

PETER DOIG

ZERMATT

PRESS RELEASE

13.06.2022

HEI
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**HENI Editions and
Fondation Beyeler are
pleased to announce the
release of **Zermatt** by
Peter Doig.**

Zermatt is a series of six enthralling Giclée prints on Cotton Smooth Rag, based on original snowscape paintings by Peter Doig and published by HENI Editions in collaboration with Fondation Beyeler. Each print is framed in oak with Optium Tru Vue Acrylic Glass. The application period for the prints opens on HENI Leviathan on 13 June 2022 and will last seven days, closing at 8am BST on 20 June 2022. There are 250 editions plus 25 artist proofs made of each print, priced at \$3,000 USD per print.

The painting series was conceived in 2018 when architect, artist and skier Heinz Julen offered Doig his chalet in Zermatt as encouragement for him to paint snowscapes. As such, the Zermatt paintings mark the artist's first return to the subject since the 1990s and constitute Doig's first thematic series of works. Based on the paintings he started shortly after arriving at Julen's chalet and completed in 2021 and 2022, each Zermatt print conveys a new filmic narrative, derived from Doig's experiences in the idyllic Swiss resort town.



Compositionally and conceptually, Doig was inspired by ski posters designed to attract people to the mountains. Characterised by a delicate balance of dynamic skiers and majestic, snow-covered landscapes, simple yet enticing, these images prompted him to produce his own series of painted posters. Zermatt therefore joins Doig's history of making posters, including those made for his Studio Film Club in Trinidad.

Relying largely on memory to construct narratives based on his time in Zermatt, Doig's images draw upon a range of inspirations – from the town's strong religious tradition and the danger of its landscape, to memories of skiing and commuting to the slopes. His view of the resort town was undeniably influenced by Derek Walcott's descriptions of Zermatt in his generative series of poems, *The Prodigal*, from 2006.

Doig's Zermatt joins some of his most iconic paintings, such as *Ski Jacket* (1994) and *Olin MK IV Part 2* (1995-96), as his newest take on alpine landscapes populated by brightly dressed skiers. As is true of these earlier paintings, in Zermatt Doig interrogates the impact of a snow-covered environment on one's vision. For example, the strange nature of snow is captured in the white speckles that veil *Road to Zermatt*, a metaphor for the brokenness of memory, while the greenish hue of *Couloir 2* recalls yellow-tinted ski goggles.

The six Zermatt paintings deemed by Doig to be the most 'poster-like' in size and appearance have been translated here into facsimile prints. Originally conceived as a series of painted posters on paper, the Zermatt paintings take on a new dimension as prints, bringing these images into the format that inspired them, to become so-called 'art posters', and making Doig's dreamlike work more widely accessible.

The Zermatt editions will be on display at the HENI Gallery and Fondation Beyeler from Monday 13 June. HENI Gallery, located at 6 Lexington Street, London W1F 0LB, is open 10am to 6pm, Monday to Friday each week.

