Kim Thoman's art celebrates duality. As a child, her abstract images shared refrigerator space with her sister’s realism. “Most families would have identified her as the family artist, but luckily, my mother saw something in my imaginary flowers that intrigued her. Even then, I had requirements for my drawings. My Moon Flowers could look fanciful, but they had to have some function deemed important on the Moon – for gathering food or as containers.”

During her years at UC, first Davis, then Berkeley, Kim’s attention shifted from ceramics to drawing and painting, helping her develop a solid grasp of two dimensions as well as three. Fine Arts degree in hand, she sought practical work. “I come from a long line of teachers,” she explains, “and that was the obvious career choice.”

To counterbalance teaching, Kim returned to fanciful flowers, working in clay in her backyard studio. Admitted to San Francisco State’s Fine Arts Masters program on the strength of those flowers, she left teaching to become a student again. “I felt I’d gone to heaven. I was back where I belonged, among working artists.” Professors suggested shifting to painting, “but at the time, I wasn’t interested. I wanted to ‘paint’ on the surfaces of my clay pieces, which began to get flatter and flatter so there was more area to paint on!”

Emerging from graduate school, Kim re-focused on painting. Needing a job, she initially taught community college art classes, then accepted a full professorship. “Even with less time, my artwork continued to develop because experience gave me confidence to work faster. Promoting my work always took a backseat to my art practice and teaching.”
Challenged to develop a multi-media strand by college administrators, Kim began exploring computers as artistic tools, experimenting with painting on top of a printed image on paper or canvas. “The most exciting aspect of working this way is that I never again have to start a painting from a blank canvas. Sometimes, I even work on top of a print of a finished piece.”

The tension between three-dimensional life and two-dimensional representation continues to captivate Kim. “I always think of my canvas as a 3D object. I relate to the edges as if they were the sides of a box.”

Kim retired from teaching in 2012. Plunging deeply into making art, Kim explored evolving printing technologies. “3D modeling software led to my Venus series: one panel shows a printed shape textured – digitally wrapped – with one of my scanned paintings. It is framed beside a hand-painted panel.

“Producing a 3D printed sculpture from the wrapped sculpture’s data was an obvious next step. I am deeply connected to color, and so I want to print with millions of colors. Shapes printed in three dimensions must look good from all sides, not just from the ‘front.’ Seeing my paintings ‘in the round’ particularly fascinates me. Now I’m toying with collaging some of my paintings before wrapping them, in order to eliminate seams or enhance areas of interest.

Asked about the business of art, Kim recounts, “While teaching, I continued to make art and show in non-profit
venues, art centers, and juried shows, but galleries came and went. Now I reach out to commercial galleries a few hours every day – researching, submitting, ‘networking,’ marketing, applying. As a result, I have booked five solo exhibitions in the next two years, including the Mendocino Art Center in October. Fostering these professional connections is now an essential part of my daily practice as an artist. However, I always schedule focused creative time, such as my rejuvenating three-week winter retreat at the MAC.

“My love of painting owes a debt to the Abstract Expressionists, particularly Joan Mitchell, Arshile Gorky, and Robert Motherwell, for their expressive forms, as well as the California artists, such as Nathan Oliveira and Jay DeFeo. Their attempts to externalize the internal inspire my work. I am also drawn to the world of technology and the natural mechanics of the external world: again, duality feeds my creativity.

“I am grateful for the guidance that often comes at just the right moment. Eduardo Smissen, a dear mentor friend (who is much missed), once explained that at times our work gets ahead of us. He meant that artists can produce work that they themselves don’t understand at the time of creation. ‘Honor the knowledge that bypasses thought and comes directly through the creative process,’ he advised.

“I am always aware that duality exists in everything. Opposing forces inform the world around me – intellect and intuition, male and female, stillness and movement, body and soul, light and dark, the organized and chaotic, and of course, life and death. I strive to bring these dualities into balance, to present a ‘truth’ by showing its opposing energies. By balancing the natural elements that symbolize my own evolution I can satisfy my philosophical ‘requirements.’

“I feel extremely lucky to be creative and I require myself to learn from my creativity. While I work abstractly, images from nature quite often hatch out – tree branches, leaves, sometimes petals of flowers or a horizon line and clouds. My work teaches me about my connection to nature. For me, the practical application of duality requires that I live a life that takes into account ‘the other’ in hope of greater appreciation for and acceptance of diversity and differences among us. Whether any sliver of this seeps into the hearts and minds of my viewers – well, I should be so lucky!”

