



The University of the West Indies

St. Augustine Campus

Faculty of Humanities and Education

Caribbean Studies Project

HUMN 3099

Student name: Elise Herrera

Student ID no.: 816025906

Degree Program: BA Visual Arts (Special)

Supervisor: Mr. Steve Ouditt

Title of Thesis: A Study on the main factors on Peter Doig's Paintings that have led to his success in the International Art World

Word count: 8,157

Declaration

1. I declare that this thesis has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where

stated otherwise by reference or acknowledgment, the work presented is entirely my own.

2. I authorise The University of the West Indies to make a physical or digital copy of my thesis/research paper/project report for its preservation, for public reference, and for the purpose of inter-library loan.

Signature of Student: Elise Herrera Date: 12th April, 2024

THE UNIVERSITY OF THE WEST INDIES

The Office of the Board for Undergraduate Studies

INDIVIDUAL PLAGIARISM DECLARATION

This declaration is being made in accordance with the University Regulations on Plagiarism (First Degrees, Diplomas and Certificate) and should be attached to all work submitted by a student to be assessed as part of or/the entire requirement of the course, other than work submitted in an invigilated examination.

Statement

1. I have read the Plagiarism Regulations as set out in the Faculty Handbook and University websites related to the submission of coursework for assessment.
2. I declare that I understand that plagiarism is the use of another's work pretending that it is one's own and that it is a serious academic offence for which the University may impose severe penalties.
3. I declare that the submitted work indicated below is my own work, except where duly

acknowledged and referenced.

4. I also declare that this paper has not been previously submitted for credit either in its entirety or in part within the UWI or elsewhere.
5. I understand that I may be required to submit the work in electronic form and accept that the University may check the originality of the work using a computer-based plagiarism detection service.

TITLE OF ASSIGNMENT –

COURSE CODE – HUMN 3099

COURSE TITLE - CARIBBEAN STUDIES PROJECT

STUDENT ID - 816025906

By signing this declaration, you are confirming that the work you are submitting is original and does not contain any plagiarised material.

I confirm that this assignment is my own work, and that the work of other persons has been fully acknowledged.

SIGNATURE – Elise Herrera

DATE - 12th April, 2024

Abstract

This study examines the contemporary art scene in Trinidad, focusing on the challenges faced by local artists amidst the narrow preferences of local galleries. Trinidadian contemporary artist Christopher Cozier's upcoming exhibition at the Museum of Modern Arts in New York underscores the rarity of such achievements for local artists. Reflecting on Peter Doig, once considered a Trinidad based painter and the most celebrated contemporary painter in relation to the Caribbean, his journey towards success in the international art world has provided insight on some measures taken towards reaching that point. This thesis explores the multifaceted nature of Doig's success, which Doig primarily measures through intellectual recognition. It highlights his peripatetic life, revealing Trinidad's influence on his artwork and the importance of experiencing a change of environment for artists. Despite Doig's challenges as a painter, this study underlines his dedication to his artistic vision and continuous practice, while providing his reasoning for avoiding local galleries. Consequent to his frequent migration and commitment to painting, this study analyzes the beauty of his work and its effect on people.

Table of Contents

Abstract.....	1
Table of Contents.....	2
List of Illustrations.....	3
Introduction.....	6
Chapter One (Literature Review).....	12
Chapter Two.....	14
Chapter Three.....	26
Chapter Four.....	37
Chapter Five.....	41
Conclusion.....	49
Bibliography.....	51

List of Illustrations

[Fig. 1] Hirst, Damien. *With Dead Head*. 1991. Photography. 572 x 762 mm. Tate Gallery, London.

[Fig. 2] Doig, Peter. *Blotter*. 1993. Oil on Canvas. 264 x 214 cm. The Museum of Modern Art, New York.

[Fig. 3] Doig, Peter. *White Canoe*. 1990-91. Oil on Canvas. 200 x 300 cm. Private Collection.

[Fig. 4] Doig, Peter. *The Architect's Home in the Ravine*. 1991. Oil on Canvas. 200 x 250 cm. Location Unknown.

[Fig. 5] Doig, Peter. *Cabin Essence*. 1993-94. Oil on Canvas. 230 x 350 cm. Location Unknown.

[Fig. 6] Doig, Peter. *Swamped*. 1990. Oil on Canvas. 196.9 × 241.3 cm. Christie's, New York.

[Fig. 7] Doig, Peter. *Cobourg 3 + 1 More*. 1994. Oil on Canvas. 200 x 250 cm. Christie's, London.

[Fig. 8] Doig, Peter. *Metropolitan (Stag)*. 2004. Oil on Canvas. 58.5 x 43 cm. The Courtauld Institute of Art, London.

[Fig. 9] Van Gogh, Vincent. *The Starry Night*. 1889. Oil on Canvas. 73.7 cm x 92.1 cm. The Museum of Modern Art, New York.

[Fig. 10] Munch, Edvard. *The Scream*. 1893. Oil, tempera, pastel, and crayon on cardboard. 91 cm x 73.5 cm. National Gallery, Oslo, Norway.

[Fig. 11] Doig, Peter. *Grande Riviere*. 2001-02. Oil on Canvas. 228.8 x 358.4 cm. National Gallery of Canada.

[Fig. 12] Doig, Peter. *Lapeyrouse Wall*. 2004. Oil on Canvas. 200 x 250.5 cm. The Museum of Modern Art, New York.

[Fig. 13] Doig, Peter. *House of Flowers (See You There)*. 2007-09. Oil on Canvas. 300 x 200 cm. The Museum of Modern Art, New York.

[Fig. 14] Doig, Peter. *Cricket Painting (Paragrand)*. 2006-12. Oil on Canvas. 300 x 200 cm. Private Collection.

[Fig. 15] Doig, Peter. *Moruga*. 2002-08. Oil on Canvas. Dimensions Unknown. Montreal Museum of Fine Arts, Canada.

[Fig. 16] Doig, Peter. *Two Trees*. 2017. Oil on Canvas. 239.7 cm × 355.3 cm. Metropolitan Museum of Art, New York.

[Fig. 17] Monet, Claude. *Water Lilies*. 1919. Oil on Canvas. 101 x 200 cm. Metropolitan Museum of Art, New York.

[Fig. 18] Doig, Peter. *Untitled (Jungle Painting)*. 2007. Oil on Linen. 275 x 200 cm. Michael Werner Gallery, London.

[Fig. 19] Doig, Peter. *Man Dressed as Bat*. 2007. Oil on Linen. 300 x 350 cm. Michael Werner Gallery, London.

[Fig. 20] Doig, Peter. *100 Years Ago (Carerra)*. 2001. Oil on Canvas. 229 x 359 cm. Louisiana Museum of Modern Art, Louisiana.

[Fig. 21] Doig, Peter. *Pelican (Stag)*. 2003. Oil on Canvas. 58.4 x 38.1 cm. The Museum of Modern Art, New York.

