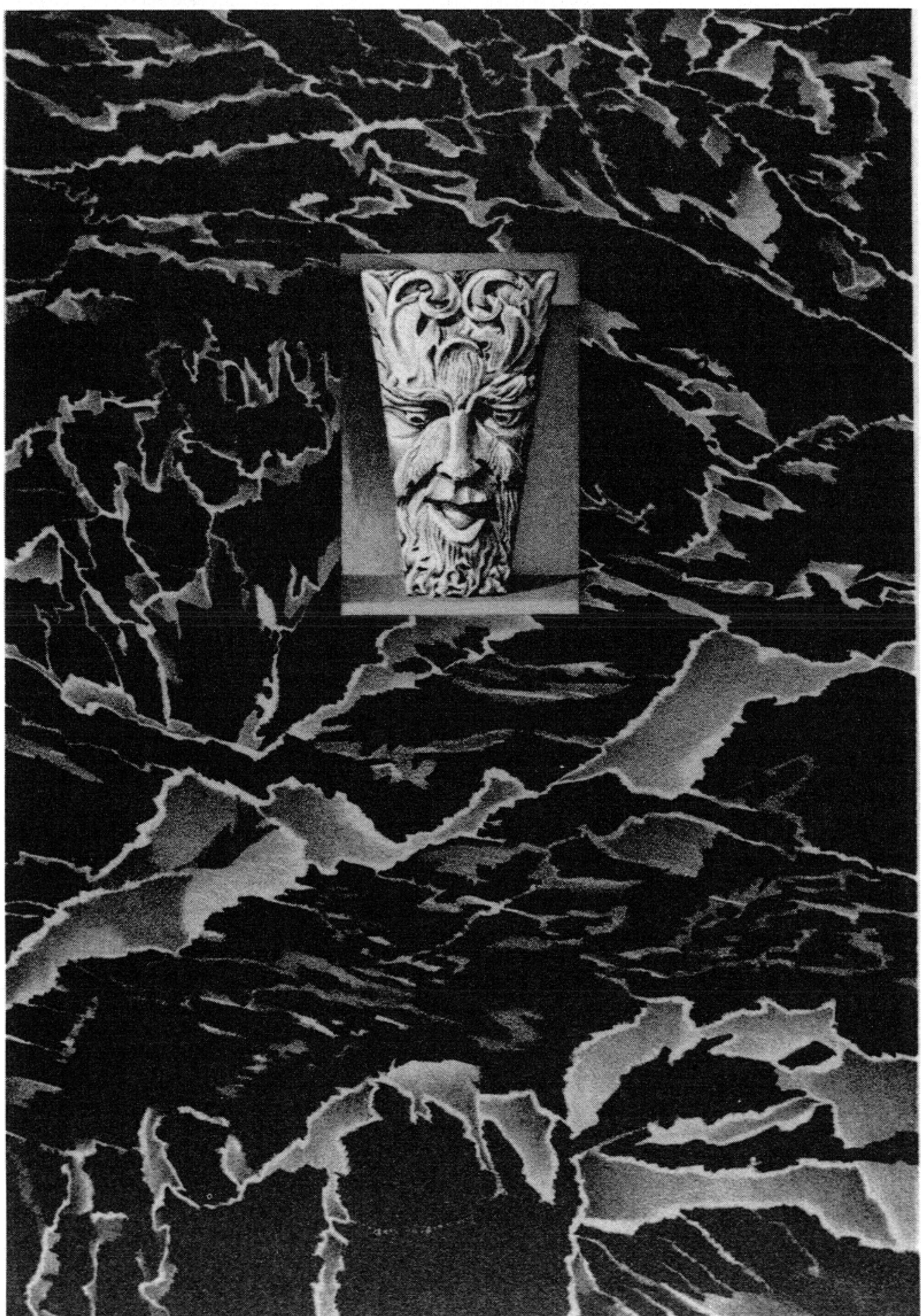


Intimate Scale

A Portfolio of Lithographs by Wayne Kimball

Wayne Kimball is a professor of art at Brigham Young University. He is perhaps best known for his detailed and often deeply moving lithographs. Between 1967 and 1988 he mounted thirty-two solo exhibitions and took part in 175 group exhibitions, including the "Seventh British International Print Biennale" (invitational) in Bradford, West Yorkshire; exhibitions in five Dutch museums, 1982–84, including the Gemeente Museum in Arnhem and the Prinsenhof in Delft; and a 1987 solo exhibition at the Weatherspoon Gallery in Greensboro, North Carolina. His art has won fifty-two awards, among them a 1988 first prize at the "Recent American Works on Paper." His works hang in forty-seven permanent collections, including those at Brigham Young University; the Tamarind Lithography Workshop; the U.S. Library of Congress; and the Lessing J. Rosenwald Collection of the National Gallery of Fine Arts, Washington, D.C. His works have also been reproduced in thirty-three books and catalogs. *Brigham Young University Studies* is pleased to reproduce nine of his lithographs in this issue.

