Elizabeth Peak
PRINTS AND DRAWINGS
Elizabeth Peak
PRINTS AND DRAWINGS

Bowdoin College
Brunswick, Maine
1982
Exhibition dates: March 18-April 25, 1982


Photography by Abelardo Morell, Jr. '71
Catalogue design by Michael Mahan Graphics, Bath, Maine
Printed by J.S. McCarthy Company, Inc., Augusta, Maine


Copyright 1982 by the President and Trustees of Bowdoin College
ISBN: 0-916606-04-x
All rights reserved
ACKNOWLEDGMENTS  It is with great pleasure that the Museum of Art presents this exhibition of recent works by Elizabeth Jayne Peak, assistant professor in the Department of Art at Bowdoin College. I am indebted to Alan Shestack, director of the Yale University Art Gallery, for a catalogue introduction which provides a succinct and sensitive overview of her art. To Mr. and Mrs. Lewis A. Buck, who provided a studio for the printing of many of Elizabeth Peak's works; to David Kunicki '80, who assisted with the printing of the etching which appears in the special edition of the catalogue; to Abelardo Morell, Jr. '71 for publication photography; to the College Editor's Office; and to all of the lenders I offer my sincerest thanks. The exhibition, organized by Curator John W. Coffey in collaboration with the artist, has, as always, been realized by members of an enthusiastic and talented staff, to whom I express my gratitude.  KATHARINE J. WATSON, DIRECTOR

INTRODUCTION  Elizabeth Peak is a young artist who teaches at Bowdoin College. She is a gifted printmaker whose precise and controlled technique and compelling vision combine in handsome, if somewhat melancholy, etchings of the modern landscape or of strangely empty room interiors. There is a sad, mysterious quality in Liz Peak's etchings. No human activity interrupts these vacant, even desolate spaces, and one senses—despite the presence of a parked car or an illuminated desk lamp—that these are abandoned and totally silent places. What is striking is that an evocative, "romantic" mood prevails despite the strict, formal organization of each print and the artist's meticulous, painstaking manner. Peak seeks out the abstract geometry in what she obviously perceives as an orderly world and gives emphasis to those linear or rectangular urban landscape elements—chimneys, telephone poles and wires, highway
Culver City, California
1979
CATALOGUE NUMBER 22
signs, or window casements—which serve as vehicles for structuring and balancing her image and orchestrating the page. Sometimes one of these elements, such as the back of a billboard, boldly takes center stage and becomes the dominant actor in the scene, as in Culver City, California. In this case, as is usual in Peak’s work, the artist tempers the emphatic geometrical form by carefully describing the texture of the weathered wood on the large rectangle, reminding us that the image was inspired by a specific place or view no matter how much it might also have become—intentionally or not—a symbolic commentary about the contemporary world.

Liz Peak’s prints are beautifully crafted. In many, etching, drypoint, stippling, and burnished aquatint are combined to achieve subtle tonal gradations, sometimes, as in the Dish Drainer of 1975, creating areas or ‘patches’ of form which heighten the abstract, two-dimensional effect or which soften the strict geometry of the compositions. One is sometimes reminded of Edward Hopper’s prints in terms of their profoundly lonely mood, their graphic style, and their ‘mundane’ subjects. Liz Peak certainly follows in the tradition of printmakers of the American scene, but she is more interested than most of her American predecessors in the taut structure of her images, concerned with tension and balance between black and white, up and down, left and right, and the play between the individual physical marks of her stylus and the underlying geometry of the subject. She might be inspired by a dusty gas station in California or a grain elevator in Ohio, but in reacting to a specific American landscape and giving it form in graphic terms, she creates images which transcend specific times and places and become generalized visual statements. In all her work, she seems to be striving to reconcile the specific everyday subject with its broader symbolic meanings. ALAN SHESTACK
Dish Drainer
1975
CATALOGUE NUMBER 1
Two Windows
1976
CATALOGUE NUMBER 4
Four Chairs
1977
CATALOGUE NUMBER 8
Reeds
1977
CATALOGUE NUMBER 9
Elevated Freeway, New York City
1978
CATALOGUE NUMBER 11
Large Pumps
1978
CATALOGUE NUMBER 14
Club 21
1978
CATALOGUE NUMBER 15
Southern California
1978
CATALOGUE NUMBER 17
Study for "Ortega Street"
1978/79
CATALOGUE NUMBER 20
Masonic Temple
1979/80
CATALOGUE NUMBER 25
Afternoon Light
1981
CATALOGUE NUMBER 28
Clouds
1981
CATALOGUE NUMBER 29
Litchfield Road (small plate)
1981
CATALOGUE NUMBER 30
Fifth Avenue, Sunday Morning
1981
CATALOGUE NUMBER 32
Morning
1981
CATALOGUE NUMBER 33
Bay I
1981
CATALOGUE NUMBER 36
Study for "Corner"
1981
CATALOGUE NUMBER 39
CATALOGUE Illustrated works are designated by a †.
All measurements are in centimeters; height precedes width. Etching measurements are to the edge of the plate; drawings and watercolors are measured to the edge of the image.