Introduction

1.1 Rationale

In the contemporary art era, recognized predominantly in the Western world, Trinidad's art scene has stagnated. Artists in Trinidad face limitations due to the narrow preferences of local collectors, who favour domestic sized paintings typically depicting familiar local scenes. While this style has merit, it hampers the recognition and sale of other artistic expressions, such as conceptual art, which perpetuates a commercialised art market that stifles creativity. Many popular galleries reinforce this trend by focusing on what sells rather than embracing diverse styles. Although some galleries accept art that might be deemed as unconventional to a Trinidadian audience, sales turnover is insufficient to sustain artists locally. Nikolai Noel, a Trinidadian artist and educator at The University of the West Indies was interviewed on his experience with selling art locally and internationally. He described his art practice as “A conceptual practice, interested in the capacity for (treated) material and objects to carry the content of history and human experience. Though my practice is grounded in drawing; animation, sculpture, video, performance and installation are important to my way of working.” His style of art deviates from what is commercially sold in local galleries. He then stated his experience selling art locally versus internationally: “I have had reasonable success both here in Trinidad as well as outside of Trinidad, though I am more concerned with the intellectual success of my work than I am in its commercial viability. I suppose, through the rigour of my practice, I can ensure that the work leaving my studio is considered, properly worked – and might perform in a way that would engage with the ideas I am interested in – I have control in that way. Once that work has left the studio and becomes subject to the whims of the market, I have no

guarantees as to how the work is being assessed/engaged with – commercially. I have yet to develop the means to be at ease with that situation and have had the luxury of being able to avoid, for the most part, any serious, concentrated engagement with the market”.

His answer indicates that he measures his art’s success on how it is received on an intellectual level while the commercial aspect is secondary. Lastly, speaking on the success he received internationally, Noel said:

“The success I have enjoyed outside of Trinidad – that is different from what I have had here may have to do with the fact that there is a deeper commitment/investment to art culture (with all of the myriad accompanying concerns and sensibilities that go with that sustained commitment) in metropolises and other centers than there is (or is possible) here. Gestures that might be read as weird, off-putting, insufficient – risky on the island might be ordinary, commonplace and boring in a more sophisticated context.”

This information reveals that even for an artist gaining a level of success with “unconventional” art in Trinidad, there may be more appeal to send art outside since there is a lack of competition for conceptual art in Trinidad. Another local artist who can be examined is Christopher Cozier. According to Paula Lindo, Cozier will be displaying “Tropical Nights”, a collection of pieces created between 2006 and 2012 at the Museum of Modern Arts in New York from March 29th 2024 for an entire year. In response to this grand achievement, Cozier said:

“I was an art student in the 80s, when those things only happened to white people. It’s an aspiration that every artist may have, but coming from a place like the Caribbean...I didn’t see it as something within reach, and if it was, one might have had to migrate and become an American in a certain kind of way to become part of these engines. Having left the Caribbean and come into the global South, it’s something I’d left behind”.

His collection comprises “268 sheets with acrylic, ink, coloured ink, pencil, and coloured pencil on paper, as well as some with stamped ink, stencil, solvent transfer, and cut-and-pasted coloured and painted paper”. Similar to Noel, his art takes on a conceptual approach and appears untraditional from the expectations of local art. When Cozier started the collection, he frequently travelled in order to sustain himself as an artist. His pieces needed to be carried with him so each sheet is seven by nine inches long. Unlike Noel’s ability to financially sustain himself, Cozier reportedly “...tried before to build up a series of that scale, but the problems of survival here in TT meant I had to break them up by one or two and sell them off.” Fortunately, Cozier won a Pollock Krasner award which accommodated his production of the series for two years without needing to stress over certain finances. Cozier closed by stating “But to be living and working in the Caribbean, in TT in particular, to get that kind of recognition, I’m as surprised as they are.” (Lindo). This highlights how sheltered Trinidad’s art scene has been, since we have gained little international recognition on contemporary artists thus far. Perhaps if more local artists put out their art internationally, we would gain more traction. However, the type of art produced by the majority of local artists may be overlooked by international audiences. This is especially because in the contemporary art era, much of the celebrated art tends to look more radical and unrelatable to local artists, such as the works of Damien Hirst, who uses shock factor to draw in audiences. An example of Hirst’s work is *With Dead Head* (1991) [Fig. 1], which is a photograph of the artist posing with the head of a cadaver. Peter Doig stands out, however, as he is a painter like most Trinidadian artists such as this writer. Many of his paintings reflect Trinidad and resonate with both local and global audiences. His career serves as a bridge between local and international art expectations since he is not Trinidadian but has resided in Trinidad for many years.



[Fig. 1] Hirst, Damien. *With Dead Head*. 1991. Photography. 572 x 762 mm. Tate Gallery, London.

1.2 Thesis Statement

Through a comprehensive exploration of Peter Doig's biography, exposure to various cultures, artistic approach, and the profound impact of his work, it becomes evident that he is not only one of the most successful and influential painters of the 21st century but also a significant figure in contemporary art history. Doig's success is multifaceted, as proven by his international acclaim, numerous awards, and records held in the art world, all while maintaining his artistic integrity. Factors contributing to his success include his peripatetic upbringing, which permitted him exposure to a diversity of cultures and experiences, including Trinidad. He is also set apart by furthering his education, positioning him as one of the first Young British Artists (YBAs) and

allowing him to draw inspiration from various artistic periods. Moreover, Doig's genuine commitment to his craft, characterised by his refusal to follow trends and steadfast dedication to his artistic vision, underscores the authenticity of his work. His ability to create harmonious compositions using simple materials, coupled with his mastery of compositional techniques demonstrates his intelligence and sensitivity as an artist. Furthermore, Doig's paintings have a profound effect on viewers, eliciting emotional responses through his choice of mood and setting which have a tendency to reside with any audience. Thus, an example can be taken from Peter Doig as his experience as an artist demonstrates a blueprint for being a successful painter in the international art world in the 21st century.

1.3 Parameters

As Peter Doig is a British artist, this thesis will be focusing primarily on his production of work from his time residing in Trinidad and Tobago - from 2000, when he did a two month long residency, and then in 2002, when he migrated to Trinidad with his family (Doig et al. 6-7) - up until his relocating to London in 2021 (“A Major Exhibition”).

1.4 Objectives

This work aims to investigate the factors which have led to Peter Doig’s international success as a painter.

It seeks to aid local artists, such as this writer, in figuring out strategies which may help them become successful internationally.

1.5 Methodology

Primary and secondary documentary sources will be used, such as conducted interviews, previous interviews and examples of Doig's artwork. Particular attention will be paid to the literature from the published book "Peter Doig- No foreign lands" (2013) as well as theses previously written which examine Doig's paintings. The study will be guided by textual data, and therefore an empirical approach will be exercised.

1.6 Chapter Outline

This study consists of four body chapters which impart a holistic examination on Peter Doig and his art practice. The first chapter will provide a background on Peter Doig's life as well as significant endeavors that the artist took on thus far in his art career. It will then define his success by breaking down the highlights of his career as a celebrated international artist. Chapter two will discuss the first of three factors which were found to have contributed towards Doig's international success. That is, his privilege of being exposed to various environments throughout his life. Chapter three reveals another factor for Doig's success. It analyzes his choices as an artist of his period which have kept his work unique and genuine, which shows through the quality of work that is widely appreciated. Lastly, the fourth chapter examines the work itself, reflecting on its beauty and its visceral effect on people.