Visit Kim Thoman’s website, kimthoman.com
September
ALL GALLERIES (Sept 7–12)
Mendocino Open Paint Out

MAIN GALLERY (Sept 14–30)
Howard Wheatley Allen Bronze Bird Collection

NICHOLS GALLERY (Sept 14–30)
Mendocino Open Paint Out

GALLERY TEN (Sept 14–26)
Reception Sept 26, 4pm–7pm
Sea Gull Restaurant Paintings Silent Auction by James Maxwell

October
MAIN GALLERY
Kim Thoman

GALLERY TEN
Leslie Rich

NICHOLS GALLERY
Autumn-Themed Silent Auction

November
MAIN GALLERY
JoAnn Hagerty Humphrey

GALLERY TEN
Suzi Marquess Long

NICHOLS GALLERY
Julie Hanna & Maurice Laflamme III

December
MAIN GALLERY
John Hewitt

GALLERY TEN
Laura Pope

NICHOLS GALLERY
Jewelry/Metal Arts Invitational

January
MAIN GALLERY
Members’ Juried Exhibit

February
MAIN GALLERY
Jan Stussy & Maxine Kim Stussy
“The Stussy Retrospective Exhibition: Significant Content”

GALLERY TEN
Jill Wallin

NICHOLS GALLERY
Hearts & Flowers for MAC

March
MAIN GALLERY
Neo Cali Clay

GALLERY TEN
Marine Wildlife Exhibit

NICHOLS GALLERY
Instructors Showcase

mendocino art center
45200 Little Lake Street at Kasten Street, Mendocino
707 937-5818 • 800 653-3328
MendocinoArtCenter.org

Second Saturday Artists’ Receptions
Each month at 5:00pm
Pavlos Mayakis is an artist-weaver. Although he has traveled back and forth across the country and around the world, Pavlos has recently returned to Mendocino, where he now happily and permanently resides.

Pavlos was born in Upstate New York. After high school he traveled across country to study photography at the Academy of Arts College in San Francisco, but after being seduced by the many distractions of San Francisco, he opted to pursue a career with Pacific Telephone instead. At the phone company, Pavlos started out in accounting before continuing on to provide premier customer service and award-winning consultative advertising sales at Pacific Bell SMART Yellow Pages.

While working at Pacific Bell SMART Yellow Pages, Pavlos went to the Greek islands and shortly thereafter, he elected to leave the phone company and pursue weaving full time so that he could express the blue-greens and stark whites that captured his imagination while in Greece. His first weaving class was with Emily DuBois at the College of Marin and one of his first projects was a blue, green, and white blanket. Challenged by the need to be perfect with his weaving and faced with the reality of many “skips” that appeared in this blanket, Pavlos elected to simply “cut out with scissors” his multiple errors, which resulted in holes in the fabric. Determined to get an A on his project, Pavlos appliqued sections of previously woven samples onto his cloth, successfully masking his errors and earning him an A.

It was at a “remedial” warping workshop in Sausalito, a workshop designed to improve winding and threading yarn onto the loom, that Pavlos first found out about Mendocino College’s Certificate in Weaving/Textiles Program headed by Holly Brackmann. While there he met Lolli Jacobsen, a noted weaver with extensive ties to the Mendocino Art Center. He developed a process for dyeing fabric with shaving cream that became a “trademark” of his and began teaching that process and others at workshops, including Convergence, the biennial international conference sponsored by the Handweavers’ Guild of America (HGA).

Shortly after graduating from Mendocino College with a 4.0 G.P.A. and two scholarships (the Foundation Scholarship of Promise and the Full-time Faculty Scholarship), Pavlos went to live in the mountains of Puerto Rico where he met local cultural icons and was granted the designation of artesano certificado. In Puerto Rico, he was introduced to the world famous Peruvian tapestry artist Maximo Laura who offered Pavlos a one-month residency to study with him in Peru.

From Peru, Pavlos returned to his New York roots where he received a B.S. in Individualized Studies from Skidmore College. A significant occurrence at that time came about when his academic advisor at the time, Margo Mensing, remarked that she noted a “painterly quality” to his textiles and suggested that he enroll in an advanced
painting class. He did, concentrating on encaustic painting and loom controlled shibori. His professor, David Miller, stated that he was a “natural abstract intuitive painter” and suggested that he view the work of Antoni Tàpies, the acclaimed Spanish-Catalan painter from whom Pavlos continues to draw inspiration. At this juncture, Pavlos was not sure if he was a painter-weaver or a weaver-painter. (He now refers to himself as an Artist Weaver.)

He next enrolled at Goddard College in Vermont, where he received an MFA in Interdisciplinary Art. At Goddard he learned to “contextualize” his art practice – how to talk about his own artwork and how to combine practical art-making with his intellectual inquiries that included social and environmental justice, ecology, and “sense of place.”

This exploration of “sense of place” led him to two other ancestral places, Gloversville, New York, where his great-grandparents lived after immigrating from Greece and Poland, and to Israel where he has paternal roots. In fact, Pavlos holds dual citizenship in both the U.S. and Israel. In 2014, after returning from Israel, Pavlos applied to the Mendocino Art Center’s residency program in Fiber Arts, and he is now the Fiber Arts Coordinator. His plans for the program include:

- Updating the studio, including the acquisition of a dedicated washer and dryer.
- Interlacing nationally and internationally acclaimed workshop leaders into the mix with the many local talented workshop leaders, while focusing on both core techniques and contemporary processes.
- Advantaging new and traditional marketing methods including one-on-one and group interactions to underscore and promote the uniqueness and value of both the Mendocino Art Center and its Fiber Arts Department to a regional and broad audience.
- Listening to what students, locals, and workshop leaders would like to see happen at the Mendocino Art Center and acting upon these suggestions.