† 1. Dish Drainer, 1975
Etching and aquatint, 44.7 x 60.2
Courtesy of Jane Haslem Gallery, Washington, D.C.

2. Sink, 1975
Etching and aquatint, 60.2 x 44.2
Collection of the artist

3. Bandon, Oregon, 1975/76
Etching and aquatint with drypoint, 55.6 x 59.8
Collection of Craig and Kathleen Dunbar

† 4. Two Windows, 1976
Etching, 38.3 x 49.8
Private collection

5. Untitled, 1976
Etching, 60.6 x 45.1
Collection of Yale University Art Gallery, Director's Purchase Fund

6. Screen Porch, 1976
Etching, 60.4 x 45.0
Collection of the artist

7. Three Windows, 1976/77
Etching and aquatint, 60.2 x 74.7
Collection of the artist

† 8. Four Chairs, 1977
Etching, 49.7 x 60.1
Private collection

† 9. Reeds, 1977
Etching and aquatint, 45.0 x 59.3
Collection of the artist

Watercolor, 34.2 x 53.2
Collection of Michael and Patricia Cleary
†11. *Elevated Freeway, New York City*, 1978  
Etching, 49.2 x 38.0  
Collection of Joseph Prucnal

12. *Study for “Pumps,”* 1978  
Graphite, 21.5 x 31.6  
Collection of Yale University Art Gallery,  
Director’s Purchase Fund

Etching and aquatint, 39.2 x 49.7  
Collection of Yale University Art Gallery,  
Director’s Purchase Fund

Monotype, 45.3 x 59.9  
Courtesy of Jane Haslem Gallery

†15. *Club 21*, 1978  
Graphite, 50.7 x 32.9  
Collection of E. Haverkamp-Begemann

Graphite, 46.3 x 55.5  
Courtesy of Jane Haslem Gallery

†17. *Southern California*, 1978  
Etching and aquatint, 42.2 x 45.3  
Collection of Michael Murphey

18. *Fisher’s Island Ferry District*, 1978  
Etching, 16.6 x 10.0  
Collection of Jack and Charlotte Brady

Etching, 9.1 x 13.8  
Collection of the artist

†20. *Study for “Ortega Street,”* 1978/79  
Graphite, 60.7 x 91.2  
Courtesy of Jane Haslem Gallery

21. *Ortega Street*, 1979  
Etching and aquatint, 60.0 x 88.9  
Collection of Bowdoin College Museum of Art
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>Culver City, California, 1979</td>
<td>1979</td>
<td>Etching</td>
<td>45.1 x 89.1</td>
<td>Collection of Bowdoin College Museum of Art</td>
</tr>
<tr>
<td>23</td>
<td>Kent, Ohio, 1979</td>
<td>1979</td>
<td>Etching</td>
<td>9.4 x 14.9</td>
<td>Collection of the artist</td>
</tr>
<tr>
<td>24</td>
<td>Route 59, 1979</td>
<td>1979</td>
<td>Etching</td>
<td>12.2 x 8.9</td>
<td>Private collection</td>
</tr>
<tr>
<td>25</td>
<td>Masonic Temple, 1979/80</td>
<td>1979</td>
<td>Etching</td>
<td>44.4 x 50.4</td>
<td>Private collection</td>
</tr>
<tr>
<td>26</td>
<td>Grain Elevator, Kent, Ohio, 1979/80</td>
<td>1979</td>
<td>Etching and aquatint</td>
<td>34.7 x 60.3</td>
<td>Collection of Patricia and Stephen Klintberg</td>
</tr>
<tr>
<td>27</td>
<td>On the Sound I, 1980</td>
<td>1980</td>
<td>Etching</td>
<td>7.9 x 9.6</td>
<td>Private collection</td>
</tr>
<tr>
<td>28</td>
<td>Afternoon Light, 1981</td>
<td>1981</td>
<td>Charcoal</td>
<td>76.0 x 100.2</td>
<td>Collection of the artist</td>
</tr>
<tr>
<td>29</td>
<td>Clouds, 1981</td>
<td>1981</td>
<td>Etching</td>
<td>50.0 x 60.4</td>
<td>Collection of Mr. and Mrs. Lewis A. Buck</td>
</tr>
<tr>
<td>30</td>
<td>Litchfield Road (small plate), 1981</td>
<td>1981</td>
<td>Etching</td>
<td>14.8 x 19.6</td>
<td>Collection of Nancy Folbre</td>
</tr>
<tr>
<td>31</td>
<td>Study for “Fifth Avenue, Sunday Morning,” 1981</td>
<td>1981</td>
<td>Graphite</td>
<td>61.0 x 92.0</td>
<td>Collection of the artist</td>
</tr>
</tbody>
</table>
†32. *Fifth Avenue, Sunday Morning*, 1981
Etching and aquatint, 60.1 x 89.6
Collection of the artist