Chapter One

There is no shortage of literature on the success of Peter Doig's paintings. Firstly, Kate Yvonne Margot Lewis suggests that Peter Doig's use of photography is what enables him to create compositions that have a visceral effect on people. Lewis identifies photography's ability to withdraw a sense of reality since the photograph only represents the short moment when the picture was taken. Since Doig uses photographs as a reference for his paintings, Lewis concludes that the employment of photography is what makes his art so successful. Jake Aikman also credits photography as one of Doig's devices and labels Doig as a Contemporary Romantic painter. "An iconic signifier of Romanticism, and a common motif in Doig's oeuvre, is the lone figure in the landscape" says Aikman, who also notes use of repetition as a skill used by Doig to create successful paintings. Additionally, some sources focus on the effect that Doig's paintings have on people. Eftychia Tzanetoulakou also classifies Doig's work as Contemporary Romanticism, noting that Doig's landscape paintings produce the feelings of "awe and fear", as did paintings created in the era of 19th Century Romanticism. Tzanetoulakou also credits Doig's painting for being "bearers of the Sublime". She says that "The Sublime is contained in the enigmatic experience of the intense pleasure that the human condition receives when overwhelmed by images, sensations, thoughts, greater and more powerful than anything the mind thinks it can experience or produce, resulting in feelings of awe and fear." Tzanetoulakou also acknowledges that Doig's source for his compositions comes from an archive of photographs, as well as his memories, enabling him to create the feeling of déjà vu in viewers. She also focuses on his use of materials which she says equally contribute to instilling the sublime on viewers. John Cushnie has provided similar conclusions to Tzanetoulakou, stating that Doig's paintings

create Syncope on viewers. Cushnie describes syncope as “the moment when self-awareness vanishes,” and explains that Doig achieves this effect through the use of photographic references, balanced with the materiality of his paintings. While these sources provide plausible reasoning for the success of Doig’s paintings in the contemporary art world, they do not speak on compositional techniques that Doig uses and focus primarily on his paintings created prior to their influence from Trinidad’s landscape. Moreover, they do not address some of the other factors which have led to his success as an artist, which stem from his background. Peter Doig: No Foreign Lands by Peter Doig, Hilton Als, Keith Hartly and Angus Cook, published in 2013, covers many of the bases that are investigated in this thesis. The biographical book delves into Doig’s early life and addresses the odds of being a successful painter during the Young British Artists Movement. It credits the use of photography as the start of Doig’s compositions which is likely the source which informed other authors on the topic. It also touches on the effect that Doig’s paintings have on people, but not necessarily through achieving the Sublime or causing syncope. Peter Doig: No Foreign Lands mostly discusses Doig’s paintings created while living in Trinidad, revealing his love for its culture and environment. However, set in 2013, it does not disclose his return to London in 2021 and the potential effects that the move will have on his paintings. Overall, these sources describe the success of Doig’s art practice in relation to the contemporary art world. However, they do not provide answers on the factors which have led to his success in the context of assisting Trinidadian painters.

Chapter Two

Peter Doig was born in Edinburgh, Scotland in 1959 and migrated to Trinidad at two years old. At the age of seven his family moved to Canada which he considered home until he was sent to a Scottish boarding school at 12 years old. Miserable in this school he returned to Canada after three years. At 17 Doig dropped out of highschool and first began drawing out of boredom while working as a labourer in a gas drilling rig. He had no “natural” drawing talents, however his father was an amateur artist and he had an aunt who was considered a professional (“Peter Doig Paintings”). He studied art in London, mostly because he was drawn to the punk music he listened to (O’Hagan). He first attended Wimbledon School of Art (1979-80) and then Saint Martin’s School of Art (1980-83) where he received his BA (Doig et al. 53). In 1986 he moved back to Canada, and married his then wife Bonnie Kennedy in 1987 (“Peter Doig Paintings”). Doig felt "suddenly adrift from the support system in London" and returned, at age 31, on an MA course at Chelsea School of Art. He came right during the emergence of the Young British Artist (YBA) movement which “had made London the art capital of the world” (O’Hagan). At Chelsea Doig met Chris Ofilli who went on to become the first black artist to win the Turner Prize. Doig and Ofilli bonded over “their love of painting, Trinidad and music” and have remained close friends ever since (“Peter Doig Paintings”).

Up until graduating from Chelsea, Doig’s paintings had not gained much traction in the international art world (“Peter Doig Paintings”). However, 1991 was a pivotal moment in his career as he was awarded the Whitechapel Artist Award (“Peter Doig Biography”). The next few

years were positively eventful for Doig as he and his then wife welcomed their first child in 1992 (“Peter Doig Paintings”), and “he won first prize in the 1993 John Moores Exhibition with *Blotter* (1993) [Fig. 2] (“Peter Doig Biography”). In 1994 the couple had their second child and Doig was nominated for the Turner Prize (“Peter Doig Paintings”). In the same year Doig received the Prix Eliette von Karajan award (“Peter Doig Biography”). In 1995 he became a trustee of Tate Gallery in London until 2000 (Doig et al. 2008). That same year Chris Ofili was invited to Trinidad for a month-long residency and, remembering his childhood home, Doig tagged along (Tompkins). The residency was meant to last two months, but in 2002 “having become intoxicated by the energy of Port of Spain” (O’Hagan), “Doig, along with his first wife, Bonnie Kennedy, stayed for more than a decade. They raised five children there together before separating a decade ago.”(Jeffries). Ofili followed suit, moving to Trinidad in 2005. Doig and Ofili “seem to be the nexus of a burgeoning art community that has grown up around Doig’s film club”(O’Hagan) which Doig co-founded with Che Lovelace in 2003 (“STUDIOFILMCLUB”). In 2005, Doig also became a professor at Düsseldorf State Academy of Art in Germany. (Doig et al. 2008)



[Fig. 2] Doig, Peter. *Blotter*. 1993. Oil on Canvas. 264 x 214 cm. The Museum of Modern Art, New York.

In 2008 the artist won the Wolfgang Hahn Prize from the Society for Modern Art and in the same year he “had a major solo exhibition at Tate Britain which went on to tour galleries in Europe and the United States,” (“Peter Doig Biography”). In 2013 Doig presented *No Foreign Lands*, the first upscale exhibition in his place of birth, at The Scottish National Gallery in Edinburgh. Then,

in 2014 a retrospective of the artist's work was exhibited at the Fondation Beyeler in Switzerland and later it was shown in Denmark. The following year Doig opened an exhibition at Fondazione Bevilacqua La Masa in Venice ("Peter Doig Biography"). While involved in several other exhibitions, a more impressive aspect of his career is his success at auctions, as he is known for breaking auction records in the international art industry.

