence of physical form changing over time. Chinese paintings also depict time. Chinese Paintings communicate time through the use of multiple viewpoints or perspectives. The Chinese painter's journey through the mountains is the subject or from of Chinese painting. Time's journey through the Badlands is the subject or form of the Badlands. The visual resultant of time, journey, and technology is the subject of my work.

Locked Cloud drawings,
2001-2003,
D'Amelio Terras,
NY, NY.



Locked Cloud #3,
2002
Acrylic on Paper
11x 14"

GERARD MAYNARD
1800 7th ave Apt 8d
NY,NY 10026
Email: germay@mac.com

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.

EMPLOYMENT HISTORY
2002- Assistant Professor or Art, Moravian College, Bethlehem, PA
2001- Lecturer in Painting, Yale School of Art, Yale University New Haven, CT.
1999- 2001Adjunct assistant professor, Fordham University, NYC, NY
1999- 2001Adjunct assistant professor, Tyler School of Art, Philadelphia, PA.

REVIEWS

July 18, 2003, Friday, ART IN REVIEW; 'Now Playing', By MICHAEL KIMMELMAN, The New York Times.

October 2003, FLASH ART, 'Now Playing', By Merrily Kerr, and reproduction on page 52.

October 2003, ARTFORUM, 'Assume Vivid Astro Focus', By Michael Wilson.

EXHIBITIONS

2003 Now playing, D'Ameilo and Terras, NY,NY

2003 Assume Vivid Astro Focus VII, Deitch Projects, NY, NY

2003 Living Room, Storefront 1838, 1838 7th ave, Harlem, NY

2002 Machine Man, John Connelly Presents, NY, 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

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

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

October 1996 Juxtapositions, Plan B Gallery, Memphis, TN.

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

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

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

September 1993 Associated Artists of Pittsburgh at the Carnegie Museum of Art, Pittsburgh, PA.

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• Reduced developer replenishment rates	• Less effluent produced • Less frequent mixing/replacement of replenisher containers	• Lower environmental impact • Lower costs

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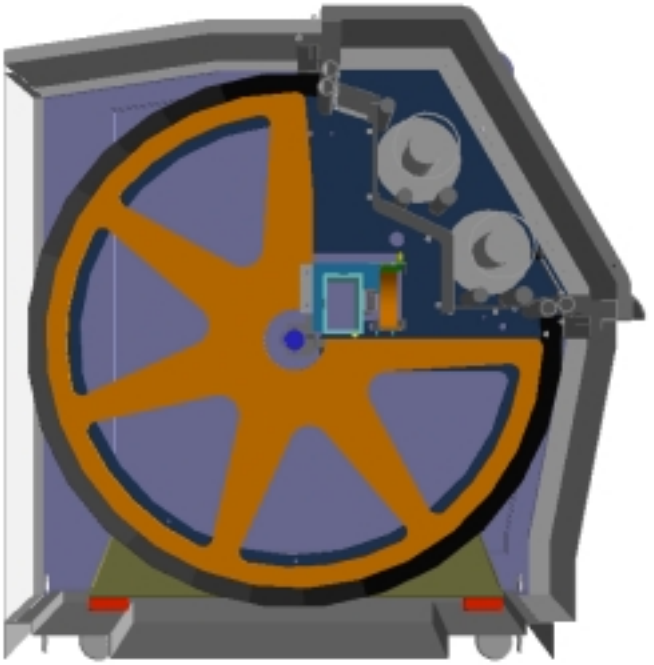
Kodak Professional

LightJet® Wide Format Photo Printers

Internal Drum Imaging for Consistently Superior Image Quality

What is an internal drum?