†33. *Morning*, 1981
Monotype, 67.0 x 88.0
Collection of the artist

34. *Litchfield Road*, 1981
Monotype, 45.2 x 89.7
Collection of the artist

Monotype, 88.0 x 67.0
Courtesy of Madeline Carter Fine Arts, Chestnut Hill, Massachusetts

†36. *Bay I*, 1981
Pastel over monotype, 88.0 x 67.0
Collection of the artist

37. *Buck’s House*, 1981
Monotype, 55.0 x 74.7
Collection of the artist

†38. *Lane*, 1981
Etching, 10.0 x 7.1
Collection of the artist

Graphite, 60.5 x 51.0
Collection of the artist

40. *Corner*, 1982
Color etching, 59.7 x 50.8
Collection of the artist

41. *Litchfield Road* (large plate), 1982
Etching, 45.5 x 90.3
Collection of the artist
ELIZABETH PEAK

Born:
Fort Belvoir, Virginia, 1952

Education:
M.F.A., Yale University, 1977
A.B., University of California, Santa Barbara, 1974

Individual Exhibitions:
1982—Bowdoin College Museum of Art, Brunswick, Maine

Selected Group Exhibitions:
1982—"14th Annual Printmakers West," gallery, Utah State University, Logan, Utah
1981—"Boston Printmakers 33rd National Exhibition," Boston Center for the Arts, Boston, Massachusetts
—"8th International Miniature Print Exhibition," Pratt Graphics Center, New York, New York
—"13th Annual Printmakers West," gallery, Utah State University
—"Virginia Prints and Drawings," Virginia Museum of Fine Arts, Richmond, Virginia
1980—"12th Annual Printmakers West," gallery, Utah State University
—"10th Annual Works on Paper Exhibition," University Art Gallery, Southwest Texas State University, San Marcos, Texas
—"14th National Print Exhibition," Silvermine Guild Galleries, New Canaan, Connecticut
—"Scapes," Tangeman Fine Arts Gallery, University of Cincinnati, Cincinnati, Ohio
—"Two Printmakers," Andrews Art Gallery, College of William and Mary, Williamsburg, Virginia
1979—"Faculty Exhibition," School of Art Gallery, Kent State University, Kent, Ohio
—Billiard Room Gallery, Cambridge, Massachusetts
—"9th Annual Printmakers West," gallery, Utah State University
1975—"Young American Printmakers," Pratt Graphics Center
Bowdoin College Museum of Art
Peary-MacMillan Arctic Museum

Katharine J. Watson, director
Patricia M. Anderson, outreach educator
Suzanne K. Bergeron, secretary to the director
John W. Coffey, curator
H. Neil Culpepper, technician/preparator
Marilyn H. Dwyer, shop manager/receptionist
Brenda J. Pelletier, registrar
Karen M. Thibeault, receptionist
Paula J. Volent, curatorial assistant
Marion M. Winkelbauer, receptionist
Roxlyn C. Yanok, administrative assistant to the director

John B. Green, volunteer lighting designer/consultant

Student assistants: Michael H. Bennett '82
Delia A. Hitz '83
Nelson R. Oliveira '84
S. Richard Rand, Jr. '83
Erica J. Roth '82