In 2007 Doig made a record with his painting *White Canoe* (1990-91) [Fig. 3] which sold at auction for £5.94 million (\$7.5 million USD), making him "Europe's most valuable living painter". Reportedly, this sale did not sit well with the artist as he believed it was "a symptom of an art market gone mad" ("Peter Doig Paintings"). The painting was sold 10 years prior for £1,000 (\$1,262 USD). While the auction painting had shifted Doig into celebrity status, he said "...it still feels like it had nothing to do with me. I feel very separate from that world. I used to know every single person I sold a painting to, but now I have no idea who buys them. It's a little odd if you think about it." (O'Hagan). The artists likely felt alienated from this sale since he didn't actually get any of the proceeds. However, Doig still benefitted as his reputation became established (Jeffries). His art continued fetching auction sales in the millions and hundred thousands. *The Architect's Home in the Ravine* (1991) [Fig. 4] sold at Christie's auction house in 2013 for £7.65 million (\$9.66 million USD) and then for £11.28 million (\$14.24 million USD) in 2016. *Cabin Essence* (1993-94) [Fig. 5] sold at Christie's for £9.6 million (\$12.12 million USD) in 2015, and in the same year *Swamped* (1990) [Fig. 6] sold for £20.54 million (\$25.925 million USD). In 2017, *Cobourg 3 + 1 More* (1994) [Fig. 7] sold for £12,709,000 (\$16,044,286.41 USD) as well as *Metropolitan (Stag)* (2004) [Fig. 8] for £485,000 (\$612,280 USD) (Luke). *Swamped*

(1990) [Fig. 6] was sold again in 2021, once more breaking Doig's auction record which currently holds at £31,575.883.11 (\$39,862,500 USD) ("Peter Doig").



[Fig. 3] Doig, Peter. *White Canoe*. 1990-91. Oil on Canvas. 200 x 300 cm. Private Collection.



[Fig. 4] Doig, Peter. *The Architect's Home in the Ravine*. 1991. Oil on Canvas. 200 x 250 cm.

Location Unknown.



[Fig. 5] Doig, Peter. *Cabin Essence*. 1993-94. Oil on Canvas. 230 x 350 cm. Location Unknown.



[Fig. 6] Doig, Peter. *Swamped*. 1990. Oil on Canvas. 196.9 × 241.3 cm. Christie's, New York.



[Fig. 7] Doig, Peter. *Cobourg 3 + 1 More*. 1994. Oil on Canvas. 200 x 250 cm. Christie's, London.



[Fig. 8] Doig, Peter. *Metropolitan (Stag)*. 2004. Oil on Canvas. 58.5 x 43 cm. The Courtauld Institute of Art, London.

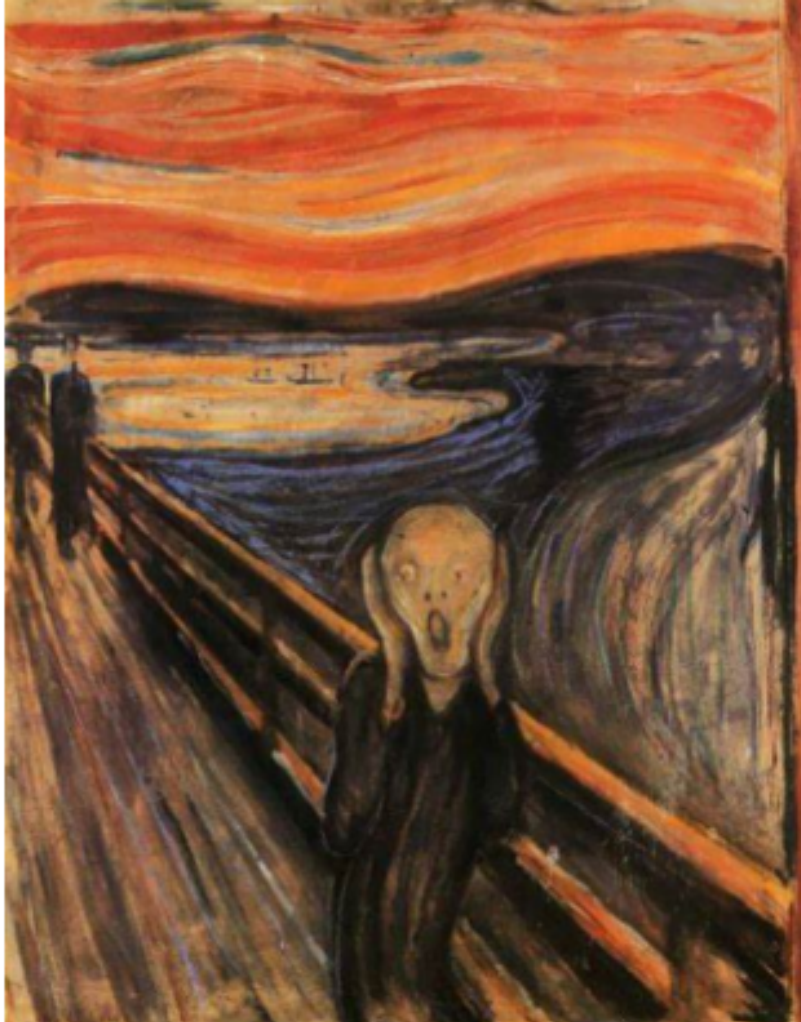
If his auction records do not merit enough international acclaim, perhaps his recent exhibition does. Doig migrated to London from Trinidad in 2021, and to commemorate a new chapter in his life he introduced many “new and recent works” in the Courtauld Gallery in 2023 (“A Major Exhibition”). Stuart Jeffries gave insight to Doig’s venture, revealing that Doig thought that “it

could be a massive failure”. Since the Courtauld had “a £57m revamp in late 2021”, only late artists had the privilege of showing there, such as Vincent Van Gogh (1853), who is renown for his post-impressionist painting *The Starry Night* (1889) [Fig. 9], and Edvard Munch (1863), with his infamous proto-expressionist painting *The Scream* (1893) [Fig. 10]. This made Doig the first contemporary painter to show there. High stakes, but it should be noted that Van Gogh or Munch never sold a painting at auction for £5.94m while still living (Jeffries).

Despite Doig’s fame, he revealed in an interview conducted for this thesis that he still would have felt successful had he never won awards or broken auction records. He explained that the auction records are a “red herring” since success tends to acquaint itself with money. He also said that “there are many great artists in the world who don’t make much money for what they do, even though they have a great reputation, exhibit in great places or have a big following”. Similar to Nikolai Noel, Doig seems to place intellectual success above commercial viability. This indicates a genuine attitude towards their art careers.



[Fig. 9] Van Gogh, Vincent. *The Starry Night*. 1889. Oil on Canvas. 73.7 cm x 92.1 cm. The Museum of Modern Art, New York.



[Fig. 10] Munch, Edvard. *The Scream*. 1893. Oil, tempera, pastel, and crayon on cardboard. 91 cm x 73.5 cm. National Gallery, Oslo, Norway.

