

### **360 DEGREE CAREER**

**Maier has had a very interesting and unique career.**

A graduate of Pratt Institute, Maier was first involved in Fine Art in his freshman year as assistant to sculptor Robert Mallary for a work commissioned by architect Phillip Johnson for the New York State Pavilion at the 1964 New York World's Fair—as well as being involved in Industrial Design.

After seeing Maier's work at the New York World's Fair—Renowned Automotive Designer and VP of General Motors Corporation, Bill Mitchell, hired Maier prior to his junior year. His career was interrupted for a brief period in 1968-69 when he served as a Military Police Officer in Viet Nam. Upon his return, Maier went on to enjoy a distinguished career as an Automobile Designer—being one of the youngest ever to be hired by GM, Maier rose in the ranks to become Senior Designer for Cadillac, Pontiac and Chevrolet Motor Divisions thereby becoming part of an elite group.

**Maier left the security of his position at GM in 1980—and although approached by other major automotive firms—embarked on a journey to pursue his passion as a Fine Artist on his own.**

**Maier has been painting and selling privately since 1980—without any gallery representation he has sold well over 400 major works.**

**Maier began as a Fine Artist and Industrial Designer—went on to become an Automobile Designer, and has returned full circle to his passion, Fine Art.**



## ARTIST STATEMENT

Although my work appears to be highly realistic and perhaps, in a sense, photographic, I do not consider myself to be a PhotoRealist artist.

Working from real life and photos, my aim is always to bring out the true essence and soul of the subjects I paint. My goal is to make them come alive -- to make them breathe.

I am known for presenting my subjects as powerful and strong images in straight-forward frontal or straight-on side views.

I work in a very loose, unorthodox manner -- the paintings are composed of abstract elements -- non-objective in certain areas, surreal in others -- all combined with a unique layering process to produce what appears to be a real image, yet is totally abstract in its process, techniques and execution. Working on hi-tech fabricated aluminum panels, utilizing a state-of-the-art waterborne paint, DuPont Cromax AT, I have developed a unique technique and multi-layering process that combines industrial paint technology with traditional brush work. The process involves the application of dozens of layers of transparent paint -- pure color over pure color -- no colors are premixed (example, blues over yellows to produce green). No more than 8-10 pure colors are utilized to produce an entire painting. I apply wet over dry, wet into wet, however, each individual layer allows the previous layer to show through. Up to 25 layers or more are applied. The painting is given a clear coat which I then wet sand. One final clear coat is applied, and the layering process becomes quite evident. The colors refract, showing and blending through one another, giving the paintings a look and feel, a brilliance, a depth and saturation of color, and a luminosity and surface finish unlike anything seen so far in fine art.

This process, along with the experimental paint, gives the artwork a 3-dimensional effect which cannot be achieved or duplicated with traditional paint mediums.

Referring to an ArtNews article by Barbara A. MacAdam, "The paintings appear to be impossibly real."

PETER MAIER