

Kim Osgood

By bringing the natural world indoors, Kim Osgood's still life monotypes celebrate abundance with energetic color and joyful depictions of flowers, birds, and fruits. Bonnie Laing-Malcolmson, Curator of Northwest Art at the Portland Art Museum, writes, "Her brightly painted works capture fleeting moments in time, to remind us of life's fragile, transient beauty." Each image also acts as an autobiographical still life, recording the artist's day by documenting the flora, fauna, and objects that she comes in contact with near her home and studio.

Osgood uses a viscosity resist printmaking technique that entails making a complete painting on a Plexiglass plate. Brightly hued oil-based inks are brushed on, but then while the plate is still wet, she rolls more color over the surface, which resists the other pigments, creating additional layers, depth, and texture. A single pass through an etching press records the entire image, an impressive feat, particularly with paper sizes up to 44 x 30 inches.

Osgood received a Bachelor of Science in Art from Skidmore College, Saratoga Springs, New York before continuing studies at the Rhode Island School of Design. Osgood was the subject of an Oregon Art Beat spotlight that was aired on PBS. Her work has been exhibited regularly in the Pacific Northwest since 1985 and was most recently featured in a group exhibition at the Hallie Ford Museum of Art in Salem, Oregon. Major collections include the Portland Art Museum's Gilkey Center for Graphic Arts, Hallie Ford Museum of Art, University of Washington Medical Center, Oregon Health Sciences University, Swedish Hospital and the Bill and Melinda Gates collection.