Chapter Three

One can say that Peter Doig is one of most successful contemporary artists in the 21st century. There are a few key factors which have aided in his arrival to this point. The first is that he has lived a peripatetic life which has shaped his understanding of culture and diversity, ultimately developing his paintings. Dr. Barnaby Wright, Deputy Head of the Courtauld Gallery, summarized Doig's major moves: "1959 – born in Edinburgh; 1960 – moves to Trinidad; 1966 – moves to Canada; 1979 – moves to London; 1986 – moves to Montreal; 1989 – moves to London; 2002 – moves to Trinidad; and now we add, 2021 – moves to London." Perhaps Doig's father, David Doig, is to be thanked for Doig's shifty lifestyle. Doig explained that his father had "itchy feet", and he frequently changed occupations. As a result, Doig attended nine different schools and moved homes frequently (Jeffries). In 2013, Doig presented *No Foreign Lands*, his first exhibition in Scotland where he was born. However, being called a Scottish artist was strange to him. He said, "When I was growing up, I never felt that I belonged anywhere because we never lived in a house for more than three months... it would be pushing it to label me a Scottish painter. Or, indeed, an 'anywhere painter'." (O'Hagan). The show's name summed up the relationship that Doig had developed with the several places that he called home. The paintings selected for the show were described by Doig as "in between paintings", since he started many in London and completed them when he and his family moved to Trinidad in 2002. Although during his childhood Doig struggled with the constant moving, "like his Sri Lankan-born father before him", Doig seemed to thrive on it as an adult (O'Hagan). Moreover, the frequent change in scenery provided "an endless resource" for the subject matter of his paintings (Jeffries). While Doig has lived in many parts of the Western world, including London,

Canada, New York and Germany, Trinidad has left a mark on him. In the conducted interview with Doig, he reminisced on his childhood in Trinidad. He recalled that they came just before Independence and that his father's colleague was Stephen Leung, a Carnival band leader who introduced Peter Minshall to Trinidad Carnival. Doig said that Leung was Carlisle Chang's cousin and he remembers seeing new costumes in the Leung Mas camp, which he often visited. Doig was also exposed to many local artists from a young age since his father collected art from "Chang, Glasgow and Willi Chen," to name a few. The music also stood out to Doig as he mentioned that "The Mighty Sparrow was in his early hey day, I would say, and when we left Trinidad the music of Trinidad came with us because my parents loved contemporary Trinidad music, calypso". Finally, Doig recalled that his "father took many photos of Trinidad in the form of slides- transparencies. And we would just put them on a projector and look at the family slides, photographs from Trinidad. So in a way, even though we moved far North and to a very different sort of climate, Trinidad never left." While Doig only spent around five years of his early childhood in Trinidad, it's evident that Trinidad was a core memory.

When Doig returned to Trinidad in 2002, he found the "scents and landscapes" familiar, but there were complexities of the environment that he didn't pick up on as a child. "Trinidad, with its real country status, colonial history, diverse population, political conflicts, criminal violence, and captivating landscapes, presented a multifaceted reality"(Doig et al. 19). Engrossed by its environment, Doig's subject matter shifted to Trinidad's tropical landscape. A complete juxtaposition from his snow paintings and cityscapes that he was initially renowned for. Within the first few years of Doig's move to Trinidad, he produced *Grande Riviere* (2001-02) [Fig. 11], *Lapeyrouse Wall* (2004) [Fig. 12], *House of Flowers (See you There)* (2007-09) [Fig. 13] and

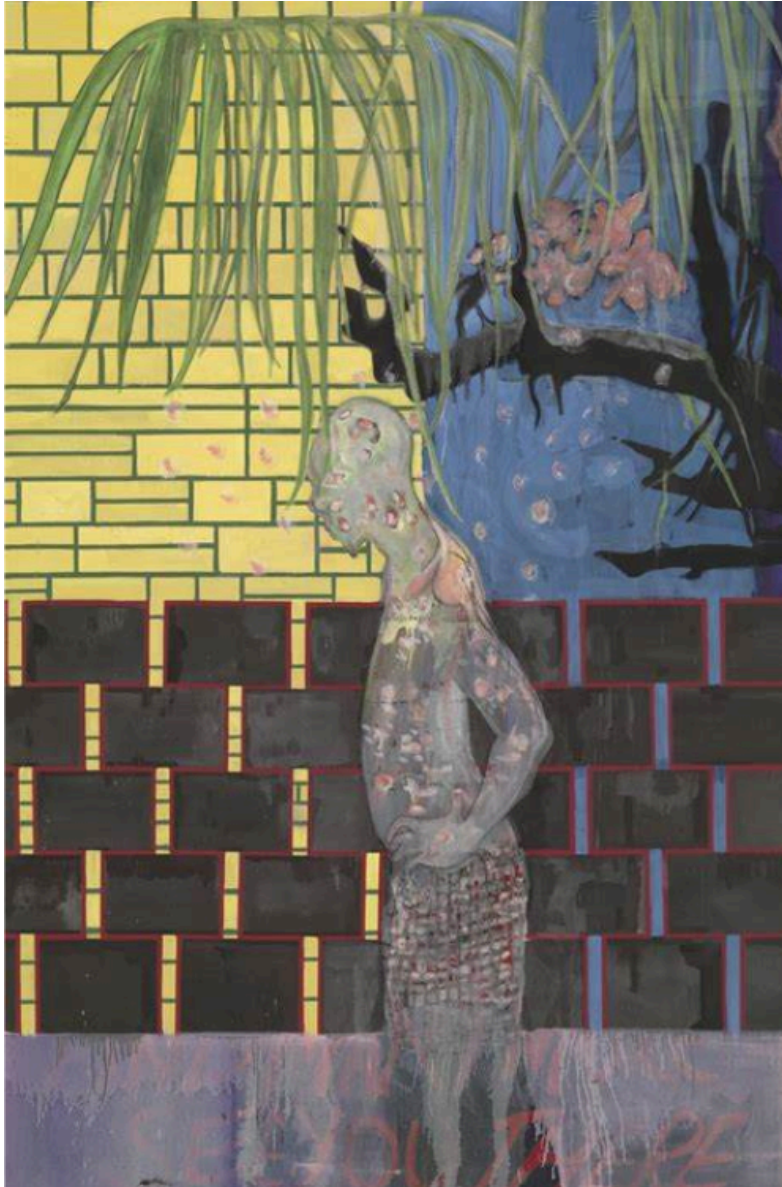
Cricket Painting (Paragrand) (2006-12) [Fig. 14], just to name a few. All of which reflect parts of Trinidad that Doig had visited. .



[Fig. 11] Doig, Peter. *Grande Riviere*. 2001-02. Oil on Canvas. 228.8 x 358.4 cm. National Gallery of Canada.



[Fig. 12] Doig, Peter. *Lapeyrouse Wall*. 2004. Oil on Canvas. 200 x 250.5 cm. The Museum of Modern Art, New York.



[Fig. 13] Doig, Peter. *House of Flowers (See You There)*. 2007-09. Oil on Canvas. 300 x 200 cm.

The Museum of Modern Art, New York.



[Fig. 14] Doig, Peter. *Cricket Painting (Paragrand)*. 2006-12. Oil on Canvas. 300 x 200 cm.

Private Collection.

Doig said, in the conducted interview, that when he returned to Trinidad, his “paintings had already taken on the influence of Trinidad. It was a new thing to me because prior to that I had never really been influenced by the places that I was in”. He explained that his renowned paintings depicting the “Northern wildernesses” of Canada were created in London. So, when he

“moved to Trinidad in 2002 it was a new thing because I was actually confronting a subject matter head on”. Along with a change in composition, his application of paint evolved too, with “thinner layers, more expansive abstract passages, greater risks taken with the finish of the painting” (Luke). The most noticeable difference in his paintings, however, was the difference in lighting and colour. It was observed that “Since his move to Trinidad... his paintings have become richer in hue and even more vivid in their evocation of atmosphere and memory” (O’Hagan). In the conducted interview, Doig said that “Trinidad is a very visual place. It’s very potent and visually stimulating. If you grew up there you take it for granted because it’s all you’ve ever known maybe. But I think that those memories of the place didn’t go away when I came back for the first time 33 years later in 2000”. Ultimately, it would appear that the constant moving - especially to and from Trinidad - significantly benefitted Doig’s art career. During the conducted interview, Doig was asked if showing work internationally might help Trinidadian artists and he said yes, provided an analogy:

“Brancusi is one of the first modern sculptures, who walked from Romania - which was his homeland - to Paris, because he knew that that was where he had to be. People go from all over America to New York. There’s a reason why people travel if they are an artist. Yes, you can participate from afar but it’s also important on occasion to get a taste for it.”

