



Peter Doig

Peter Doig 1959 is a Scottish painter.

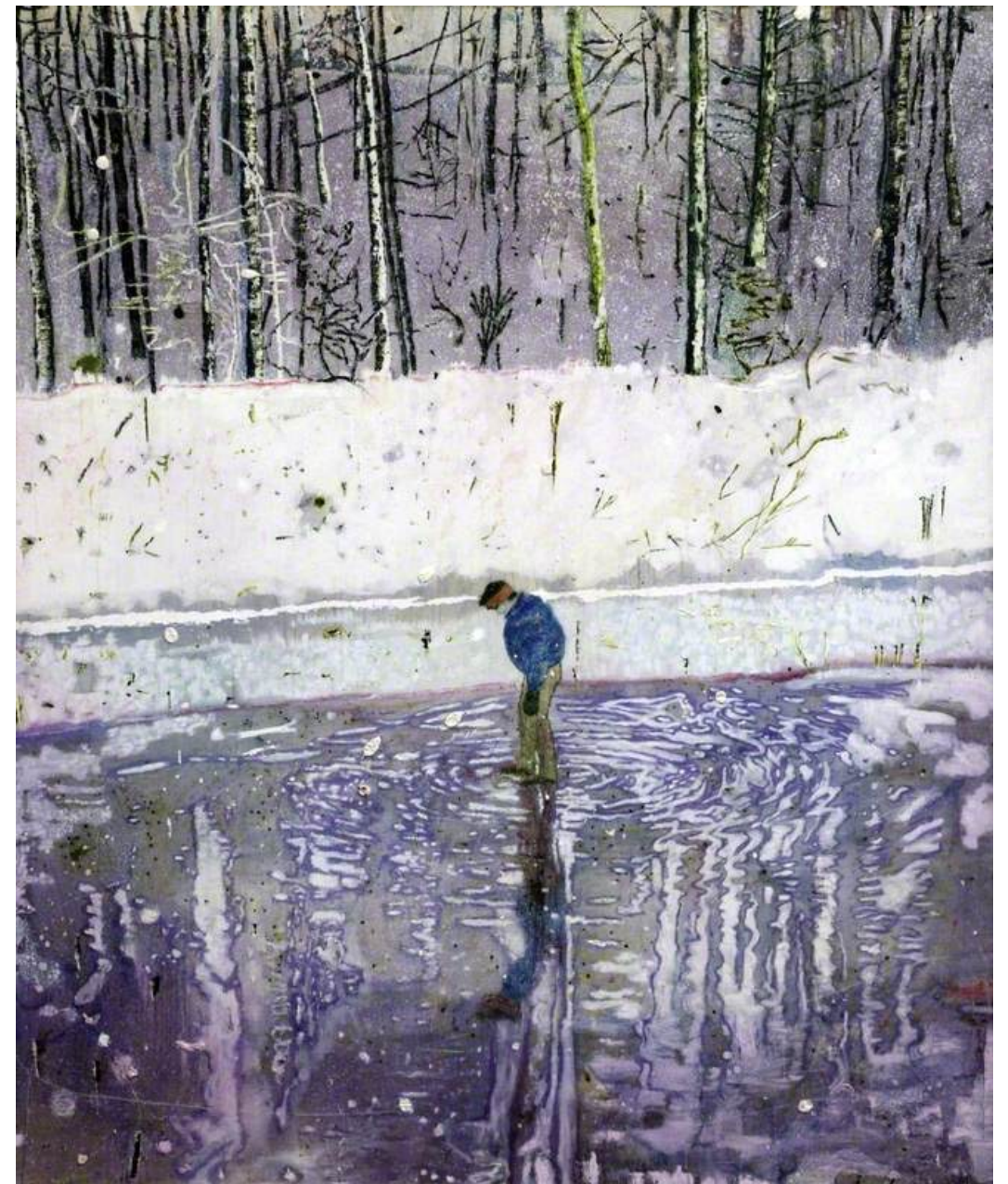
One of the most renowned living figurative painters, he has settled in [Trinidad](#) since 2002. In 2007, his painting *White Canoe* sold at [Sotheby's](#) for \$11.3 million, then an auction record for a living European artist. In February 2013, his painting, *The Architect's Home in the Ravine*, sold for \$12 million at a London auction.

Art critic [Jonathan Jones](#) said about him: "Amid all the nonsense, impostors, rhetorical bullshit and sheer trash that pass for art in the 21st century, Doig is a jewel of genuine imagination, sincere work and humble creativity."