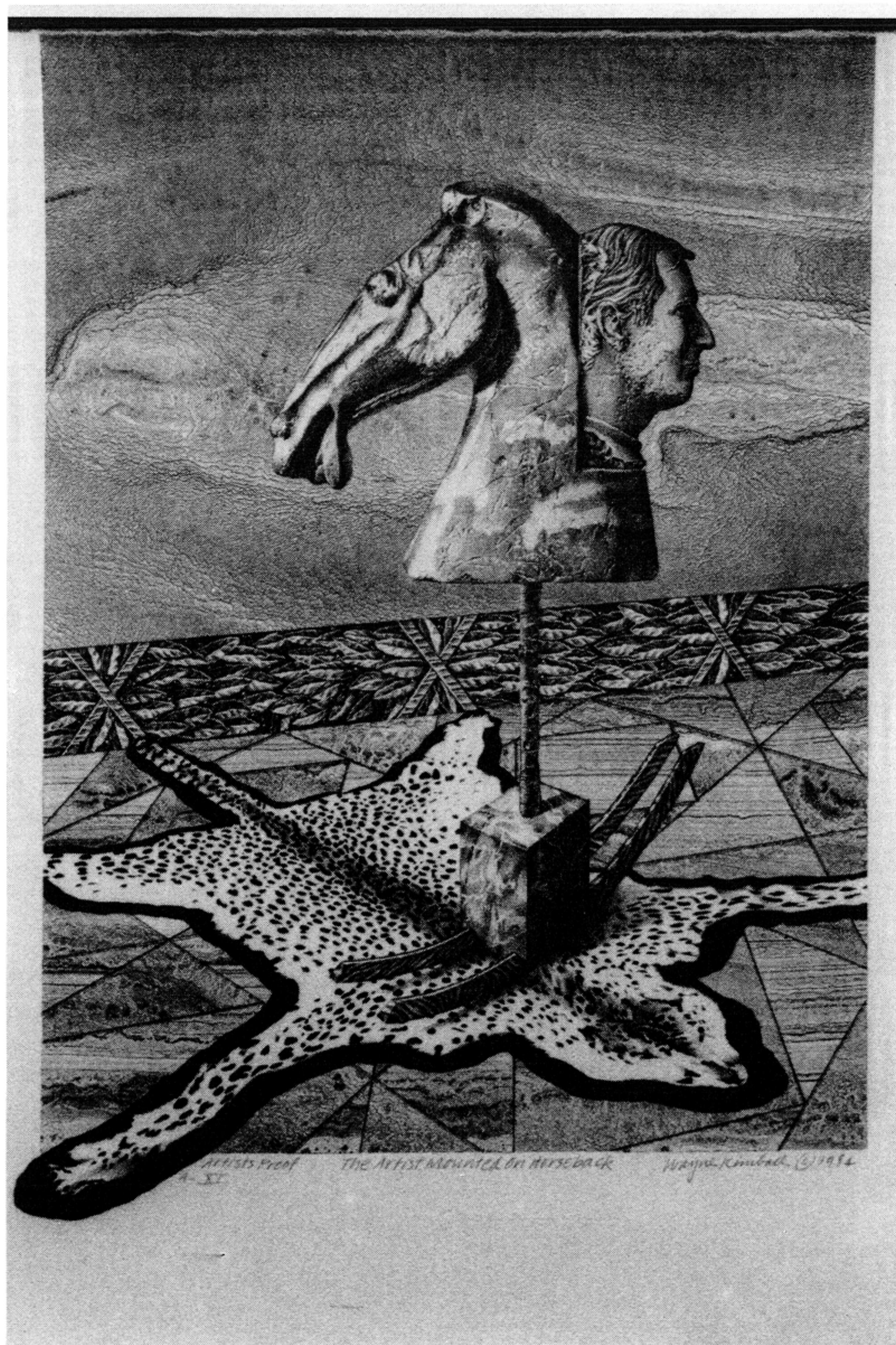
Kimball writes: "In recent years my work has become somewhat less directly answerable to current and modern developments in art and more dependent upon idiosyncratic tendencies and to my perception of some movements of the past. There has been no deliberate attempt to break from or ignore our time. I belong to this era, and would not prefer to live in another. However, there has been a sense of kinship growing in me with Northern Gothic and Renaissance painters, namely Robert Campin and Jan van Eyck and with the Islamic and Indian miniaturists. Some values which, in my view, characterize those artists and which attract me are: (1) the evolution of entire worlds within seemingly very restrictive sets of conditions; (2) the invention of extremely peculiar and unexpected forms which are immediately identifiable in objective terms, yet which reflect subjective—if not irrational—vision; (3) exuberant response to tactility of both subject matter and picture as art object; and (4) intimacy of scale which invites close examination, requires impeccable execution, and allows form to be read before process."