He was given a follow up question, asking if there were any particular factors which would have aided him in becoming a successful artist internationally. His response solidified his previous answer and proved the importance of frequently moving as an artist. He said, “I would not have learned about art making the same way that I did when I went to London (from Canada) when I

was 19. It was kind of a big move to make, but I knew that I wanted to be in London or New York.” He went on to say “I didn't have the high school credentials. I had a portfolio and that was it. It wasn't nearly as extreme as Brancusi traveling to Paris. But I think that some of the choices that I made were good ones. I think returning to Trinidad when I was in my early 40s was really great and I didn't know at the time”. One can agree that returning to Trinidad was “great”, since many of his works created there reflect an understanding of its past. As a white man, Doig knew that he had a responsibility to not romanticize Trinidad as it had been in its colonial past. As a result, he created *Moruga* (2002-08) [Fig. 15] , inspired by a newspaper photograph of people re-enacting the arrival of Christopher Columbus to the coast of southern Trinidad. Doig's version, however, does not reflect the peaceful newspaper portrayal as he uses an ominous colour palette and replaced the calm Moruga waters with turbulent waves of Trinidad's north coast. Subtle yet bold, since the glorified Christopher Columbus, who still has a statue in Port-of-Spain, is known for being the start of Trinidad's gruesome colonial past (Jeffries). Another example is *Two Trees* (2017) [Fig. 16]. The painting was “...inspired by a view from his window in Port of Spain, the capital of Trinidad and Tobago. Three nocturnal figures stand before the sea, silhouetted by a setting moon”. Doig said that the painting addresses “the problem of a white man engaging with a culture scarred by the slavery other white men visited on Africans.” (Jeffries). Doig would not have learned and cared for Trinidad's history had he never returned in his adulthood.



[Fig. 15] Doig, Peter. *Moruga*. 2002-08. Oil on Canvas. Dimensions Unknown. Montreal Museum of Fine Arts, Canada.



[Fig. 16] Doig, Peter. *Two Trees*. 2017. Oil on Canvas. 239.7 cm × 355.3 cm. Metropolitan Museum of Art, New York.

However, Doig's love for Trinidad became estranged when having to make the call to migrate to London in 2021, since his first wife, Bonnie Kennedy, tragically passed in 2019 (Jeffries). After calling Trinidad home for nearly twenty years, he continued his seemingly nomadic lifestyle. When asked in the conducted interview if he thinks that Trinidad's influence on his paintings would phase out since migrating to London, Doig concluded that it would not. He said that he brought many paintings that he started in Trinidad to London, which he intends on finishing, and he still visits Trinidad. However, at the start of answering the question, Doig conceded that it was a "pertinent question since it's a bit of a dilemma" he has. Only time would tell how much of Trinidad's landscape remains with Doig. However, the frequent change in scenery has proven to have benefitted Doig's art practice in passing, gaining inspiration from opposing environments.

Like his analogy to Brancusi, perhaps even visiting the other side of the country can spark inspiration in Trinidadian artists.

Chapter Four

As a painter emerging from the 1990s, another factor which has led to Doig's success is his commitment to his craft, despite the odds being against him. The forward of Peter Doig: *No Foreign Lands* goes:

“Painting has been declared dead on numerous occasions: with the invention of photography, with the introduction of the ready-made by Marcel Duchamp, and with Conceptualism that called into question the art object itself. However, despite all the odds, it has survived. Indeed, it has flourished and is still viable and vital today. The fact is, of course, that basic instincts are at play here: the mimetic impulse, the wish to communicate, the delight in colour and form. Painting is infinitely malleable and flexible. It is as intellectual (or dumb), as up-to-date (or conservative), as sensual (or austere), as one wishes to make it. This is why artists return to it again and again. They continue to give it a fresh lease on life, but always with a new twist, a new take on reality and the sensual means to give it meaning. Peter Doig is one of those painters.”

(Doig et al. 6)

After graduating from St. Martin's, Doig moved to Canada, where he made a handful of paintings, but missing London, he decided to continue his art education. At 31, considered a “mature student”, Doig enrolled at Chelsea School of Art for a MA program.(O'Hagan). By this time, the Young British Artists Movement was taking Britain by storm. It appears that “the art critical debate had become less favourable towards painting and had moved towards a form of Neo-Conceptualism, less dry than the Conceptual Art of the 1960s and 1970s and more visceral

in its approach, but still decidedly antithetical to any form of expressionist painting” (Doig et al. 54). While Doig’s peers at Chelsea avoided painting, Doig said "I was older than the YBA generation who were emerging, and I didn't share their attitude, because I had already worked through all that at St Martin's." (O’Hagan). In 2006, when asked about being a painter at Chelsea in 1989, Peter Doig noted that the art world was somewhat embarrassed by non-conceptualized or non-theorized painting. He defended his own conceptual approach, emphasizing that his work is ideas-based. Doig critiqued the negative perceptions of painting as being “romantic” and responded to Marcel Duchamp's criticism of modern painting, asserting that visual ideas, which may not be easily expressed in words, are valid. He clarified that his paintings are entirely non-linguistic, aiming to evoke a sense of "numbness" and create something challenging or impossible to articulate in words (Doig et al. 54).

Doig was selected for the “Barclays young artist award” at the Serpentine gallery in 1991, intended for “the most promising artists from the London MA shows”. His art stood out from the other presenters and Doig reported that “some of the artists did not want to show their work in the same space as me. They obviously thought my paintings were some sort of dreadful throwback or somehow not serious enough or absolute kitsch”. Despite this, Doig left Chelsea with “a newfound confidence” (O’Hagan) and made the conscious decision to rebel against the trends of the 1990s. In his words, “I really enjoyed being a painter then... I don’t think I was chasing anything, I definitely wasn’t a bandwagon chaser. I think that’s a big mistake for artists — to try to chase something and want to be part of something.” (Luke).

In the conducted interview, Doig was asked if he was ever tempted to try out the art trends which used shock factor to gain traction around the time that he was getting his Masters. Doig said no, since he found it “disingenuous”. He explained that while it is normal for people to follow

trends, he “didn’t find a lot of the ideas, particularly stimulating or interesting or funny”. He also said that within the contemporary art world, “you should be responding to what is absolutely current, and regardless of whatever position you are taking, you are part of the discourse. And so my part of the discourse is what I was making. If I look back objectively now, it was actually an opening that most painters did not take.”