In 1993, Doig won the first prize at the [John Moores exhibition](#) with his painting *Blotter*. This brought public recognition, cemented in 1994, when he was nominated for the [Turner Prize](#).

From 1995 to 2000, he was a trustee of the [Tate Gallery](#).

He was honoured with Award of Excellence for Artistic Contributions to the Fight Against AIDS in 2009. He was also named the 2017 [Whitechapel Gallery](#) Art Icon.



Blotter, 1993, Walker Art Gallery, Liverpool.

Many of Doig's paintings are [landscapes](#), somewhat abstract, with a number harking back to the snowy scenes of his childhood in [Canada](#). He draws inspiration for his figurative work from photographs, newspaper clippings, movie scenes, record album covers and the work of earlier artists like [Edvard Munch](#).

His landscapes are layered formally and conceptually, and draw on assorted historical artists, including Munch, [Friedrich](#), [Monet](#) and [Klimt](#). While his works are frequently based on found [photographs](#) (and sometimes on his own) they are not painted in a [photorealist](#) style.

Doig instead uses the photographs simply for reference.

In a 2008 interview, Doig referred to his use of photographs and postcards as painting "by proxy" and noted that his paintings "made no attempt to reflect setting".



Grand River 2002-2002



100 years



Doig, who was born in Scotland and now lives in Trinidad, worked as a set painter in the film industry for a while and the paintings in this show have the qualities of film images. They are not arranged like a good photo, but they have asymmetrical balances in which different kinds of meanings can be seen in a single frame. A painting on paper shows a despairing Trinidadian drunk: does a lighthouse far away signal hope or the values of the colonialist regime that ruined this man's chances long before he was born? The Rastafarian emblem of the Lion of Judah appears in many paintings. In a little one with a very wrought and beautiful surface, a couple have sex in the street against the walls of a prison: they're far away whereas the lion is triumphant in the foreground — is it the imprisoned spirit set free?





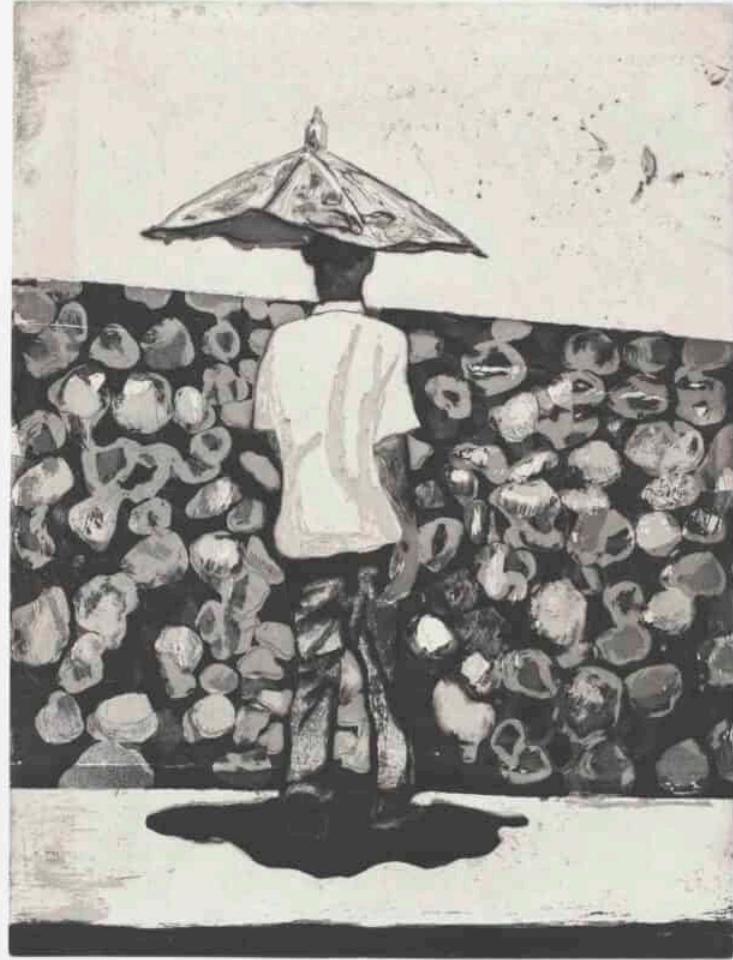
Girl in a tree 2001



Stag 2005



Peter Doig, Untitled Lapeyrouse Wall, 2017.