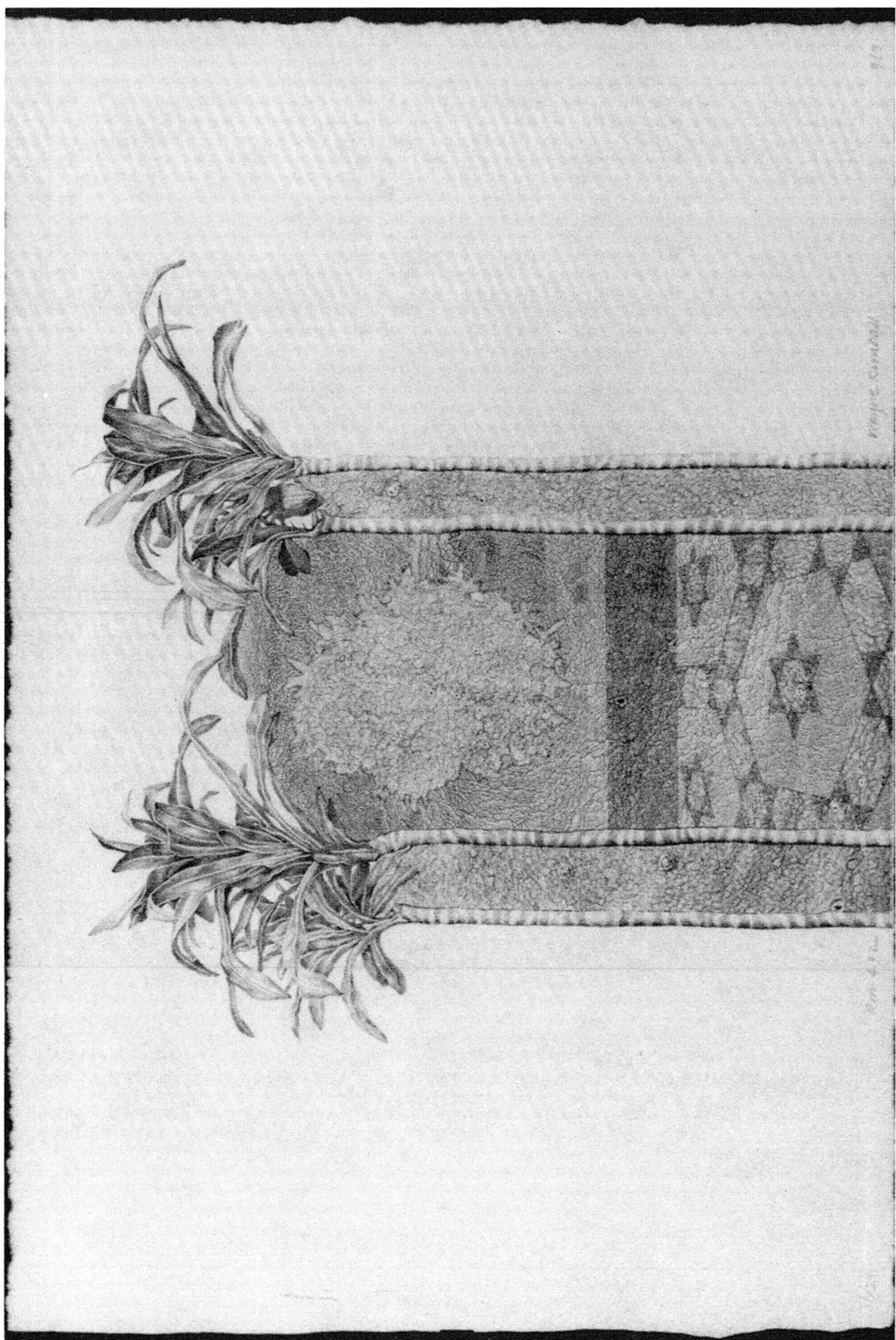
Artist's Proof

wayne kimball, 1981

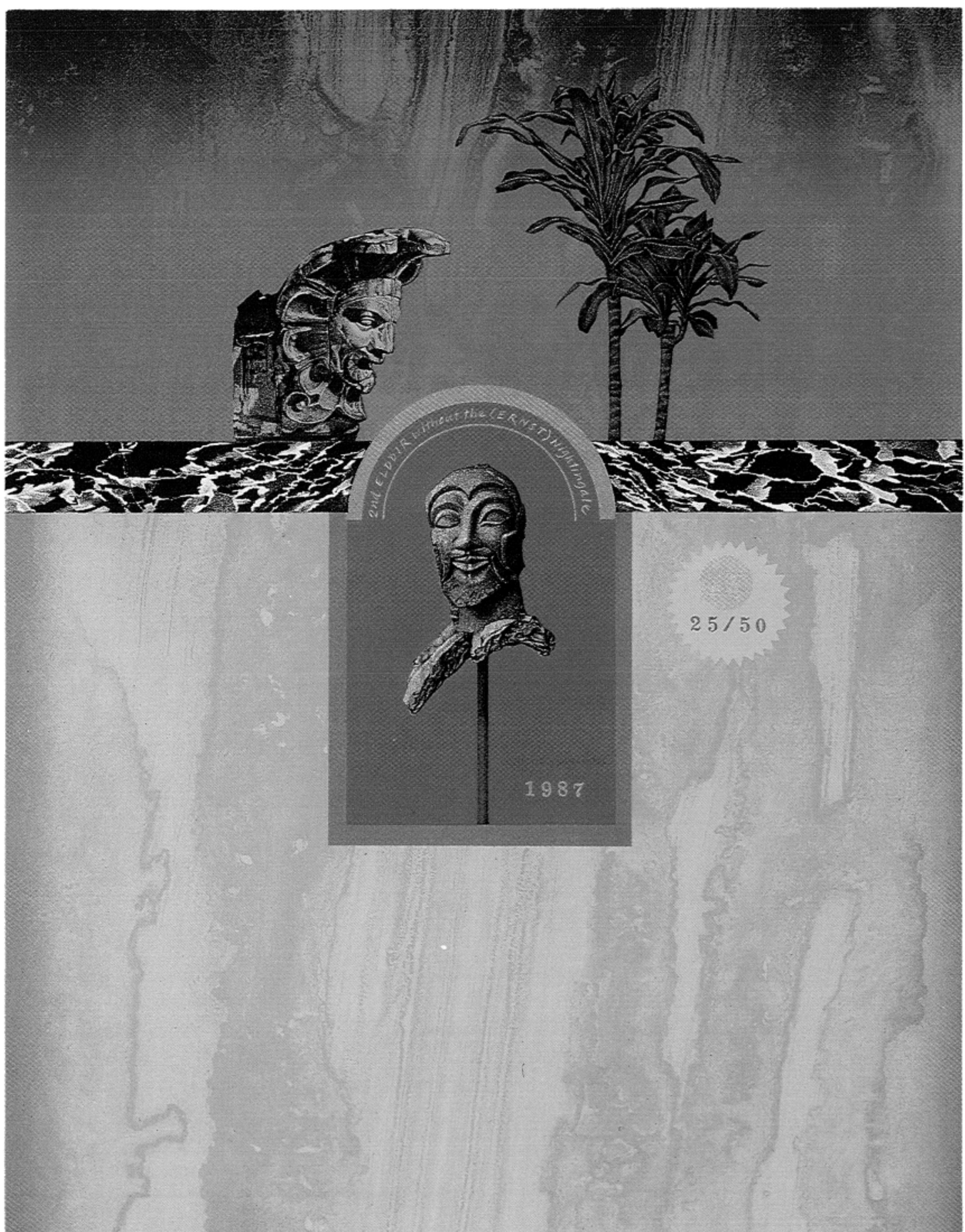
untitled