Once Doig made up his mind that he would stick to painting, he continuously improved himself through learning, practice and consistency. This is proven in the quantity of work he has produced. Between 1984 and 2015, Doig showed in 45 recorded solo exhibitions and 110 recorded group exhibitions between 1982 and 2015 (Doig et al. 2008). However, none of his solo exhibitions took place in Trinidad’s local galleries. In the conducted interview, Doig was asked why he never showed in a local gallery and he responded: “To be honest, the galleries in Trinidad at that point in time were on a very domestic scale and I never worked on a domestic scale, even when I was a student, even if I was asked to make something smaller. As an artist I wanted to make work that competed with works that I saw in big museums.” This information links back to a struggle that local artists face with commercialized gallery spaces.

Moreover, Doig has been an art professor in Düsseldorf since 2005. He was asked in the conducted interview how being an art educator has affected his approach to art making. He said:

“I was working in art schools from 1990 until about four years ago... I think that being an art educator has been a healthy discourse. You’re constantly having conversations about art making that you wouldn’t necessarily have on your own. You’re constantly seeing new people, new ideas, new generations, and learning about what people are listening to, looking at, and what they’re thinking about...”

Through teaching Doig has managed to stay up to date with the art world, stimulating fresh ideas for his paintings. Though, it would appear that he always sought out different ways to challenge the art world by being true to himself and constantly informing his art practice.

Chapter Five

After analyzing external factors which have led to Doig's success in the international art world, such as benefitting from a peripatetic lifestyle and committing to his craft, there is another crucial factor. That is, the beauty of the work itself and its effect on people.

Doig concedes that there are many renown artists that have influenced and informed his practice (Doig et al. 17). He recalls observing Claude Monet's "apparently exaggerated use of colour", such as Monet's *Water Lilies* (1919) [Fig. 17], when creating his "'snow' paintings" (Doig et al. 13). Tom Thomson was mentioned for "his almost hallucinatory use of colour, his way of creating the forest as a dense and compact painting grid, and his sense of the Sublime", and then David Milne's "way of simplifying the data of landscape" (Doig et al. 17). Similar to James Wilson Morrice, 'Doig has painted... tropical scenes where the colour is so thinned down you might think the paint simply ran the tropical heat.' (17). Moreover, Venezuela Painter Armando Reverón was said to have enriched Doig's stylistic expression by focusing on Reverón's "monochromatic tropical landscapes" that border on abstraction (Doig et al. 38). Wilfredo Lam, a Cuban artist, was credited for motivating the "spectral characters" in Doig's *Untitled (Jungle Painting)* [Fig. 18] and *Man Dressed as Bat* [Fig. 19] (both 2007) (38). Two more artists are German painters Anselm Kiefer and Sigmar Polke, who "painted over images derived from photographs or prints, creating a rich surface effect while still allowing the image beneath to dominate the composition" in the 1980s and 90s (Doig et al. 56), and the list goes on.

When it comes to the root of Doig's subject matter, the imagery stems from "an ever-growing image bank made up of personal photographs, advertising materials, art books and magazines, postcards from numerous time periods and places, CD-covers, newspaper pictures, etc.," (Doig

et al. 14). However, Doig notes that he uses ““photography simply as a way of imaging memory. The photograph acts as a starting point. It is in the actual act of making a painting that invention takes over”” (14).



[Fig. 17] Monet, Claude. *Water Lilies*. 1919. Oil on Canvas. 101x 200 cm. Metropolitan Museum of Art, New York.



[Fig. 18] Doig, Peter. *Untitled (Jungle Painting)*. 2007. Oil on Linen. 275 x 200 cm. Michael Werner Gallery, London.



[Fig. 19] Doig, Peter. *Man Dressed as Bat*. 2007. Oil on Linen. 300 x 350 cm. Michael Werner Gallery, London.

Objectively speaking, Doig creates fairly simple compositions, applying basic compositional techniques, such as the rule of thirds, illusory depth and contrast. An example of his work that uses these techniques is *100 Years Ago (Carerra)* (2001) [Fig. 20]. The painting has three distinct sections: the sky (background), water behind the boat (middle ground) and water in front of the boat (foreground), a perfect example of the rule of thirds. He also achieved illusory depth by giving just enough information that the boat is in water. This was done by creating a reflection of the figure with ripples, only in the foreground. Lastly, Doig achieved contrast through the use of

positive and negative space - the figure in the boat and island directly behind are positive space and all other surrounding areas are negative space. Contrast is also applied in the use of colours, such as the orange boat against the blue surrounds, which are complementary colours. Lastly, the varying levels of saturation in the blue pigment, such as the deep blue sky next to the pale blue water in the middle ground, was another successful use of contrast. While the composition is not inherently complex, the painting in its entirety is. This is because of Doig's expertise in paint application and his ability to simplify the composition in the first place. Consequently, his paintings have a visceral effect on people. Eftychia Tzanetoulakou wrote on Peter Doig's paintings as "a bearer of the sublime", stating that:

"The Sublime is contained in the enigmatic experience of the intense pleasure that the human condition receives when overwhelmed by images, sensations, thoughts, greater and more powerful than anything the mind thinks it can experience or produce, resulting in feelings of awe and fear... he opens the everyday to the otherworldly... eventually forming inescapable landscapes of solitude that seem to swallow the person, in or outside the painting... The subject matter is deliberately anti-heroic, approaching the banal... presented in a way that while at first seems familiar... becomes increasingly distant, alienating, out of sync with reality... It is this confusion and hazy emotional atmosphere, but at the same time the creative complications along with the gestating chaos and all that lies between the images, the lines and the meanings, that makes Doig's works bearers of the Sublime."

Similarly, John Edward Cushnie has claimed that Doig's paintings cause "syncope", which "is generally considered the moment when self-awareness vanishes." (Cushnie). He elaborates that

“Using terms such as 'menace', and paradigms such as 'the uncanny', critics and curators have suggested different methods of addressing what is the most fundamental element to the work of Peter Doig” (Cushnie).



[Fig. 20] Doig, Peter. *100 Years Ago (Carrera)*. 2001. Oil on Canvas. 229 x 359 cm. Louisiana Museum of Modern Art, Louisiana.

In the conducted interview, Doig was asked if he uses certain techniques in his paintings to cause this effect on people. He said no, and explained that "It's the experience of making the painting that often determines the eventual mood of it." He elaborated upon being asked if he has a favourite painting of his own. He said that “The painting is called *Pelican (Stag)* (2003) [Fig. 21]. It's a dark blue painting that depicts a man like he's caught in headlights and behind him is a splash of light blue paint, emerging out of darkness”. He explained that he likes it because the

outcome of the painting greatly relied on the process as well as the subject. “ When I had made the painting, I was unhappy with how dark it had become... so I started painting on this light blue paint to make it closer to another painting that I was making called Stag, which has the same figure but it’s just a lighter painting.” said Doig. He further explained that the painting “has a lively sense to it... even though the figure is quite static”. He came to the realisation that the paintings that he likes are the ones that make him wonder ““how did I actually do that? What was the decision making?””, since he admitted that he would not be able to replicate it.

Focusing on the process of his paintings, curator Keith Hartly said that Doig “has an extraordinary visual memory which coalesces with his personal memories when he paints.” (“Peter Doig Biography”). Linking back to his peripatetic life, it seems that his exposure to various environments pours into his paintings. Art critic Jennifer Higgin also commented on Doig’s work, saying that “Although they throb with rich surfaces of the physical world, they make you think of things and states of mind that cannot be touched and rarely described.” (“Peter Doig Biography”). Moreover, his work is frequently described as having a dreamlike quality, instilling curiosity in viewers. The ability to create robust images which generate continuous intrigue and approval does not happen automatically. It is through Doig’s inherent sensitivity to his surroundings and continuous “rigour of his practice”, as Noel said, that Doig is able to make paintings that last.