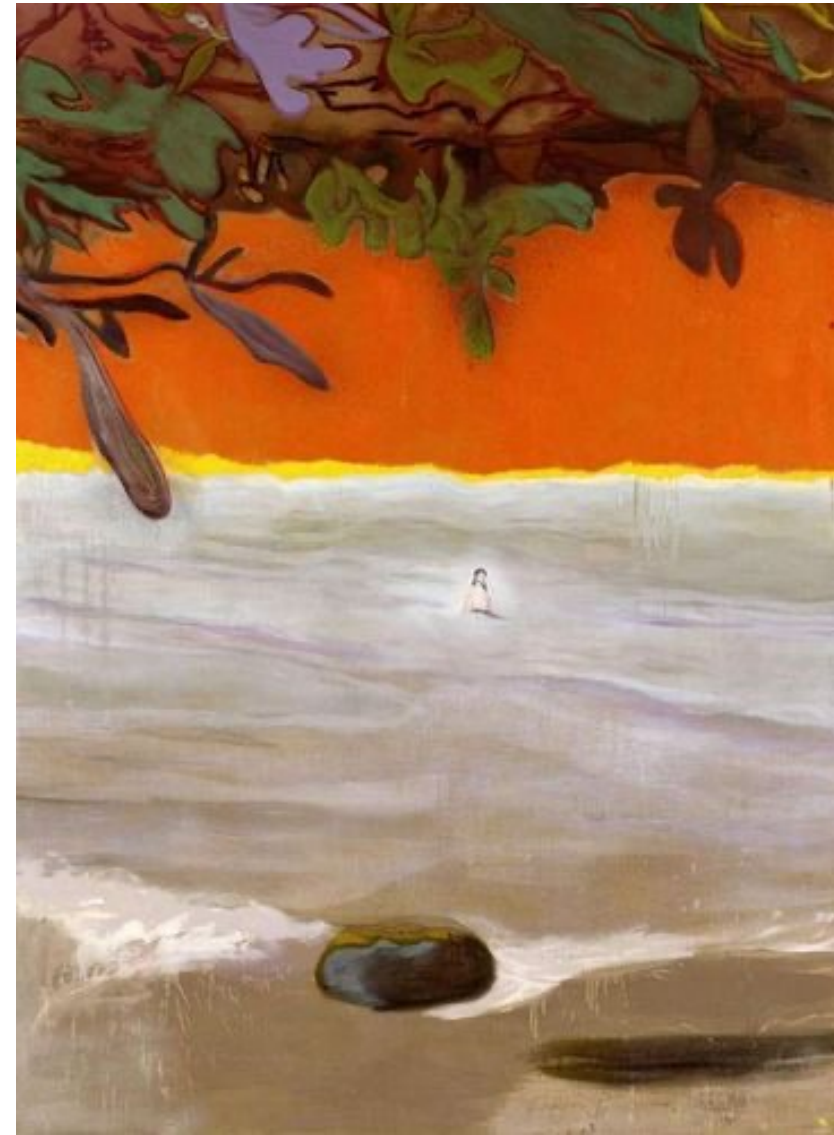
Gasthof 2004



2004 Lapeyrouse Wall

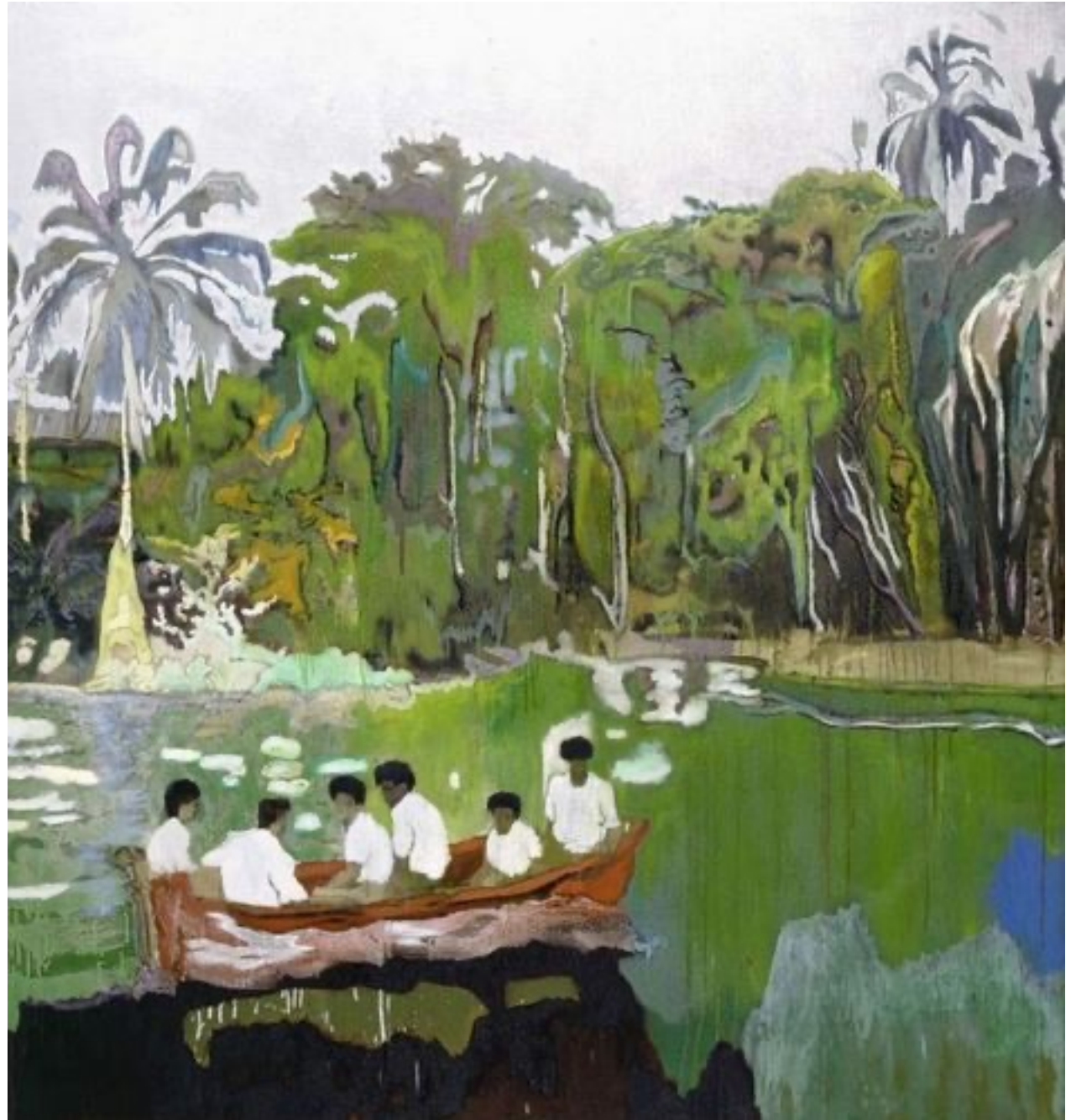


2004 Metropolitan (House of Pictures)



2004 Paragon

2004 Red Boat (Imaginary Boys)



Across a range of subjects, Peter Doig mixes and layers in paint memories, observations and emotions. He also takes inspiration from art, music, poetry and film.

His paintings are often rooted in the experience of places and people, or spring from a photograph or a captivating image in a book. However, Doig is not concerned to represent a particular subject but rather to create something new in paint, as he put it:

I never try to create real spaces – only painted spaces.



2010 Beach/bath towel



In 2021 Doig moved back to London where he has set up a new studio.

This new studio has become the crucible for developing paintings started in Trinidad and New York and elsewhere, which are being worked up alongside completely fresh paintings, including a new London subject.

The works produced for the exhibition at The Courtauld convey this particularly creative experience of transition, as Doig explores a rich variety of places, people, memories and ways of painting that have accompanied him to his new London studio.



*Peter Doig (born 1959) UNTITLED (DEREK)
2017 Etching*

Visitors will be able to consider Doig's contemporary works in the light of paintings by earlier artists in The Courtauld's collection that are important to him, such as those by Cézanne, Gauguin, Manet, Monet, Pissarro and Van Gogh.

The exhibition will explore how Doig recasts and reinvents traditions and practices of painting to create his own highly distinctive works.





What is intriguing about his process is the sense of presence his generated images have; they seem familiar and alien at the same time.

They have about them a sense of awkward grace. He praises this same quality in one of his favourite paintings by Matisse.

In commending *Bathers with a Turtle* and the artist who made it, Doig says “the painting seems deliberately awkward and he gets away with it.” In a similar vein, he describes his own work as “homely” and his compositional method as one that “allows the picture to go through an ugly phase.”



[Peter Doig \(b.1959\)](#)
[Glyndebourne](#)

What they share with Fischl is a deceptive casualness in delivering an image that firmly imprints itself on the retinal memory. Doig is generous in acknowledging and in entertaining those influences that might have gone unrecognized.





Eric Fischl

