



## ANDREA MAKI | RESONATE WITH ONE

[www.andreamaki.com](http://www.andreamaki.com)

"Everything is interrelated. What I do is really about exploring - striving for further knowledge. I am continually experimenting, both conceptually and technically, resulting in a constant state of learning.

Conceptually, my work throughout the last two decades has continued to concentrate on further growth and awareness, spirit, being, belief, freedom and energies. The work, which is always autobiographical, and intimate in that sense, is as much about the materials involved and surfaces created, as it is idea-based. It reflects my excitement in, what I term, the Concept of One, and the Continuum. That we are literally all the same, simply in different packages - whether that be you or I, the animals, birds or plants, the water or wind. We are of the same energy force. That energy may change form, but it can never be extinguished, it is infinite. My being, and therefore my work, are about exploring, feeling and living that thrill of oneness. Truly appreciating and respecting that oneness. This place of 'one' promotes beauty, compassion, understanding, tolerance and respect for all living beings and creatures. One does not harm that which one respects - for one understands one is only harming oneself in the process, and in turn 'the whole'. We are here to experience and learn and grow.

My work is, as it has always been, interactive. It is to be experienced, felt. It is never in a final state, but is instead completed time and again with each viewing, as the viewer brings his or her own history or self to the piece. Therefore the work reflects timelessness, as it continues to evolve and expand, which, after all, is essential." - Andrea Maki 2007

Photo: Andrea at Toi - A Restaurant by Andrea Maki

### ANDREA MAKI'S WORK SKILLFULLY BALANCES PHOTOGRAPHY AND PAINTING," ART CRITIC, ALAN ARTNER, CHICAGO TRIBUNE, JULY 7, 1992

Andrea Maki is a constructionist. Her work reflects her history of self and that relation and connection to whole - universal energy, life and oneness. Her work is intimate, yet it is very much inclusive and interactive in that "the work is completed time and again with each viewing, as the viewer brings his or her own history, self and/or present mind, to the piece." Maki's work assimilates painting, construction, assemblage, photographic processes and found signage/materials, and is as much about the materials involved as it is idea-based.

Born on the west coast in 1966, Maki grew up in an environment saturated and focused in art. From the earliest stages her father, sculptor Robert Maki, was introducing and exposing her to art, a strong, defined aesthetic and the workings of his studio. Growing up in this visually charged and actively creative environment "having everything laid out before me to explore and discover", continually encouraged to look beyond the immediate, to draw, build, experiment and create - this was her childhood. From a young age she also began helping on her father's projects, installations and exhibitions. This activity later evolved into collaborative projects between the two, in addition to their individual solo careers. This includes the noted "MAKI/MAKI" exhibitions which first debuted in 1992 at the Lannon-Cole Gallery in Chicago.

Maki's first major one-person exhibit was in 1991 at Wilkey - Modern and Contemporary in Seattle. This exhibition, entitled "jigging" 1988-91, was followed by "jigging 2" 1988-92 at the J. Rosenthal Gallery in Chicago in the spring of '92. New York writer Zoe Anglesey on "jigging" 1988-91 in Visions Magazine (Spring '92): "Quite aware of the Pop Art practices established by the likes of Duchamp, Johns, Warhol and Rauschenberg, Andrea Maki delineates her own pictorial identity. Maki's mixed media works rely on painting, construction, assemblage, silk-screening, photography, collage, lamination, signage, replications and jigging - the title of her show. Maki fulfills the meaning of jigging according to David Pye: "placing one concept up against another," as a result, the context for each work, like a plot, thickens... Laminated surfaces imply dimensions which in turn refer to space and distance. "Time" emerges, then, as a correlative entity."

In 2001 Maki custom designed and created "TOI", A Seattle Restaurant/Bar. The concept involved treating the entire two-floor space as art, including the ladies and gents rooms, resulting in a seamless, unified environment. The space was architected with custom created colors, the up and downstairs unified by an open-framed wall and adjoining staircase. Also included were the custom design and fabrication of One-of-a-Kind elements: 2 Full Bars and 26 Tables; Hand-Painted Wall, Ceiling and Column graphics; A Laminated Floor Piece; All Lighting Fixtures; Mirrors; and Projected Wall Imagery.

In 2002 Maki was invited to travel to the Arctic National Wildlife Refuge in Alaska with a small group, including author Peter Matthiessen, to photograph from her perspective in light of her work. In addition to resulting work in the studio, she designed and produced the 2003 calendar titled "Spirit of the Arctic/Spirit of One" with select photographs. The intent, to promote support and awareness for this sacred land and its' native wildlife. Along with a written request to "please act responsibly", Maki personally sent 550 signed calendars to all Members of Congress and donated a part of the proceeds to the cause.

In 2005 Maki traveled to California to be with the wild horses and photograph for a new body of work, a continuation of her 1999 Wild Horse series. This evolved into the "Wild Horse Project" and a passionate dedication to help protect the wild horses. This project has included a new body of work (constructed paintings on aluminum), greeting cards, and a 2006 calendar: "In the Spirit of One-To Save the Wild Horses", designed and self-published to promote support and awareness for the wild horses. As with the Arctic Calendar in 2003, she personally sent 550 calendars to all Members of Congress with a request to please act humanely and put a permanent end to the horse slaughter.

In 2010 Maki founded her non-profit, Wild Love Preserve, after wild horses from a 2009 government roundup led her back to their home. In response to a critical state she is creating Wild Love Preserve as a unique and sustainable wildlife preserve in the Northern Rockies, dedicated to protecting native wild horses in their native habitat and nurture the legacy of this indigenous ecosystem as a whole for future generations. Her traveling installation titled "In Wild Eyes" is to experience her art once again acting as an interactive tool to spread awareness and promote support for our environment, wildlife and now Wild Love Preserve. As well she designs and creates other work and brand products to benefit the cause. [www.wildlovepreserve.org](http://www.wildlovepreserve.org).

Andrea Maki has work represented in collections nationally, including the National Museum of Women in Art, Washington DC. [www.andreamaki.com](http://www.andreamaki.com)