[Fig. 21] Doig, Peter. *Pelican (Stag)*. 2003. Oil on Canvas. 58.4 x 38.1 cm. The Museum of Modern Art, New York.

Conclusion

In the era of contemporary arts, Trinidad's art scene is in a place where commercial value takes precedence over intellectual inquiry. While many young artists, such as this writer, are curious to go beyond the "domestic" type of art largely produced here, there is a gap between what we are used to calling art and the radical art produced by international contemporary artists. Peter Doig bridges this gap as he is a landscape painter, like many Trinidadian artists, and he has absorbed Trinidad's culture and scenery by living there for many years. As one of the most celebrated contemporary painters of the 21st century, Peter Doig may act as a guide for young Trinidadian artists. While his success can be measured by his awards and auction records, Doig maintains a humble attitude towards his art, expressing that intellectual success is more valuable than financial gain. In examining the factors which have led to his success, the first discovered is that he lived a peripatetic life since childhood. He frequently migrated between his birth country Scotland, Trinidad, Canada, London and Germany, which has fortified his memory with an abundance of cultures and sceneries. However, of all the places, he would seem to be most fond of Trinidad, which is reflected in his paintings. Knowing that his exposure to various environments has positively impacted his art work, Doig encourages Trinidadian artists to also get a taste of foreign surroundings. It is evident that Doig's refusal to follow trends has also contributed to his success as an artist. Doig stepped into the art world during a time where painting was scorned, but having a passion for the craft, he stuck it out, despite knowing that many thought ill of his art. His integrity is mirrored in his paintings, eventually gaining recognition by people who detected the honesty behind his work. Lastly, the beauty of the work itself and its effect on people must be highlighted as a factor leading to Doig's success. Taking inspiration from artists he admired, Doig has consistently created paintings with layers that

reside with people. While it is clear from a technical standpoint that Doig adheres to basic compositional techniques, it is the mastery of materials that leave viewers in awe. Moreover, it is evident that living in various places has affected the quality of work. Doig uses photographs to anchor his compositions, however, his memory is rich with diverse landscapes. Sensitive to mood and setting, Doig makes work that has a visceral effect on people. Therefore, reflecting on the factors which have led to Doig's success as a painter in the international art world, Trinidadian painters can observe the measures taken towards a successful contemporary art practice.

Bibliography

Aikman, Jake. "Echoes: painterly repetitions and revisions in an age of digitally mediated images." 2008.

“A Major Exhibition of New and Recent Works by Peter Doig Is Now Open at the Courtauld Gallery.” *The Courtauld*, The Courtauld Institute of Art 2024, 10 Feb. 2023, courtauld.ac.uk/news-blogs/2023/peter-doig-exhibition-now-open-at-the-courtauld-gallery/

Cushnie, John Edward. "Eidolon Prospects: Syncope, Peter Doig, and the Practice of Painting." 2010.

Doig, Peter. Conducted Interview. 30 Mar. 2024.

Doig, Peter, et al. *Peter Doig: No Foreign Lands*. Hatje Cantz, 2013.

Doig, Peter, Richard Shiff, and Catherine Lampert. *Peter Doig*. Tate publishing, 2008.

Jeffries, Stuart. “‘I’m Going to Get a Beating’ – Artist Peter Doig on Taking on Cézanne, Renoir, Monet and More.” *The Guardian*, Guardian News and Media, 8 Feb. 2023, www.theguardian.com/artanddesign/2023/feb/08/artist-peter-doig-cezanne-renoir-monet.

Lewis, Kate Yvonne Margot. “The Conversation Between Painting and Photography in the 21st Century: An Analysis of Selected Paintings by Peter Doig (1959-) and Luc Tuymans (1958-).” Diss. University of the Witwatersrand, Faculty of Humanities, School of Social Sciences, 2013.

- Lindo, Paula. "Chris Cozier Exhibits at NY Museum of Modern Art - Trinidad and Tobago Newsday." *Trinidad and Tobago Newsday*, Trinidad and Tobago Newsday, 17 Mar. 2024, newsday.co.tt/2024/03/17/chris-cozier-exhibits-at-ny-museum-of-modern-art/.
- Luke, Ben. "10 Things to Know about Peter Doig ." *Christies*, Christie's, 2 Mar. 2017, www.christies.com/en/stories/10-things-to-know-about-peter-doig-7b16320518b54ebca654727bd7ddef2.
- Noel, Nikolai. Conducted Interview. 19 Mar. 2024.
- O'Hagan, Sean. "Peter Doig: The Art of the Foreign." *The Guardian*, Guardian News and Media, 27 Jul. 2013, www.theguardian.com/artanddesign/2013/jul/27/peter-doig-scottish-gallery-interview.
- "Peter Doig Artwork for Sale at Online Auction | Peter Doig Biography ..." *Invaluable*, www.invaluable.com/artist/doig-peter-1onaafpgy8/. Accessed 24 Mar. 2024.
- "Peter Doig Biography, Artworks & Exhibitions." *Ocula the Best in Contemporary Art Icon.*, Ocular Limited, ocula.com/artists/peter-doig/. Accessed 18 Mar. 2024.
- "Peter Doig Paintings, Bio, Ideas." *The Art Story*, The Art Story Foundation, www.theartstory.org/artist/doig-peter/#:~:text=Peter%20Doig%20was%20born%20in,%20job%20as%20a%20shipping%20merchant. Accessed 8 Mar. 2024.
- "Peter Doig." *Paintings, Prints and Drawings for Sale, Auction Results and History*, www.christies.com/en/artists/peter-doig?lotavailability=All&sortby=relevance. Accessed 24 Mar. 2024.

“Peter Doig: 100 Years Ago.” *Victoria Miro*, Victoria Miro Gallery, 2002,
www.victoria-miro.com/exhibitions/232/.

“Secession.” *Artmap*, Artmap Foundation, 2019,
artmap.com/secession/exhibition/peter-doig-2019.

“STUDIOFILMCLUB-Peter Doig .” *Ballroom Marfa*, Ballroom Marfa, 2006,
www.ballroommarfa.org/program/peter-doig/.

Tomkins, Calvin. “The Mythical Stories in Peter Doig’s Paintings.” *The New Yorker*, Conde Nast, 4 Dec. 2017,
www.newyorker.com/magazine/2017/12/11/the-mythical-stories-in-peter-doigs-paintings.

Tzanetoulakou, Eftychia. "PETER DOIG’S ART AS A SIGNIFICATION OF THE RE-APPEARANCE OF THE SUBLIME IN CONTEMPORARY BRITISH LANDSCAPE PAINTING." *Design/Arts/Culture* 3.2 (2023): 52-64.

Wright, Barnaby. “Peter Doig: A New Studio and a New Exhibition.” *The Courtauld*, The Courtauld Institute of Art 2024, 27 Apr. 2023,
courtauld.ac.uk/alumni/the-courtauld-news/peter-doig-a-new-studio-and-a-new-exhibition/.