Océ Display Graphics Systems uses an internal drum architecture in all its photo-laser products. This method of holding media stationary while imaging, ensures the best possible accuracy from one edge of the image to the other. LightJet images onto a 270 degree drum. During imaging, the media is held flat and stationary against the inside of the cylinder wall. Laser light, which exposes the media, is reflected by a spinning mirror moving along the axis of the cylinder, onto the surface of the media.



side view of the internal drum assembly

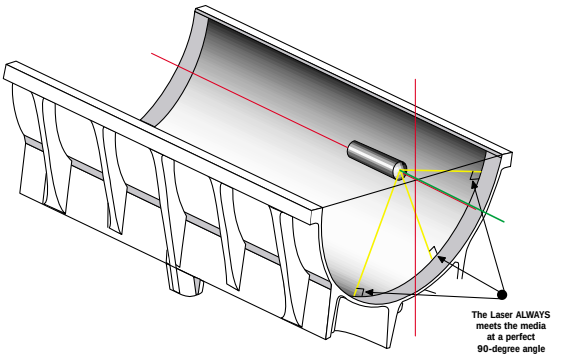
What are the benefits?

Internal drum imaging has many benefits over other imaging technologies, including:

- better image sharpness
- highest density and color uniformity
- uniform image quality over the entire imaging surface
- uniform spot size and shape over the entire imaging surface
- highest geometric accuracy over the entire imaging surface

These benefits are a result of the following factors:

- The media is held stationary during exposure, and the rotating mirror is precisely moved along the axis of the drum. This method is far simpler and more accurate than moving the media under a stationary light source.
- Internal drum architecture ensures that the exposure timing (the amount of time the spot exposes a specific point on the media), the spot size, distance between adjacent spots, and spot intensity, are always the same.
- The accuracy of the internal drum is ensured by meticulous machining processes so that the image sizing and scaling are extremely precise (geometric accuracy).



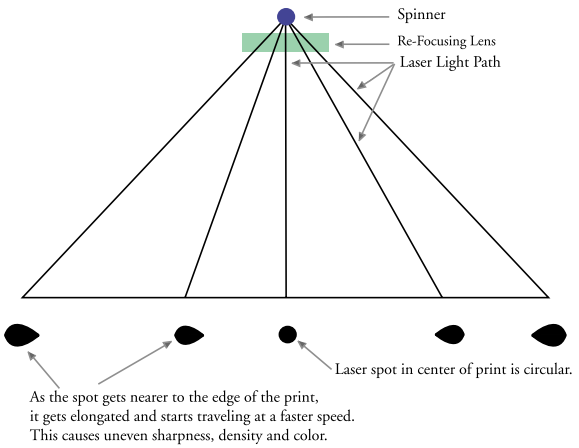
cut-away view of the imaging surface

LightJet® Technology Backgrounder

The internal drum system offers the following benefits over other technologies:

- The consistency of sizing and scaling over the entire image makes the alignment of images to other elements much more accurate (including die-cut panels and frames, multi-panel displays, etc.).
- Critical applications such as mapping can rely on measurements taken directly from the prints.
- Color and density uniformity ensures the highest image quality standards for even the most demanding clients.
- Uniform spot size and shape ensures that even the edges and corners of an image are as razor-sharp as the center. This uniformity is better than any obtained from the best optical printing techniques. In other technologies, such as typical capstan drive systems (see illustration below), the media moves under a stationary light source, and does not always expose the media at a 90 degree angle. In this case, as the spot moves across the media, its size, shape, speed, and intensity can all change. The resulting uniformity performance (color/density/sharpness/ geometry) is of lower quality than internal drum imaging.

Typical Capstan-Type Printing System



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LightJet 500XL

LightJet 430

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  1997, 1998, 1999, 2000, 2001, 2002 (2 awards)
- **DPI Product of the Year**
  1996, 2001
- **Cool² Award**
  1997, 1998, 1999, 2000
- **COMFOT Mexico Shoot-Out**
  2001
- **Photographic Processing Top Products**
  2001

Océ Display Graphics Systems

2811 Orchard Parkway
San Jose CA 95134 USA
Tel +01.408.232.4000, U.S. Toll-Free 1.800.441.4788, Fax +01.408.232.4100
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