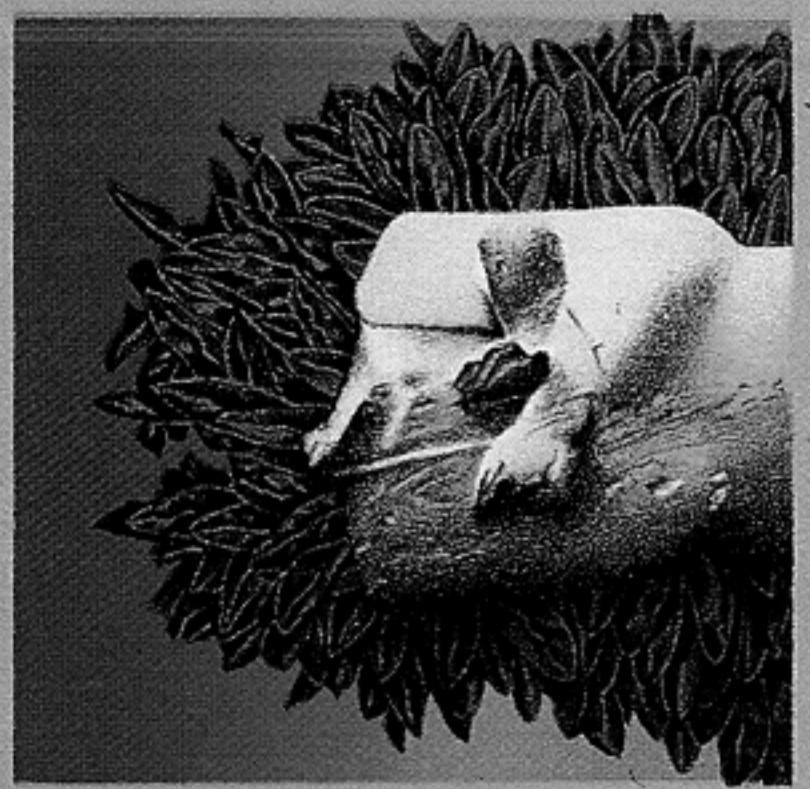
The Artist Mounted on Horseback



Rm. 432



2nd ELDDIR without the (ERNST) Nightingale