Pavlos’ own work is truly unique and visually breathtaking. Pavlos says, “I draw upon two separate and distinct fiber arts traditions to use as a point of departure to create mixed media fine art assemblages. One is screen printing and the other is loom controlled shibori.” In the screenprinting process, he uses thickened fiber reactive dyes, which allow him to pick up texture and transfer that texture onto chemically activated raw silk. The raw silk piece is stretched over a 24”x30”x3” canvas frame; a polymer medium is applied and then Pavlos uses acrylic paint to retain the areas of the screenprinting that he’s most interested in preserving. “When the painting is complete I sort through my duffel bag full of previously completed loom controlled shibori pieces and decide which elements will be stitched and appliquéd onto the painting to create an assemblage.”

The peripatetic Pavlos is now, as he emphatically proclaims, “Home at last!” in Mendocino. Pavlos Mayakis’ work can be seen on his website at pavlosmayakis.com.
10400 Kasten Street • Mendocino, California
www.reflections-kaleidoscopes.com • Open Daily
THE MENDOCINO ART CENTER WISHES TO THANK…

all of our generous donors and members who have provided support from July 1, 2014 through June 30, 2015. Memberships and donations at every level are appreciated and vital to the Mendocino Art Center. Members and donors who provide support at $250 and above receive annual recognition in Mendocino Arts magazine.

The Zacha Legacy Society
Honoring the exceptional support of those who are Mendocino Art Center advocates.

Lifetime Members
Bill & Jennie Zacha
Joyce Brown
Marion & Chuck Bush
Terry Lyon & James Cook
John Cornachia
Rhoda & Richard Mesker
Donald E. Paglia, MD
H. Lindsay Shields
Joan & Jeff Stanford
Charles Marchant Stevenson, Jr. & Thomas Burnham
Larry & Marilyn Wagner
Leona Walden
Ray & Donna Worster

$50,000+
Google

$10,000+
Maril Myers

$5,000+
California Arts Council
Charles Williams & Barbara Beynon

$2,500+
Rick Keller & Sue Klarquist
Spindrift Gallery

$1,000+
Brewery Gulch Inn
William & Donna Burke
Lillian Cartwright
Liliana & Michael Cunha
John Danhakl
Stephen & Richelle Dedola
Chris Fladlien
Harvest Market
John Hewitt Art
Debra Lennox
Little River Inn
MacCallum House Inn
Dale & Susan Louise Moyer
Pamela Hudson Real Estate
Linda Shearin
Jan Stickle
Jack Troy
Sharon Valetni

$500+
Jacquelyn Cisper
Marilyn & Jack da Silva
Keith Faulder
Francis Ford Coppola Winery
Dan Haeil
John & Cathy Hughes
Bill & Gwen Jacobson
Jerald & Catherine Karabensh
Dr. K. Knox
A.M. & A.P. Ledford
Marta Perry Mackenzie
The Madrones
Mickie McCormick
Dr.Wait McKeeown
Ann Moorman
Thane & Sarah Myers
Patricia (Deirdre) O’Reilly
Road Scholars

Marilyn Rose
Randy Setlock & Sandy Schmidt
Ann Sullivan
Bill Tandler
Jennifer Taylor
Helen & David Troxel
Karen & James Turken
Sam Waldman

$250+
Nathan Anderson
Mimi Carroll
Christian Science Society
Dana Driver
Dorothy Ann Finley
John Flessbach
Shirley Freriks
T. Jeffrey Georgantes
Suzanne Golt
Jay Gray
Ericha Heinsohn-Sevy
Darel Hodson
Dawn Hoffberg-Schlosser

Ursula Johnson
Nancy & Bob Jorgensen
Kelly Karr
Mary & John Kriege
Mike & Eula Lenihan
Susan & Mel McKinney
Margaret Mary O’Rourke
Geraldine & Lyles Pember
Nan Penner
Perkowski Screen Printing
Sharon Peterson
Comelia Reynolds
Andria Richey & Joseph Dalton
Marty & Dennis Roderick
Glenn Rude & Sunshine Taylor
Sandra Russell
William N. & Cynthia Crocker
Scott
Marilyn Simpson
Snow Creek Studios – A Chris Messer Gallery
Jeff & Karen Stubbs

56th Annual
Thanksgiving Arts & Crafts Fair
November 27 & 28, 10:00AM–5:00PM

Shop Locally this Holiday Season!
Original High Quality Art from Juried Northern California Artists

Unique Gift Items
Festive Food & Drinks
Free Admission • Indoors

A Benefit for the Mendocino Art Center

MENDOCINO ART CENTER
45200 Little Lake Street at Kasten Street, Mendocino
707 937-5818 • 800 653-3328 • MendocinoArtCenter.org