

Two Artists, Two Women, Two Friends...A Lifetime of Seeing

Art makes thoughts visible. Training the "eye" to see is an arduous process. This process does not happen as a revelation. This exhibition represents a lifetime of seeing by Kay Ornberg and Mary Pfeifer as Artists, Wives, Mothers, and Friends.

Artist Statements

Kay Ornberg

Kay Ornberg grew up in north Fargo and graduated from Concordia College, Moorhead, Minnesota with a fine arts degree in Art and Education. Her husband, Paul Ornberg, and she have two daughters.

My focus was watercolors—less fumes, easier cleanup and a challenge. I studied with many famous watercolor artists while finding my own style. After many years of exhibiting in National juried shows, winning many awards, one of which was first place in the 65th Annual Exhibition of the National Watercolor Society in California. I also earned signature letters from the National Watercolor Society, Watercolor West and Midwest Watercolor Society, now known as the Transparent Watercolor of America, with Master distinction. National Watercolor Oklahoma, Kentucky Watercolor Society and San Diego Watercolor International also accepted and awarded my work. I sold paintings in galleries in Minneapolis, Chicago, Fargo and Rapid City.

In 1991 I started working with a new media, fiber. I have been affiliated with the American Craft Council, Baltimore and Minnesota Craft Council, St. Paul. I have exhibited from California to New York doing art festivals, indoor and out, retail and wholesale. I now have a line of pieced cotton, handmade women's clothing called Kay Louise.

In 2001, my husband and I moved to Rollag, Minnesota. After restoring a simple wood granary on the property I have opened the Gallery in the Granary, which is open specific weekends in the summer. During the fall of 2006 I opened a new gallery in downtown Fargo called ART CONNECTION. There I can display my paintings, photographs and Kay Louise clothing in one space.

Mary Pfeifer

In 2002 I was privileged to become part of P.E.A.R.S. (Printmaking Education And Research Studio) at NDSU. That year, the visiting professor was Master Printmaker, Elizabeth Dove. She introduced a printmaking method that involved a product from DuPont which was developed originally for computer chips. This method employed a dot pattern that had to be as non-repetitive as possible. By the end of Dove's stay at NDSU, I exploited repetitive dot patterns in printmaking to emphasize the obvious.

During my formal training as an Artist, I learned that the artist, Paul Cezanne, instructed his young painters to observe that "Everything in Nature can be viewed in terms of cones, cylinders, and spheres."

In 2006 I read the novel Fractal Murders and was introduced to fractal mathematics. I came to understand, (for the first time) the science of Math and how it relates to art. Mandelbrot, the

mathematician, who coined the word fractal, asserted that clouds are not spheres, mountains are not cones and lightning does not travel in a straight line. Consequently, through math, I learned to manipulate random patterns to create a better composition in my artwork.

These seemingly isolated occurrences include another experience with a visiting P.E.A.R.S. professor, Master Printmaker Laurie Sloan. Under her direction, I experimented with various plastics, shapes, and patterns to create form. This inspired me to tackle the ideas represented by the work in this exhibition.

My work has a particular look to it. The shapes repeats and the thoughts pull from every segment of life. In this exhibit, I examine my relationship with my mother (now deceased), who had Alzheimer's disease; the ever-changing relationship I have with my siblings; and my own, personal struggle with the aging process. These highly personal relationships are revealed in complex background images and my point here is that I am not alone. These situations have happened (or will happen) to everyone and have repeated themselves since the beginning of time