Press Images: <https://we.tl/t-svcdDws73S>



D1-1 Couloir 1



D1-2 Couloir 2



D1-3 Lost



D1-4 Road to Zermatt



D1-5 Alpinist Night



D1-6 Holy Mountain

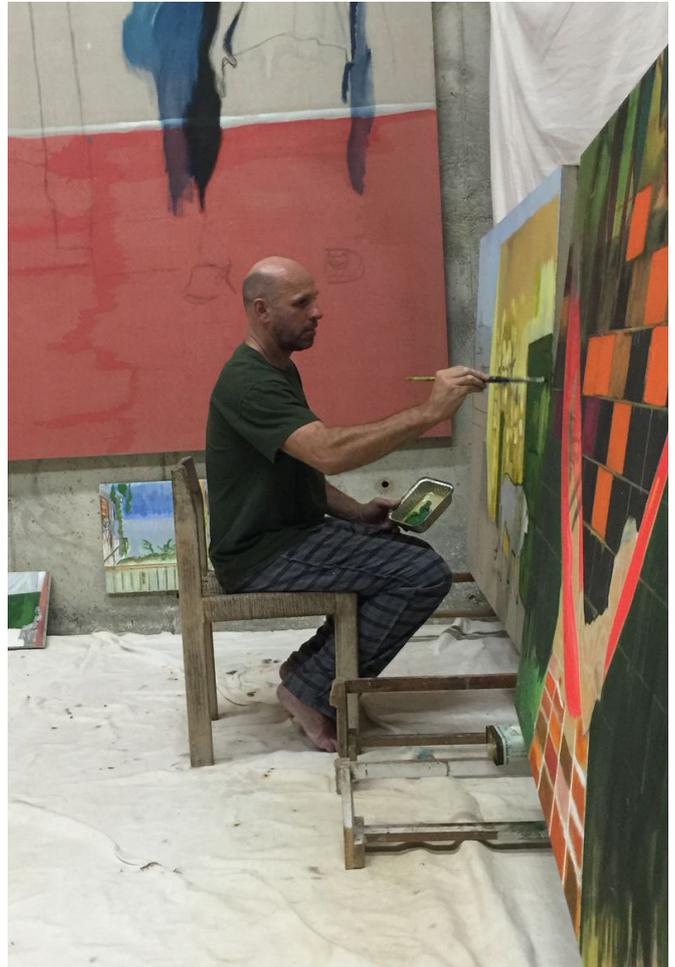
About Peter Doig

Peter Doig's visionary paintings and prints transform ordinary moments from life into enthralling compositions bursting with colour. His practice is in constant conversation with his itinerant lifestyle, resulting in images with suggestive narratives that are deeply embedded in the artist's sense of place. Doig's works are personal reflections on his life experiences and the world that surrounds him, drawing on memories and stories to construct relatable images.

Born in 1959 in Edinburgh, Doig's early life was nomadic, spent across Trinidad, Canada and Britain. In 1979 Doig began his studies at Wimbledon School of Art, moving on to Central St. Martins for his BA before receiving his MA in 1990 from Chelsea College of Art. Whilst at Chelsea, Doig created what would become some of his most famous paintings, including *Milky Way* (1989-90) – a superb work exemplifying his reverence for nature. Doig's highly representational style, self-describedly 'filmic' and infused with a sense of solitude, stood in sharp contrast to the conceptual and minimalist art that consumed his peers in London at the time.

After Chelsea, Doig's output during the '90s was exceptionally fruitful. His subject was often Canadian snowscapes, turning out generative works such as *Blotter* (1993), *Ski Jacket*, (1994) and *Olin MK IV Part 2* (1995-96). In 1991 he won the Whitechapel Young Artist Award, and in 1994 he was nominated for the Turner Prize.

In 2000, Doig won an artist residency in Trinidad and returned to the island for the first time since childhood. During this period he resumed painting his immediate surroundings, in works like *Grande Rivière* (2001-02), which depicts a place on the island where Doig stayed, and *100 Years Ago* (Carrara) (2001), which shows a person in a canoe with the prison island of Carrara, just off the coast of Port of Spain, in the background.



In 2002, Doig moved his family to Trinidad permanently, initiating a new phase in his career. Following his interests during his residency, he continued to draw upon his life and experiences on the island, as well as the history and sensibility of the country in his work. As is true across his practice, Doig used found images and photographs taken by himself as aids to produce his paintings, allowing him to capture specific details and convey certain atmospheres.

Since his move to Trinidad, Doig has worked across the world, including in New York and London, to produce images that are dream-like in quality and construction, joining real and imagined elements. The results are often ordinary and everyday scenes, such as a man walking with an umbrella in *Lapeyrouse Wall* (2004) or a cricket game in *Paragon* (2006), as well as somewhat fantastical visions, like a lion roaming outside the prison in *Port of Spain in Lion* (*Fire Down Below*) (2019) or the Christ-like skier in *Holy Mountain* (2021). Most recently, in 2018, Doig began a series of trips to Zermatt, Switzerland, reviving his interest in snowscapes and making paintings that not only capture moments from his time in the resort town, but also feelings, observations and atmospheres.

