

[Doig at MoMA](#)

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Peter Doig (British, b. 1959)

Doig won the John Moores Painting Prize in 1993 with the painting [Blotter](#). This momentum led to a [Turner Prize nomination](#) the following year.

In 1998, Whitechapel Art Gallery presented *Peter Doig: Blizzard seventy-seven*. The curator, Matthew Higgs, compiled a list of the artist's music collection and published it in the exhibition catalogue. In 2017, the gallery created a [playlist](#) of that music.

Doig started a weekly film club called StudioFilmClub in 2003 with Trinidadian artist Che Lovelace. Read an interview with the artist for Frieze's ["Life in Film"](#) series asking artists and filmmakers about the movies that impact their practice. Doig [painted posters](#) for each film at StudioFilmClub. In 2017, CAC Malaga opened an exhibition of [166 posters](#).

Peter Doig: Works on Paper was on display at the [Dallas Museum of Art](#) in 2005. The exhibition included more than fifty works utilizing oil, watercolor, pastels, and charcoal.

The [Tate Britain](#) opened a major exhibition of Doig's work in 2008. The solo show then travelled to [Musée d'Art Moderne de la Ville de Paris](#) and [Schirn Kunsthalle Frankfurt](#). Read Adrian Searle's [review](#) in the Guardian, "Stillness in a Trembling World."

The [first major retrospective](#) of Doig's work in his home country was at the [Scottish National Gallery](#) Edinburgh in 2013.

The [Montreal Museum of Fine Arts](#) organized the first major exhibition of Doig's work in [North America](#). The artist spent part of his childhood in Canada, so the exhibition was seen as another "homecoming." Read an [interview](#) about the exhibition with Doig in CanadianArt.



Doig in his London studio, 2012
Photograph: Rex Features



Doig in his New York studio, 2013
Photograph: George Whiteside

In 2014, the [Fondation Beyeler](#) in Basel opened a solo exhibition of Doig's most important paintings, which later traveled to the [Louisiana Museum of Modern Art](#) in Denmark. [Take a tour](#) of the exhibition with curator Ulf Küster.

The Fondazione Bevilacqua la Masa in Venice installed a [solo exhibition](#) that coincided with the Venice Biennale. [Watch a video](#) about the exhibition, Doig's first in Italy.

In 2016, a collector filed a [lawsuit](#) against Doig regarding a painting's authentication. The case spurred conversation among art [law experts](#) until the artist was [victorious](#).

Doig was named the [Whitechapel Gallery Art Icon](#) in 2017. In 2021, Doig [collaborated](#) with designer Kim Jones on the autumn/winter Dior menswear collection. Read an [interview](#) about the project.



Peter Doig (British, b. 1959)
Saint Anton (Flat Light), 1995-1996
Oil on canvas

Private Collection; L2024:20.1

Peter Doig spent the early years of his childhood in Canada, where his father worked for a shipping and trading company. The vast, snowy landscapes of the Canadian wilderness became one of Doig's subjects in the 1990s, as he revisited impressions and memories from his youth. **Saint Anton (Flat Light)** is one of the most representative paintings in his series of snow scenes. Doig's thick impasto brushstrokes, a surface of soft white paint depicting falling snow, and pink high-altitude light make for an iridescent scene of skiers on the mountaintop.

On view August 7 – November 10, 2024

Peter Doig (British, b. 1959)

Blue Mountain, 1996

Oil on canvas

Private Collection; L2021:129.1

Born in Scotland to a family in the shipping and trading business, Peter Doig spent the early years of his childhood in Canada. The vast, snowy landscapes of the Canadian wilderness became one of Doig's subject matters in the 1990s, when the artist began exploring his impressions and memories of the country.

Blue Mountain evokes the experience of a high-altitude snowstorm. With thick, impasto brushstrokes, the mountain scene emerges from a screen of falling snow and blinding pink light conditions. To the artist: "I used the way that you perceive things when you are in the mountains; for example, when you are feeling warm in an otherwise cold environment, and how the light is often extreme and accentuated by wearing different colored goggles. I've used that as a way of accentuating the colors in the paintings, to the extent that they appear seemingly psychedelic."

On view March 2 – June 5, 2022