TORSO, w/ ARMS CROSSED
34/50 Wayne Kimball 1987

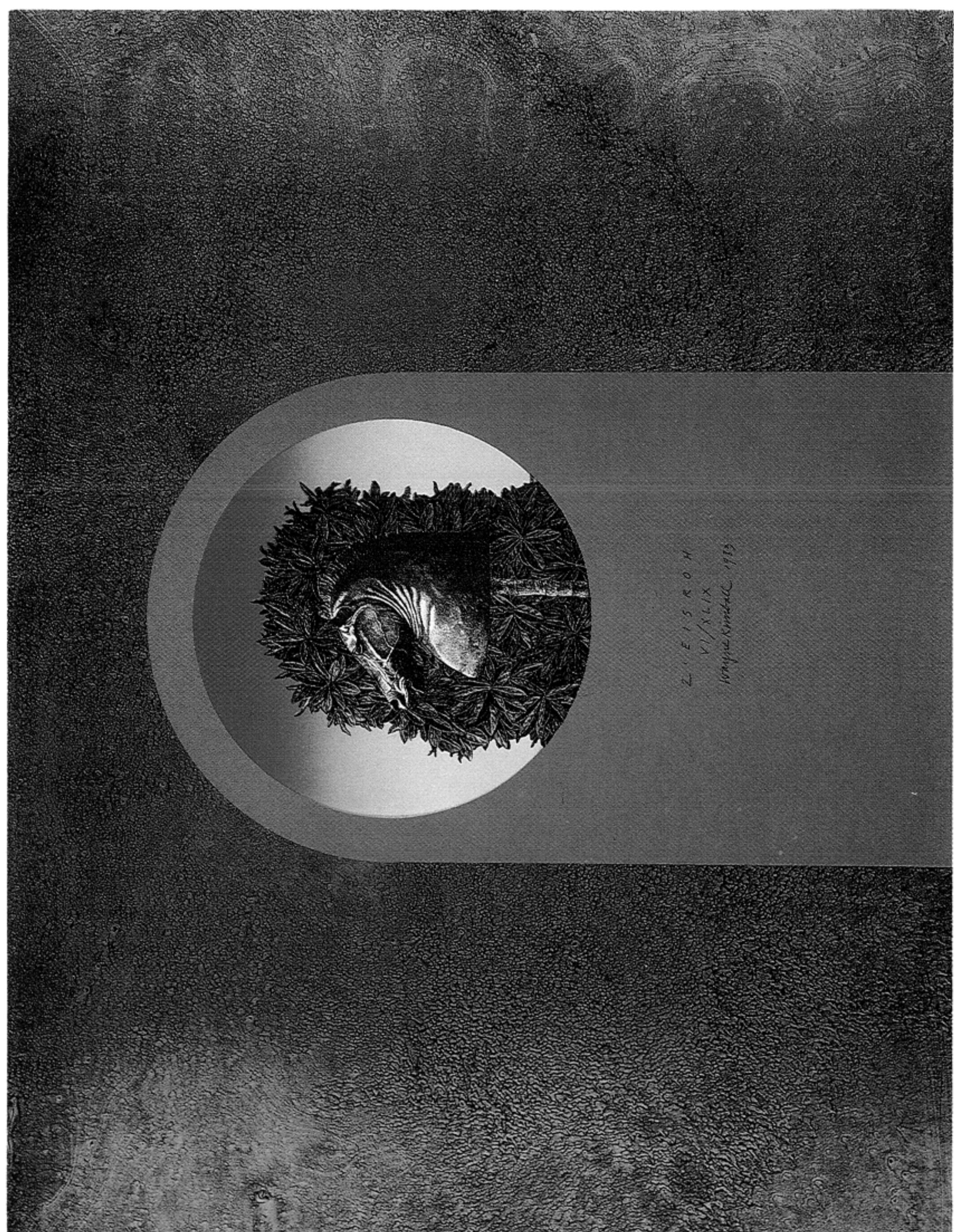
Distant Relatives and Secret, Guessed

34
Distant Relatives
and
secret, Guessed

1955

Magie Kondo





Z. E. S. R. O. H.
V. / X L I X
Kunst-Kritik 1919