Doig continues to produce works which behave as the recordings of an acute observer, whose thoughtful reflections on the everyday produce beautiful images that beg viewers to take a second look, and reconsider what we classify as mundane.

Quotes by Peter Doig

"A few years ago, my friend, Heinz Julen, invited me to stay in a chalet he was renovating in Zermatt. I told him about the paintings I had made in the past about mountains, snow and skiing and how I was keen to return to these subjects. It was interesting going skiing with an artist and be making paintings of the landscape at the same time."

"One of my first mornings in Zermatt I took a picture of a white cat outside my front door with the Matterhorn in the background. It reminded me of Alpine or ski posters, which is important art within that world. It was from this that I decided to make these paintings as my own form of ski posters."

"Derek Walcott's writings on Zermatt in The Prodigal were a big influence on these paintings. Some of his impressions made me see Zermatt through Derek's eyes but also through my own but in a different way."

"I decided to translate these paintings into prints because I am interested in the technology and the level of detail it can capture of the originals. I don't make many paintings so it's a way of allowing people to have a piece of my work that is high quality and has been approved and scrutinised. In that way, I think of them not so much as prints but art posters."



About HENI

HENI

HENI believes in the importance of art, engaging with all aspects of its creation and distribution to make art accessible to everyone.

HENI exists to serve artists, collectors, institutions and the public, relying on a connection with and commitment to cutting-edge technology across all its platforms to do so. Through its services, HENI helps artists create, present and deliver art in all its diverse forms, as well as assist collectors, institutions and the public in their exploration of art through news, film, NFTs, printmaking, data and market analysis, and publishing. HENI also aims to build a community of people interested in understanding and sharing ideas about art, as well as investing in and supporting companies with similar objectives.

HENI Leviathan

HENI Leviathan is dedicated to making art accessible to everyone. At HENI Leviathan we believe that art is essential to the human spirit, and we strive to make it available to as many people as possible through our online sales platform, connecting collectors together in one place to share art.

HENI Editions

HENI Editions work with artists, institutions, and estates to produce high-quality, limited-edition reproductions of artworks. We work with a range of mediums, including sealed or Diasec-mounted Giclée prints, metallic and non-metallic chromogenic prints, large-format jacquard-woven tapestries and stained glass. Our editions are available through select institutions, including the Serpentine Galleries in London and Fondation Beyeler in Switzerland.

Fondation Beyeler

Established in 1997 in Riehen, Switzerland, Fondation Beyeler is a modern and contemporary art museum which houses the collection of its founders, Ernst and Hildy Beyeler. It continues to showcase its extensive collection alongside temporary exhibitions on modern masters and great artists working today. Fondation Beyeler also has a wide-ranging portfolio of limited editions, produced in collaboration with artists and estates such as Peter Doig, Damien Hirst, Jeff Koons and the Estate of Francis Bacon.

Press Images: <https://we.tl/t-svcdDws73S>

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D1-1 Couloir 1

2022, Giclée Print on Cotton Smooth Rag
Oak Frame with Optium Tru Vue Acrylic Glass

114 x 80 cm



D1-2 Couloir 2

2022, Giclée Print on Cotton Smooth Rag
Oak Frame with Optium Tru Vue Acrylic Glass
114 x 80 cm



D1-3 Lost

2022, Giclée Print on Cotton Smooth Rag
Oak Frame with Optium Tru Vue Acrylic Glass
114 x 90 cm



D1-4 Road to Zermatt

2022, Giclée Print on Cotton Smooth Rag
Oak Frame with Optium Tru Vue Acrylic Glass
114 x 80 cm



D1-5 Alpinist Night

2022, Giclée Print on Cotton Smooth Rag
Oak Frame with Optium Tru Vue Acrylic Glass
114 x 80 cm



D1-6 Holy Mountain

2022, Giclée Print on Cotton Smooth Rag
Oak Frame with Optium Tru Vue Acrylic Glass
114 x 80 cm